An Analysis of Transliteration
Used in Poetry and Short Stories of 25 Thai Authors,
the Winners of S.E.A. Write Award during Four Decades

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Abstract

The objective of this study is to analyze Transliteration, particularly the words transliterated from English in poetry and short stories used by the 25 Thai authors, the winners of S.E.A. Write Award (Southeast Asian Writers Awards which is designed to honour leading poets and writers in the ASEAN region), including 13 poets and 12 short story writers during four decades (1979-2016). This study demonstrates the significant data by investigating the frequencies of occurrence of English loanwords, particularly only one type of loanwords called Transliteration used by the 13 poets and 12 short story writers, the winners of the S.E.A. Write Award in their literature or literary works. Moreover, the comparisons of the frequencies of occurrence of Transliteration used by these 25 Thai authors in their literature or literary works in each decade (1980-1986, 1987-1996, 1997-2006, and 2007-2016) are shown. Finally, the reasons why the frequency of Transliteration used by them was varied, or what factors were significant in selecting to use Transliteration in their literary works are analyzed.

Keywords: Transliteration, loanwords, S.E.A. Write Award**,** literary works

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การวิเคราะห์การใช้คำทับศัพท์ในบทกวีและเรื่องสั้น
ของนักประพันธ์ชาวไทย 25 คน ที่ได้รับรางวัลซีไรต์ในช่วง 4 ทศวรรษ

นารีรัตน์ บุญช่วย

บทคัดย่อ

การศึกษาครั้งนี้มีวัตถุประสงค์เพื่อวิเคราะห์การใช้คำทับศัพท์ โดยเฉพาะอย่างยิ่ง   คำทับศัพท์ภาษาอังกฤษ ในบทกวีและเรื่องสั้น ของผู้ประพันธ์ชาวไทย 25 คน ที่ได้รับรางวัลซีไรต์ (รางวัลวรรณกรรมสร้างสรรค์ยอดเยี่ยมแห่งอาเซียน เพื่อเป็นเกียรติแก่กวีและนักเขียนชั้นนำในภูมิภาคอาเซียน) ในช่วง 4 ทศวรรษ (2522-2559) การศึกษานี้แสดงให้เห็นข้อมูลที่สำคัญ โดยการสำรวจความถี่ของคำยืมภาษาอังกฤษเฉพาะชนิดของคำยืมแบบเดียว ที่เรียกว่า Transliteration ซึ่งผู้ได้รับรางวัลซีไรต์เหล่านี้ใช้ในงานวรรณกรรมของพวกเขา ทั้งยังแสดงการเปรียบเทียบความถี่ของการใช้คำทับศัพท์ในแต่ละช่วงทศวรรษ (2523-2529, 2530-2539, 2540-2549, และ 2550-2559) และวิเคราะห์ถึงสาเหตุและปัจจัยสำคัญของความถี่ในการเลือกใช้คำทับศัพท์ที่แตกต่างกันไป

คำสำคัญ: คำทับศัพท์, คำยืม, รางวัลซีไรต์, งานวรรณกรรม

Introduction

The classical literature of Thailand was composed exclusively in verse. Prose was first used as a medium for imaginative writing little more than a hundred years ago. Once introduced, however, it was quickly accepted and became the favoured medium for both writers and readers. The change from traditional poetic composition to modern prose can be attributed to a number of factors, the most important being the introduction of printing technology in the mid-nineteenth century, the establishment of a modern education system, which created a potential mass reading public, and the birth and growth of journalism, which stimulated and provided an outlet for aspiring writers (Smyth & Chitakasem, 1998).

The first modern Thai short stories began to appear at the end of the nineteenth century. They were written by-and circulated among-a tiny Western-educated élite. By the 1930s, however, the short story was reaching a much broader audience. A newly emergent educated middle class stimulated the rapid growth in newspapers and magazines during this period which provided opportunities for young writers from non-élite backgrounds to make a name for themselves in the fiction pages. By the 1960s, the short stories had established itself as the most popular literary genre in Thailand. Indeed, the reputation of many Thai writers rests almost exclusively on their short stories, while the genre has also attracted a

number of prominent intellectuals and social critics. Each of the writers uses the short story form to comment on some aspects of Thai society, at times humorously, at times ironically, and at times angrily (Smyth & Chitakasem, 1998).

The S.E.A. Write Award, or the Southeast Asian Writers Awards, have been recognized as the most prestigious literary award with the aim of promoting the standard of literature in Thailand to an international level. The S.E.A. Write Award was established in early 1979 not only to honour and promote the creative literary talents of the ASEAN outstanding contemporary poets and authors annually, but also to create a wider awareness of literary wealth amongst the ten ASEAN countries as well as with the rest of the world. The S.E.A. Write Award emerged from a collaboration of private and public sectors within the ASEAN region: Brunei, Cambodia, Indonesia, Laos, Malaysia, Myanmar, The Philippines, Singapore, Thailand, and Vietnam. The types of honoured works vary, and have included poetry, short stories, novels, plays, folklore, and scholarly and religious works. In Thailand, it was decided that only three main genres of literary works (the poetry, short stories, and novel) would be alternately taken into consideration respectively each year. In addition to literary values, the works have been judged on the basis of their originality, creativity, and their contributions to society at large.

Main purpose of the study

The researcher has been interested in various types of literature or literary works of the Thai winners of the Southeast Asian Writers Awards or the S.E.A. Write Award every year for almost 40 years. In other words, that is to say from 1979 to 2017. The researcher has continually studied and analyzed English borrowed words that the Thai authors of the S.E.A. Write Award have selected for use in their literature or literary works. Moreover, the researcher has consecutively studied and analyzed the nature of the English borrowed words and the changes in the meanings of the language used by the Thai authors of the S.E.A. Write Award.

In this further study to a much wider extent, the researcher aimed to analyze Transliteration, particularly the words transliterated from English in poetry and short stories used by the 25 Thai authors, the winners of S.E.A. Write Award, including 13 poets and 12 short story writers during four decades. This study demonstrates the significant data by investigating the frequencies of occurrence of English loanwords, particularly only one type of loanwords called Transliteration used by the 13 poets and 12 short story writers, the winners of the S.E.A. Write Award in their literature or literary works. Moreover, comparisons

of the frequencies of occurrence of Transliteration used by these 25 Thai authors in their literature or literary works in each decade are shown. Finally, the reasons why the frequency of Transliteration used by them was varied. That is to say what factors were significant in selecting to use Transliteration in their literary works are analyzed.

Scope of the study

      The researcher collected only the English loanwords that have been formed through phonetic transliteration excluding Proper Nouns and words or phrases written in English. Consequently, to collect the data of the frequency of Transliteration, a type of English loanwords, the researcher selected two out of three genres (poetry, short story and novel) of literature or literary works of the S.E.A. Write Award which are all of the poetry and short stories of the 25 winners of the S.E.A. Write Award. Except for novels, the 25 S.E.A. Write awardees consist of 13 poetry of 13 poets and 12 short stories of 12 short story writers between 1980s and 2010s as follows:

Poetry of the winners of the S.E.A. Write Award

1. 'MERE MOVEMENT' (เพียงความเคลื่อนไหว) by Naowarat Pongpaiboon (เนาวรัตน์ พงษ์ไพบูลย์), 1980.

2. 'DRAMAS ON A BROAD ESPLANADE' (นาฏกรรมบนลานกว้าง) by Khomthuan Khanthanu (คมทวน คันธนู), 1983.

3. 'A POET'S PLEDGE' (ปณิธานกวี) by Angkarn Kalyanaphong (อังคาร กัลยาณพงศ์), 1986.

4. 'THE LOST LEAF' (ใบไม้ที่หายไป) by Chiranan Pitpreecha (จิระนันท์ พิตรปรีชา), 1989.

5. 'THOSE HANDS ARE WHITE' (มือนั้นสีขาว) by Saksiri Meesomsueb (ศักดิ์ศิริ มีสมสืบ), 1992.

6. 'THE BANANA TREE HORSE' (ม้าก้านกล้วย) by Phiwarin Khao-ngam (ไพวรินทร์ ขาวงาม), 1995.

7. 'CYCLE OF LIFE' (ในเวลา) by Raekham pradouykham (แรคำ ประโดยคำ), 1998.

8. 'THE OLD HOUSE' (บ้านเก่า) by Chokchai Bundit (โชคชัย บัณฑิต), 2001.

9. 'REMEMBRANCE OF THE RIVER' (แม่น้ำรำลึก) by Rewat Panpipat (เรวัตร์ พันธุ์พิพัฒน์), 2004.

10. 'THE EARTH IN MY EYES' (โลกในดวงตาข้าพเจ้า) by Montree Seeyong (มนตรี ศรียงค์), 2007.

11. 'NO WOMEN IN POETRY' (ไม่มีหญิงสาวในบทกวี) by Zakariya Amataya (ซะการีย์ยา อมตยา), 2010.

12. 'THE HEART'S FIFTH CHAMBER' (หัวใจห้องที่ห้า) by Angkarn Chanthathip (อังคาร จันทาทิพย์), 2013.

13. 'THE CITY OF OUTSIDERS' (นครคนนอก) by Phalang Phaingphiroon (พลัง เพียงพิรุฬห์), 2016.

Short stories of the winners of the S.E.A. Write Award

1. 'KHUNTHONG, YOU WILL RETURN AT DAWN' (ขุนทองเจ้าจะกลับเมื่อฟ้าสาง) by Atsiri Thammachot (อัศศิริ ธรรมโชติ), 1981.

2. 'DOWN THE SAME LANE' (ซอยเดียวกัน) by Vanich Charoongkij-anant (วาณิช จรุงกิจอนันต์), 1984.

3. 'FORMING THE SAND' (ก่อกองทราย) by Phithoon Thanya (ไพฑูรย์ ธัญญา), 1987.

4. 'THE JEWELS OF LIFE' (อัญมณีแห่งชีวิต) by Anchan (อัญชัน), 1990.

5. 'MID-ROAD FAMILY' (ครอบครัวกลางถนน) by Sila Khomchai (ศิลา โคมฉาย), 1993.

6. 'OTHER LANDS' (แผ่นดินอื่น) by Kanokphong Songsomphan (กนกพงศ์ สงสมพันธุ์), 1996.

7. 'THE CREATURES CALLED HUMANS' (สิ่งมีชีวิตที่เรียกว่าคน) by Win Lyovarin (วินทร์ เลียววาริณ), 1999.

8. 'PROBABILITY' (ความน่าจะเป็น) by Prapda Yun (ปราบดา หยุ่น), 2002.

9. 'THE PRINCESS' (เจ้าหงิญ) by Binla Sankalakeeree (บินหลา สันกาลาคีรี), 2005.

10. 'SOMETHING WE FORGET' (เราหลงลืมอะไรบางอย่าง) by Watchara Satjasarasin (วัชระ สัจจะสารสิน), 2008.

11. 'IT IS TOO HOT THIS MORNING TO SIT SIPPING COFFEE IN THE SUN' (แดดเช้าร้อนเกินกว่าจะนั่งจิบกาแฟ) by Jadet Kamjorndet (จเด็จ กำจรเดช), 2011.

12. 'THE VENOMOUS' (อสรพิษ) by Danarun Sangthong (แดนอรัญ แสงทอง), 2014.

The qualitative principle in this study based on content analysis as a documentary research by selecting the primary source from the 25 literature or literary works of the 25 winners of the S.E.A. Write Award mentioned above. Transliteration would be collected from each of poetry and short stories in order to investigate the frequency of English loanwords appearing in their literature or literary works and shown in each category and in each decade by tables. Afterwards, Transliteration found in 25 literature or literary works would be compared in each category and in each decade by graphs. Finally, it would be the process of analyzing the reasons why the frequency of Transliteration used by them was varied, or what factors were significant in selecting to use Transliteration in their literary works.

The language change and English loanwords

One of the most important sources of language changes, common phenomena among communities, is contact between speakers of different languages; consequently, as a language or an international language, changes in English must undergo changes. English serving as the world language has emerged as the strongest 'lingua franca', or medium of international communication (David Crystal, 1994). It is said that everything must change or

must be changed. Therefore, all languages are bound to change, and such change may be attributed to various factors such as society, economy, contact, political pressures and cultural environment.

According to Langacker (1999), language change can be categorized into two types. Language is changed by itself, not being influenced by other languages. This situation is difficult to be noticed. Language is changed by the influence of other languages. This change is very essential and easy to be perceived. Even without any influence, a language can change dramatically if enough users alter the way they speak or write it. The language change which results from language contact can be examined on many levels, one of which is the phenomenon of 'borrowing', or the use of a lexical item in language A by the speakers of language B (Thomason, Sarah G., 2001).

Borrowing or Loanword

The word which is borrowed is called 'a loanword.' In lexicology, a loanword is a word imported into one language from another language, also called 'a borrowed word' or 'a borrowing' (Nordquist, R., 2017). Borrowing is a natural process of language change whereby one language adds new words to its own lexicon by copying those words from another language. Borrowing can have a tremendous effect on large-scale language change. One of the initial reasons for borrowing is when there is no existing word in the language with the same meaning as the loan and needs to borrow a term to express the necessary idea or concept (Trask, 1996 & Poplack et al., 1988).

Languages are rarely sufficient to themselves, and all languages borrow words from other languages (Hatch and Brown, 1995). Through borrowing, a language can acquire new phonemes and new morphological patterns which have a very substantial effect upon the phonology or morphology of (that) borrowing language (Trask, 1996). In other words, borrowing is taking or using the word from other languages to fill a new concept in the native language, and borrowing is a very common way to make new words or terminology. The process of borrowing is one of the most frequent ways of acquiring new words, and speakers of all languages do it (Trask, 1996).

According to Payne (2006), borrowing refers to 'when speakers of a language treat a word, morpheme, or construction from another language as a lexical item in their own language'. That is to say loanwords, known as lexical borrowings, are among the most common of language contact phenomena. Lexical borrowing is one of the natural consequences of linguistic contact (Thomason, Sarah G., 2001). The adoption of elements

from another language or dialect is linguistic borrowing. The borrowed elements are usually lexical items, known as loanwords, but morphological and syntactic patterns can also be borrowed (Shukla et al., 2006).

Borrowing is a consequence of cultural contact between two language communities. Borrowing of words can go in both directions between the two languages in contact, but often there is an asymmetry, such that more words go from one side to the other. In this case the source language community has some advantage of power, prestige and/or wealth that makes the objects and ideas it brings desirable and useful to the borrowing language community (Kemmer, S., 2016).

Hatch and Brown (1995) mentioned that word borrowing is a sociolinguistic process in which borrowed words may be marked as such by keeping the original pronunciation and spelling of the words. However, if the word is used for any length of time, changes begin to occur. The pronunciation and spelling become closer and closer to the borrowing language. The meaning of borrowed words may also be extended to other new meanings, which are not obtained in the source language. In addition, borrowed words become parts of language and are used by the speakers of that language as though they are native lexical items.

Transliteration as a type of loanwords

Loanwords are words adopted by the speakers of one language from a different language (the source language). A loanword can also be called 'a borrowing'. Borrowing refers to the process of speakers adopting words from a source language into their native language. The actual process of borrowing is complex and involves many usage events. Generally, some speakers of the borrowing language know the source language too, or at least enough of it to utilize the relevant words. They adopt them when speaking the borrowing language. If they are bilingual in the source language, which is often the case, they might pronounce the words the same or similar to the way they are pronounced in the source language (Kemmer, S., 2016).

In the study of language borrowing, loanwords occur across language boundaries. According to Hockett, Charles F. (1958), Romaine, S. (1995), and Nordquist, R. (2015), 4 types of loanwords were described as follows:

1. Transliteration is the task of converting a word in one language into a sequence of characters from a different language while attempting to best approximate the native pronunciation. In other words, Transliteration is the practice of converting a text from one writing system into another in a systematic way according to pronunciation. Transliteration is

mostly used for nouns that if described, using Thai would be ambiguous or too long. In addition, something does not have any Thai words or does not have appropriate Thai words, so Transliteration is used to give it an equivalent Thai name: *ลอตเตอรี่ (lottery)*, *ริบบิ้น (ribbon)*, *คาราวาน (caravan)*, *คลาสสิก (classic)*, *ซอฟท์แวร์ (software)*, etc. There have been more and more loanwords being adopted transliteration strategy, and there exists a tendency of resisting the transliteration. That is to say there are more and more loanwords being transliterated from the aspects of social and linguistic phenomenon.

2. Loan translation is a form of borrowing from one language to another whereby the semantic components of a given term are literally translated into their equivalents in the borrowing language. That is a word or phrase created in a language by translating a word or phrase in another language. Loan translation translates morphologically complex foreign words using Thai words to match the meaning and structure of the words in the English language. In other words, the notion is borrowed from English, a foreign language, but it is expressed by Thai native lexical units: *โลกาภิวัตน์ (globalization)*, *การบูรณาการ (integration)*, *โทรคมนาคม (telecommunication)*, *น้ำผึ้งพระจันทร์ (honeymoon)*, *รถไฟฟ้า (sky train)*, etc.

3. Loan blend is a form in which one element is a loanword and the other is a native element. A loan blend is a combined loanword and an already existing word in the language. In other words, loan blend means one part is translated phonetically, and the other part is translated according to its meaning: *อักษรเบรลล์ (Braille)*, *ตู้สล็อตแมชชีน (slot machine)*, *ดนตรีร็อก (rock)*, *ต้นปาล์ม (palm)*, *สายเคเบิล (cable)*, etc.

4. Loan shift is a change in the meaning of an established native word (the first language) to accommodate a new concept acquired from another language (the target language). That is to say loan shift results from taking a word in the base language and extending its meaning so that it corresponds to that of a word in the other language, also known as semantic extension (change or extension of the meaning of a word through the influence of a foreign word): *แมนชั่น (mansion)*, *พาร์ทเนอร์ (partner)*, *คอนโดมิเนียม (condominium)*, *บังกะโล (bungalow)*, *แฟน (fan)*, etc.

English loanwords and Thai authors

Nareerut Boonchuay (2017) made an analysis to clarify the reasons why Thai short-story writers, poets, and novelists, the awardees of S.E.A. Write Award, have utilized English loanwords in their literature or literary works unconsciously or unintentionally to communicate their words, phrases, or expressions with Thai readers instead of using some original Thai words, phrases, or expressions: (1) the limitations of people with the language

proficiency, particularly those who are specialists in the Thai language to coin or create new words or phrases in our own language to support the progressive society and more modern technology nowadays, (2) no sufficient words or phrases that are appropriate for some of Thai authors to express or depict their feelings, emotions, inspiration, impression, etc., (3) a 'rejection' from the borrowing language society of the words created by its own language because of already being accepted of foreign words, and (4) 'positive attitudes' of some of Thai authors towards English loanwords.

Language change and English loanwords in Thai literary works

Borrowing can result from economic and cultural contact between languages when one speech community adopts (or adapts) the name for a new invention or concept from another language (Shukla et al., 2006). Due to the rapid development of modern mass media and international cultural exchange, a great number of loanwords from English have come into Thai to satisfy the needs of Thai society. Language does not exist apart from culture. Therefore, culture may be defined as what a society does and thinks while language is a particular flow of thought. Each society has a culture of its own; moreover, each society has its particular practices, beliefs, and life styles usually reflected in literature or literary works including poetry, short stories, novels, plays, folklores, and scholarly and religious works.

There appear a great number of loanwords in any language, and this is particularly true for English and Thai. People may also borrow words from another language to express a concept or describe an object for which there is no obvious word available in the language they are using' (Holmes, 2001). Therefore, Thai poets, short-story writers, and novelists have utilized English loanwords without intention in order to communicate their words, part of their phrases, or part of their expressions with their Thai readers instead of using some original Thai words or phrases.

As one way a language changes is by borrowing words from other languages, it is easier to borrow a word for something new than to invent or devise a new word or phrase. For the Thai context, because of current language changes and because of lacking appropriate and pleasurable Thai words or phrases, Thai short-story writers, poets, and novelists need to select English loanwords to express their literary works. As a result, the frequency of English loanwords used in the Thai language has persistently increased, particularly in Thai literature or literary works during the past four decades.

On account of language changes, using English loanword is another way of adding new vocabulary items to the Thai language not except Thai literature or literary works. More

borrowed English words are used in any of Thai literature or literary works since Thai words cannot be coined instantly and appropriately. Consequently, English loanwords are the essential tool of Thai literature or literary works of Thai authors.

The Results of the study

Transliteration, the practice of converting a text from one writing system into another in a systematic way according to pronunciation, totally collected from 13 poetry of 13 poets and 12 short stories of 12 short story writers between 1980s and 2010s could be exemplified by tables, and the comparison of frequency of occurrence of Transliteration could be illustrated by graphs in accordance with each category and each decade as follows:

Poetry of the Winners of the S.E.A. Write Award

Title	Poet	Examples
MERE MOVEMENT (เพียงความเคลื่อนไหว), 1980	Naowarat Pongpaiboon (เนาวรัตน์ พงษ์ไพบูลย์)	ไนต์คลับ (nightclub) ไอเดีย (idea) มินิสสเกิ๊ต (miniskirt)
DRAMAS ON A BROAD ESPLANADE (นาฏกรรมบนลานกว้าง), 1983	Komtuan Khantanu (คมทวน คันธนู)	คาราวาน (caravan) มาเฟีย (mafia) แบงก์ (bank)
A POET'S PLEDGE (ปณิธานกวี), 1986	Angkarn Kunlayanaphong (อังคาร กัลยาณพงศ์)	คอร์รัปชั่น (corruption) อีเดียด (idiot) ฟอสซิล (fossil)
THE LOST LEAF (ใบไม้ที่หายไป), 1989	Chiranan Pitpreecha (จิระนันท์ พิตรปรีชา)	-

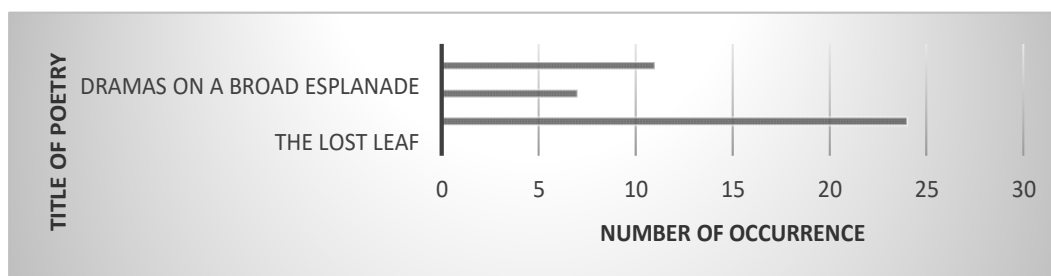Table 1: Examples of Transliteration used in 4 poetry of 4 poets in 1980s

Figure 1: A comparison of frequency of occurrence of Transliteration used in 4 poetry in 1980s

All of these authors, Naowarat Pongpaiboon using 11 Transliteration, Komtuan Khantanu using 7 Transliteration, Angkarn Kunlayanaphong using 24 Transliteration, and Chiranan Pitpreecha not using any Transliteration, are over sixty years old. In this decade concerned with the social conditions or environments in which they perceived, absorbed, studied, lived, and sought spiritual growth, it was not as easy, fast and open to communicate and respond to the progress of the West as it is in the present. Technology and academic matter which are the source of new vocabulary were limited and not widespread to ordinary people. At that time, nationalism remained intense. The use of foreign languages in literary works was unlikely to be appreciated. Even students studying abroad who had problems with using the Thai language were cynical, but they might choose to use foreign words as needed to meet the content. Most importantly, authors of this period, particularly poets often went through extensive Thai literature studies and went deep into the form of prosody or versification. In addition, for the use of many words stored in their archives, authors could pick up words without relying on foreign languages.

Title	Poet	Examples
THOSE HANDS ARE WHITE (มือนั้นสีขาว), 1992	Saksiri Meesomseep (ศักดิ์ศิริ มีสมสืบ)	มอเตอร์ไซค์ (motorcycle) กิโลเมตร (kilometer)
THE BANANA TREE HORSE (ม้าก้านกล้วย), 1995	Phiwarin Khawngam (ไพวรินทร์ ขาวงาม)	คอมพิวเตอร์ (computer) พลาสติก (plastic) คอนกรีต (concrete)
CYCLE OF LIFE (ในเวลา), 1998	Raekham Pradouykham (แรคำ ประโดยคำ)	-

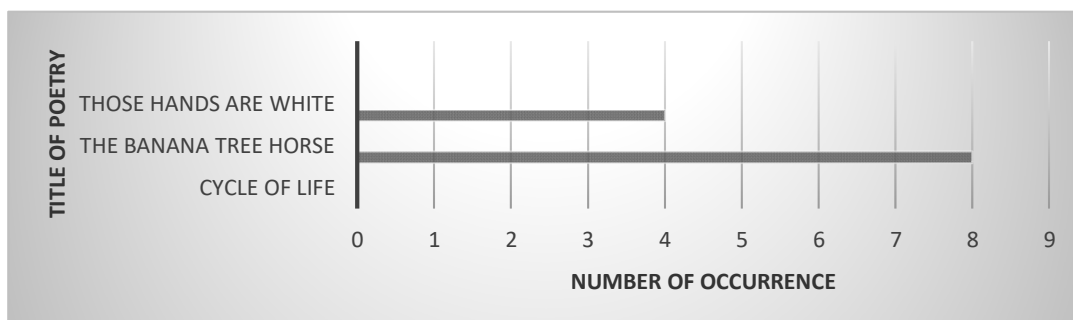Table 2: Examples of Transliteration used in 3 poetry of 3 poets in 1990s

Figure 2: A comparison of frequency of occurrence of Transliteration used in 3 poetry in 1990s

In this group, the poets have the following ages from the first group of the previous decade. Thai social conditions in which they grew and lived had not changed much. Probably, the qualities or characteristics of poets might be related. Saksiri Meesomseep using 4 Transliteration studied art and was an art teacher from the beginning. Paiwarin Khao-ngam using 8 Transliteration comes from a farming family in north-eastern Thailand. His education embraced training as a novice, then a monk, in a Buddhist college. Raekham Pradouykham not using any Transliteration passed the Thai language study directly in both undergraduate and graduate. That is to say there could be a thorough study of Thai literature, including Thai words from root to local dialect. Consequently, there are a lot of words to be used, and there are no English words borrowed in his writing verse.

Title	Poet	Examples
THE OLD HOUSE (บ้านเก่า), 2001	Chokchai Bundit (โชคชัย บัณฑิต)	เจเนอเรชั่น (generation) สเปเชียล (special) การ์ดโฟน (card phone)
REMEMBRANCE OF THE RIVER (แม่น้ำรำลึก), 2004	Rewat Panpipat (เรวัตร์ พันธุ์พิพัฒน์)	ซาตาน (Satan) ไมโครโฟน (microphone) เสิร์ฟ (serve)
THE EARTH IN MY EYES (โลกในดวงตาข้าพเจ้า), 2007	Montree Seeyong (มนตรี ศรียงค์)	ศิวิไลเซชั่น (civilization) มอนิเตอร์ (monitor) โรแมนติก (romantic)

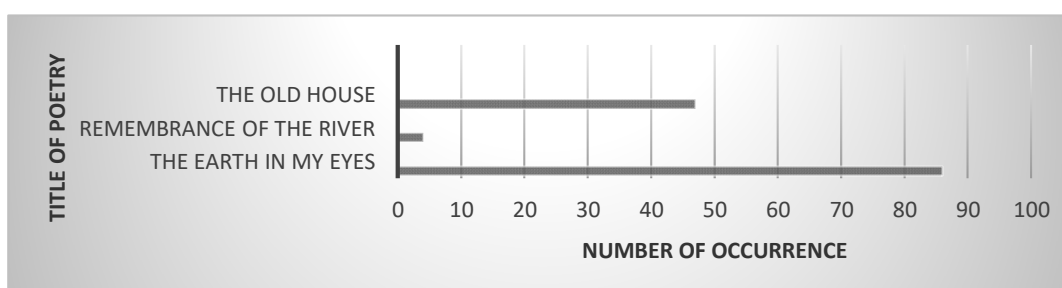Table 3: Examples of Transliteration used in 3 poetry of 3 poets in 2000s

Figure 3: A comparison of frequency of occurrence of Transliteration used in 3 poetry in 2000s

The poets in this group may be classified as new middle age. In this decade, Thai social conditions have changed a lot. English borrowed terms are becoming more widely recognized and used. Chokchai Bundit using 47 Transliteration achieved Bachelor's and Master's Degree. Currently, he serves an academic position in Thai language teaching, and Montree Seeyong using 86 Transliteration graduated Bachelor's Degree. Apart from 86 Transliteration, a key feature in his choice of words was he used many English words in his work, such as *HELLO HOLIDAY!, WHO ARE U?, BYE BYE COWBOY*, and *MEMORY*. Nevertheless, there may be differences in the basic properties or characteristics of the poets, particularly Rewat Panpipat using only 4 Transliteration. He was born in a peasant family and bound to the local areas which are rich of fields and rivers. In addition, he had only high school education, was a factory worker, and was recruited as a soldier. He had to devote himself to learning, studying, and reading a lot of books when selecting to be a writer. Therefore, many Thai words for his poetry are accumulated enough.

Title	Poet	Examples
NO WOMEN IN POETRY (ไม่มีหญิงสาวในบทกวี), 2010	Zakariya Amataya (ซะการีย์ยา อมตยา)	เบรกฟัสต์ (breakfast) เบสต์เซลเลอร์ (best seller) ศิวิไลซ์ (civilize)
THE HEART'S FIFTH CHAMBER (หัวใจห้องที่ห้า), 2013	Angkarn Chanthathip (อังคาร จันทาทิพย์)	ออนไลน์ (online) ทาวน์เฮาส์ (townhouse) แท็บเล็ต (tablet)
THE CITY OF OUTSIDERS (นครคนนอก), 2016	Phalang Phaingphiroon (พลัง เพียงพิรุฬห์)	เปอร์เซ็นต์ (percent) ฮาร์ดแวร์ (hardware) เทคโนโลยี (technology)

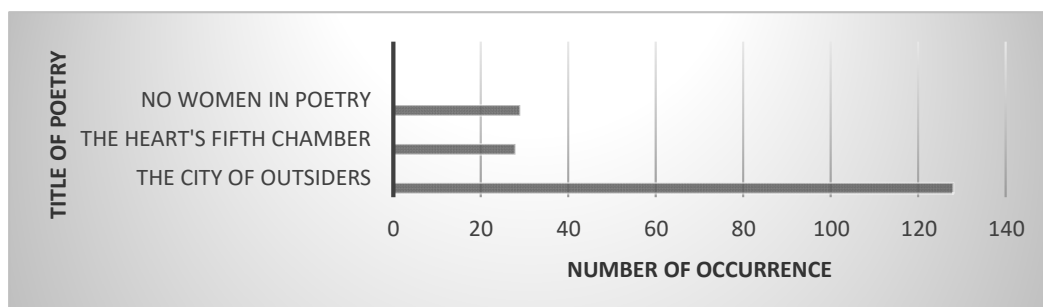Table 4: Examples of Transliteration used in 3 poetry of 3 poets in 2010s

Figure 4: A comparison of frequency of occurrence of Transliteration used in 3 poetry in 2010s

The poets in this group may be classified as the new generation of poets. In present-day society, it is the boundless world. Information from all over the world is widespread, open, and accessible. The currents of society of this decade have been dramatically impacting and rapidly changing. Moreover, social media has created new communications and languages which is partly borrowed from English. High technology has been developed until it becomes a part of life. Therefore, English is emphasized and raised as an important universal language that everyone needs to know. The writers and poets in this generation grow in the ideas of the post-modern world. They ask questions, remove and dismantle traditional ideas, beliefs, and values. In addition, there may be different properties or characteristics of the poets that make the use of English borrowed words different. Zakariya Amataya using 29 Transliteration grew up in the Muslim society and world. He dreamed of conveying the homeland through letters like the tales he had listened to in his youth. Apart from 29 Transliteration, a key feature in his choice of words was he used many 'proper nouns' in his work, such as *โซเครตีส (Socrates)*, *ไนติงเกล (Nightingale)*, *เรอเนสซองส์ (Renaissance)*, and *นอสตราดามุส (Nostradamus)*. Even though Angkarn Chanthathip using 28 Transliteration graduated Bachelor's Degree, he comes from a family of peasants in Northeast of Thailand. Phalang Phaingphiroon using 128 Transliteration is a new generation poet, and has written modern poetry. His concepts are clear, and a lot of Transliteration are used. He focused on the presentation of rapid and violent changes of people in both urban and rural areas who have been under the influence of social networking and development which is almost no longer different. People live in online society and real life world among central cultures which have been rebuilt.

Short stories of the Winners of the S.E.A. Write Award

Title	Short story writer	Examples
KHUNTHONG, YOU WILL RETURN AT DAWN (ขุนทองเจ้าจะกลับเมื่อฟ้าสาง), 1981	Utsiri Thammachote (อัศศิริ ธรรมโชติ)	โปสเตอร์ (poster) พลาสติก (plastic) สลัม (slum)
DOWN THE SAME LANE (ซอยเดียวกัน), 1984	Wanit Jarungkitanun (วาณิช จรุงกิจอนันต์)	ลองวีคเอนด์ (long weekend) โอเวอร์ไทม์ (overtime) แบคกราวด์ (background)
FORMING THE SAND (ก่อกองทราย), 1987	Phithoon Thanya (ไพฑูรย์ ธัญญา)	แทรกเตอร์ (tractor) พลาสติก (plastic) สตาร์ท (start)

Table 5: Examples of Transliteration used in 3 short stories of 3 short story writers in 1980s
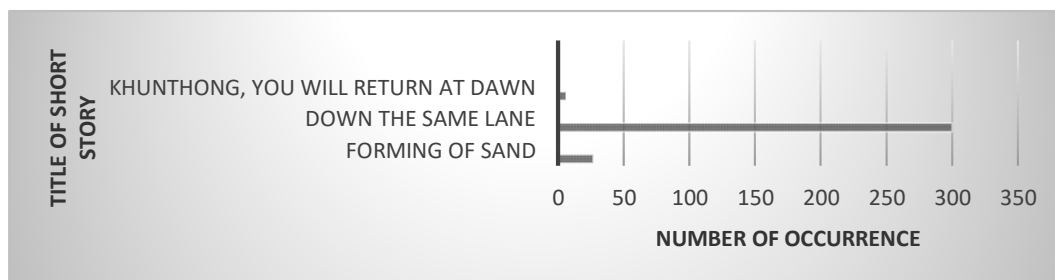

Figure 5: A comparison of frequency of occurrence of Transliteration used in 3 short stories in 1980s

In the writers' society of short story writing which is called prose writing, Utsiri Thammachote using only 6 Transliteration was called a prose poet because he is able to use the language beautifully. It shows that he must have enough beautiful Thai words in the archives. Wanit Jarungkitanun using 300 Transliteration pursued his art studies in a university. Subsequently, he went to study further at California State University and earned a Master's Degree. When he had been a representative of poets in the university level, he started his writing seriously while staying in the USA. He became popular among the public when his series of short stories based on his life in California were published in a magazine. Many of his short stories have been influenced by many foreign writers. Therefore, it is not uncommon for him to use a large number of Transliteration. Phithoon Thanya using 27 Transliteration graduated Doctoral Degree in Thai and Eastern Languages Study. Like Utsiri Thammachote mentioned above, he must have enough beautiful Thai words in the archives to choose for his short stories.

Title	Short story writer	Examples
THE JEWELS OF LIFE (อัญมณีแห่งชีวิต), 1990	Anchan (อัญชัน)	คอมมิชชั่น (commission) ไชน่าทาวน์ (china town) เพ้นท์เฮาส์ (penthouse)
MID-ROAD FAMILY (ครอบครัวกลางถนน), 1993	Sila Khomchai (ศิลา โคมฉาย)	สปอตไลท์ (spotlight) มิวสิควิดีโอ (music video) เทคนิก (technique)
OTHER LANDS (แผ่นดินอื่น), 1996	Kanokphong Songsomphan (กนกพงศ์ สงสมพันธุ์)	แบ็คกราวด์ (background) พ็อคเกตบุค (pocket book) เครดิต การ์ด (credit card)
THE CREATURES CALLED HUMANS (สิ่งมีชีวิตที่เรียกว่าคน), 1999	Win Lyovarin (วินทร์ เลียววาริณ)	โฮโมเซ็กซวล (homosexual) เพจเมเกอร์ (page maker) แท็กซี่ไดรเวอร์ (taxi driver)

Table 6: Examples of Transliteration used in 4 short stories of 4 short story writers in 1990s
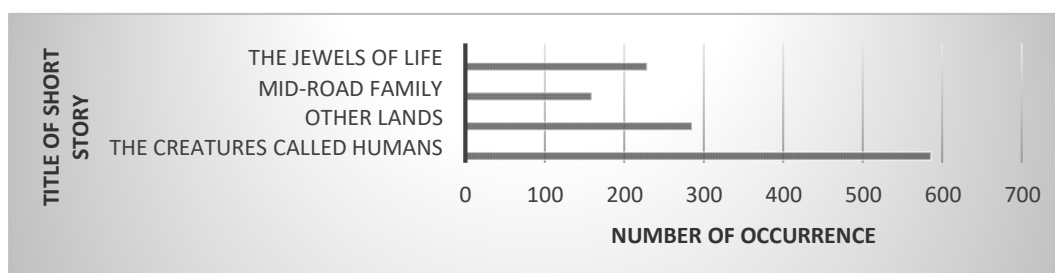

Figure 6: A comparison of frequency of occurrence of Transliteration used in 4 short stories in 1990s

In this decade, these short stories are prose writing in the states of society which are changing apparently. The appearance of the city and the countryside are developed into the consumption society in capitalism. The use of writing language is inclined towards modernization to tell what are going on and on. Compared to the basic features of different writers, Anchan using 229 Transliteration received her Bachelor's Degree and went to the USA to study a Master's Degree in the Teaching of English as a Second Language. Sila Khomchai using 159 Transliteration was a former activist turned a social satirist. Apart from the Transliteration, a key feature in his choice of words was he used many 'proper nouns' in his work, such as *ก๊อดฟาเธอร์ (Godfather), ซูเปอร์เลเซอร์ (Super Laser), เปียนโน คอนแชร์โต (Piano Concerto),* and *อัลคาโปน (Al Capone).* Kanokphong Songsomphan using 285 Transliteration is

called a new wave of Thai literature. He used many 'proper nouns' in his work, such as *โคลี เซียม (Coliseum), เพิร์ล ฮาเบอร์ (Pearl Harbor), อิริค แคลปตัน (Eric Clapton),* and *เคนตักกี (Kentucky).* Win Lyovarin using 586 Transliteration graduated with a Bachelor's and Master's Degree. He worked as an architect, interior designer, and graphic designer in Singapore and the USA. He is accustomed to the use of Transliteration, usually in his life and writing. Apart from the Transliteration, a key feature in his choice of words was he used many English words, such as *perception*, *Phobia*, *heaven*, and *random*. Moreover, there were many 'proper nouns' in his work, such as *นอสตราดามุส (Nostradamus), เฮมิงเวย์ (Hemingway), แม็คโคร ไบโอติคส์ (Macrobiotics),* and *โยฮัน สเตราส์ (Johann Strauss).* In addition, most of his writings which focus on using new techniques in presentation are called an 'experimental style'.

Title	Short story writer	Examples
PROBABILITY (ความน่าจะเป็น), 2002	Prapda Yun (ปราบดา หยุ่น)	คอนเซ็ปต์ (concept) โอเปอเรเตอร์ (operator) เกมโชว์ (game show)
Title	Short story writer	Examples
THE PRINCESS (เจ้าหญิง), 2005	Binla Sankalakeeree (บินหลา สันกาลาคีรี)	คอนเทนเนอร์ (container) แพจเกจทัวร์ (package tour) รีไซเคิล (recycle)
SOMETHING WE FORGET (เราหลงลืมอะไรบางอย่าง), 2008	Watchara Satjasarasin (วัชระ สัจจะสารสิน)	เคเบิลทีวี (cable TV) การันตี (guarantee) แอ็ดไวเซอร์ (advisor)

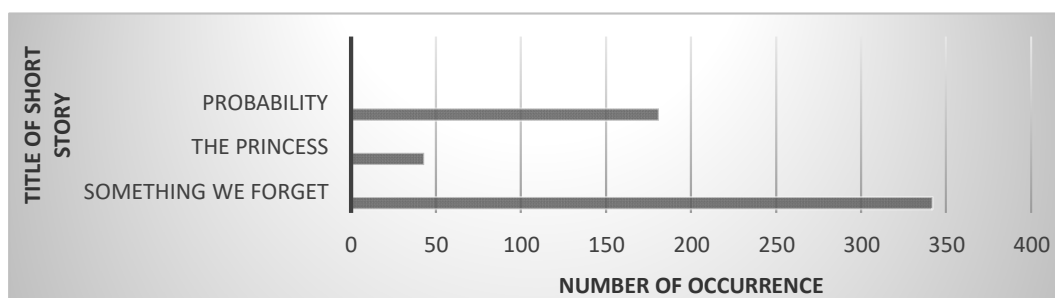Table 7: Examples of Transliteration used in 3 short stories of 3 short story writers in 2000s

Figure 7: A comparison of frequency of occurrence of Transliteration used in 3 short stories in 2000s

These are modern short stories of a new generation that focuses on strange and different presentation tactics. Prapda Yun using 181 Transliteration studied abroad while Watchara Satjasarasin using 342 Transliteration was a new young generation, graduated with a Master's Degree, and served at the Administrative Court. However, the qualities or characteristics of short story writers might be related. Binla Sankalakeeree using only 43 Transliteration ever worked for a newspaper. Frequently, he chooses to travel as a secluded traveler and can tell a lot of stories which he has met in the style of fascinating Thai tales. Accordingly, the choice of his words is far from the use of Transliteration.

Title	Short story writer	Examples
IT IS TOO HOT THIS MORNING TO SIT SIPPING COFFEE IN THE SUN (แดดเช้าร้อนเกินกว่าจะนั่งจิบกาแฟ), 2011	Jadet Kamjorndet (จเด็จ กำจรเดช)	บาร์โค้ด (barcode) โปรไฟล์ (profile) พาสเวิร์ด (password)
THE VENOMOUS (อสรพิษ), 2014	Danarun Sangthong (แดนอรัญ แสงทอง)	ฮันนีมูน (honeymoon) ไอศกรีม (ice cream) มิวสิคฮอลล์ (music hall)

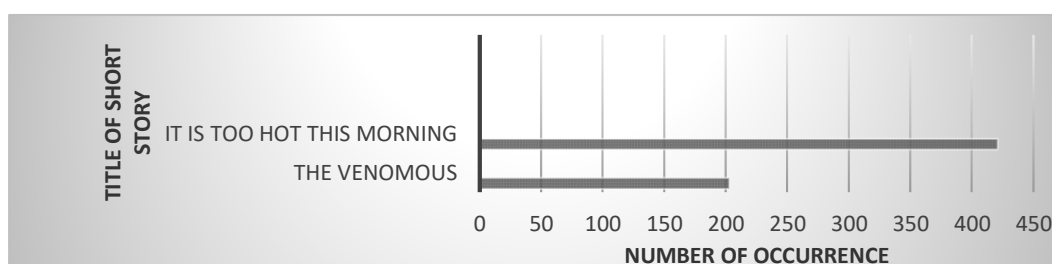**Table 8: Examples of Transliteration used in 2 short stories of 2 short story writers in 2010s**

Figure 8: A comparison of frequency of occurrence of Transliteration used in 2 short stories in 2010s

Jadet Kamjorndet using 421 Transliteration is a new generation writer in the decade when technology enters and covers social environments completely. The online world, computer games, movies in the digital technology are important to his stories' presentation. Consequently, the use of Transliteration is inevitable. Danarun Sangthong using 203 Transliteration is one of mid-range of old-fashioned writers, but he was a translator for USAID (United States Agency for International Development). A lot of his writings have been translated into many foreign languages such as French, Portuguese, English, and Spanish. That is the reason why his works are more well-known overseas than in the country. Therefore, his life has been involved in the use of Transliteration. Apart from the

Transliteration, he used a lot of Proper Nouns in his work, such as *อะพอลโล่ (Apollo), อาร์เทมิส (Artemis), รีทรีฟเวอร์ (Retriever)*, and *แมนเชสเตอร์ ยูไนเต็ด (Manchester United)*.

Reasons for the use of Transliteration in Thai literary works

The reasons for the extensive use of English words in the Thai lexicon are diversified. One of the initial reasons for borrowing is when one language has a semantic 'gap' in its lexicon and needs to borrow a term to express the necessary idea or concept (Trask, 1996 and Poplack et al., 1988). In cases of intensive, sustained language contact, lexical borrowing almost inevitably occurs between the language belonging to the dominant culture (prestige language), and the language belonging to the less dominant culture. While words are typically imported with the purpose of filling lexical gaps, to describe new technologies, expressions, and concepts, prestige borrowing is not limited to unfamiliar words alone. The steady increase in English loanwords in Thai literature or literary works is a clear example of the influence of culture on language. Because of its usefulness in lyrics, verse, prose and poetry, borrowing by Thai authors or composers increases the number of words including lexical expressions in the Thai language.

According to Nareerut Boonchuay (2017), the reasons why Thai short-story writers, poets, and novelists have utilized English loanwords in their literature or literary works unconsciously or unintentionally to communicate their words, phrases, or expressions with Thai readers instead of using some original Thai words, phrases, or expressions are as follows:

1. Due to the limitations of people with the language proficiency, particularly those who are specialists in the Thai language to coin or create new words or phrases in our own language to support the progressive society and more modern technology nowadays, Thai words cannot be coined immediately and appropriately, and there is no existing word in the Thai language with the same meaning as loanwords. The borrowed words are the best solution while the authors are pondering or using their boundless imagination.

2. In the case of glossary of terms, some of Thai authors themselves have no sufficient words or phrases that are appropriate to express or depict their feelings, emotions, inspiration, impression, etc. They often intend to choose another language which is rather better or more suitable to do because they think loanwords can express a concept or describe an object for which there is no obvious word available in Thai, or there are no appropriate and pleasurable Thai words or phrases. Consequently, some of Thai authors borrow words from other languages, particularly English.

3. Even though new words are occasionally created for functional use, e.g. new products, inventions and discoveries, in Thai society there is a 'rejection' from the borrowing language society of the words that are created by its own language because foreign words are already being accepted. In other words, some of Thai authors think that English words are quite better to be used than the original or newly created Thai words. Frequently, Thai authors cannot explain the reason why they use borrowed English words or English loanwords in their literature or literary works unconsciously or automatically.

4. Some of Thai authors have 'positive attitudes' towards English loanwords. A positive attitude can impact every aspect of people's life. The word 'positive' can be used as 'having a good effect, favorable, or marked by optimism.' When someone demonstrates 'positive attitudes', they are optimistic and expect favorable outcomes. Some of Thai authors do not hesitate or procrastinate to use English loanwords in their literature or literary works. Consequently, these attitudes act as confirmation that English loanwords should be used as much as possible as a way of helping Thai readers understand their works better. In addition, English loanwords can be used to help facilitate understanding of the language in Thai literature or literary works.

Significant factors in selecting Transliteration in Thai literary works

Based on these findings, the researcher found there exists a tendency of resisting the Transliteration, and there are more and more English loanwords being transliterated from the aspects of social and linguistic phenomenon. Every kind of Thai literature or literary works: poetry, short stories, and novels, contains hundreds of words that have been adopted from the English language by Thai authors consistently. In this study it was revealed that the majority of the authors (twenty-three out of twenty-five) used Transliteration. Each author used them in the different numbers of occurrence. It depends on the factors that the researcher found as follows:

Many English words were translated to be used in Thai by the Royal Institute of Thailand, for example *computer* as *คณิตกรณ์, software* as *ส่วนชุดคำสั่ง, fax (facsimile)* as *โทรสาร, โทรภาพ, browser* as *โปรแกรมค้นดู, toll way* as *ทางเก็บค่าผ่าน, classic* as *ตรงต้นแบบ, ตามแบบแผน, style* as *กระบวนแบบ,* etc. Nevertheless, they are not used to talk and even write by most people in Thai society because Thai people think when uttered they are amusing or humorous Thai words, particularly sound, length and clumsiness of the words. They always feel awkward or embarrassed, and they do not want to be alienated from the general public.

Consequently, most of the words created by the Royal Institute of Thailand are not popular and are not widely available in all disciplines, including Thai literature or literary works.

Some authors think that the influences of English are welcome as a sign of creative growth and development. English borrowed words have been continuously used from the earliest time of borrowing in the early 19th century. During the modern period from mid-20th century right on down to the present day, number of words borrowed increased substantially. While some words have been introduced to fill a semantic void or lexical gap that existed in Thai, most loanwords initially made their way into Thai literature or literary works because western languages were seen as 'a symbol or marking of progressiveness and modernization'. Some of these words are for modern consumers, for example มินิมาร์ท for *minimart,* ซุปเปอร์มาร์เก็ต for *supermarket,* แคชเชียร์ for *cashier,* เครดิต การ์ด for *credit card,* ช้อป ปิ้ง for *shopping,* etc. or names for consumer goods produced through new developments in high-tech manufacturing, for example เยลลี่ for *jelly,* ซ็อส for *source,* บิสกิต for *biscuit,* โยเกิร์ต for *yogurt,* โซดา for *soda,* etc. Therefore, some of Thai authors prefer to utilize English loanwords in order to represent their progressiveness and express their modernization, particularly some of Thai authors in the last two or three decades, for example พาสเวิร์ด for *password,* โซเชียล เน็ตเวิร์ค for *social network,* บาร์โค้ด for *barcode,* เคเบิล ทีวี for *cable TV,* รีโมท คอนโทรล for *remote control,* etc.

The levels of education of authors should have an impact or influence on borrowing foreign languages, particularly borrowings originating from English in the form of Transliteration used in their literary works, according to familiarity in daily life and meanings of words that meet their minds. Therefore, as we can see, a lot of Transliteration can be used by those who studied in foreign countries or overseas, those who have had occupations abroad, and those who studied in higher education as follows: Win Lyovarin (586 terms), Watchara Satjasarasin (342 terms), Wanit Jarungkitanun (300 terms), Anchan (229 terms), Danarun Sangthong (203 terms), and Prapda Yun (181 terms).

For the modernization of 'new generation' authors in the age of digital technology, English has become the most-favoured source for new vocabulary. The influx of modern technology from the western civilization is so strong that the English words which are the carrier of such influence have been accepted with an increasing rate of current usage in speaking as well as in writing. There are a few short story writers using a lot of Transliteration to his stories' presentation such as Jadet Kamjorndet (421 terms) and Kanokphong Songsomphan (285 terms).

For the uniqueness, however, poetry is a unique literary work, it is a sudden incidence of emotions and feelings towards stories and thoughts which a poet is experiencing. It's not laying out and searching for words. A poet uses limited words he has, but they are full of deeper and wider meanings and senses. Using words requires thinking thoroughly and choosing elaborately, and then the words are used intentionally, or designedly. The use of Transliteration in poetry must be deliberately and appropriately used along with presented issues. Probably, some of them are not related to a poet's educational level such as Phalang Phaingphiroon (128 terms), Montree Seeyong (86 terms), and Chokchai Bundit (47 terms).

Conclusion and discussion

Language is the vehicle of culture and is in constant evolution and development; therefore, where there is cultural exchange, there is language contact. It is possible and apparent that the western cultures influence Thai cultures and lifestyles. Presently, most people speak 'English' when they meet foreigners as it has become the new international language. Faster globalization is going hand in hand with the growing use of English. More and more people are being encouraged to use English rather than their own language.

For Thai literature or literary works, English loanwords, particularly Transliteration are easier to understand and more accessible to any groups of the Thai readers than the original Thai words. In addition, English loanwords, particularly Transliteration help the readers have access to incredible and understandable information more than Thai words.

Actually, some English loanwords were translated into elaborate and splendid Thai words or phrases by the Royal Institute of Thailand; however, Thai people do not utilize them because they think new translated or formulated Thai words or phrases are peculiar and unfamiliar. Moreover, most of English loanwords, particularly Transliteration have been being used and accepted without being recorded in the current Thai dictionary issued by the Royal Institute of Thailand. Even though the Thai dictionary issued by the Royal Institute of Thailand has coined new Thai words to be used and replaced some English words which Thai people are usually familiar with, both educated and uneducated people use the original English words like their mother tongue since some new Thai words created by the Royal Institute of Thailand have made Thai people frustrated and embarrassed to use (Nareerut Boonchuay, 2017).

There are significant factors of the increase of English Transliteration with no semantic changes occurring in the Thai language as follows: popularity of words used by

authors, influences of English as a sign of creative growth and development, levels of education of authors, modernization of new generation authors in the age of digital technology, and uniqueness of poetry. Moreover, among educated people it is a fact that English words are international and generally popular. Therefore, English words or phrases have been intentionally and automatically used more than Thai words even in Thai literature or literary works including poetry and short stories.

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