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Keywords: Bilingual lexicography, Specialized lexicography, Music lexicography, Thai, Linguistic borrowing.

Occidental Music Lexicography in Thai

Introduction

“Occidental music lexicography in Thai” is a section of the full research project “Occidental Musical Terms in Thai” (Domrongchareon 2018).

The need for subject specific dictionaries arises because a term can have a certain meaning in a context of everyday language use but when this precise term is put into a musical context, it could have a completely different meaning.

It is common practise among European languages to keep borrowing terms from each other and their meanings are often changed when those borrowed terms are applied in a musical context. For example, allegretto, that came from the word Allegro, meaning cheerful in Italian, changed its meaning into a tempo mark in a musical context. Perhaps the best example of the completely different meanings of the word can be seen in the second movement of Beethoven’s Symphony No.7, in which the tempo is marked as Allegretto despite the music itself being clearly depressing.

Function

Music Dictionaries can consider to form part of a Specialised Lexicography (SL). It’s impossible to define any Lingua Franca for Music, because European music is a shared culture and knowledge among Europeans. Terms used in music are derived from many European languages, majorly from Italian, French, German and English.

To consider Occidental musical terms into a Thai context, when Occidental Music and its vocabulary began to be used in the Thai

musical field, it was a new culture and knowledge, consisting of unknown terms. Therefore, a Dictionary became a necessity for understanding this specific area of knowledge.

At present, there are at least 5 Occidental music Bilingual Dictionaries published in Thai: Royal Society (2005), Pancharoen (2009), Pradyanusorn (2004), Liewsiripong (2002) and Tantranon (2010)

General structure

As Occidental music is an imported discipline into Thai. It is not a subject that relies solely on one language. A lot of music textbooks include a Glossary at the end, giving direct translations of terms in different languages. One of particular note is Sukawatana (2011). Its glossary is organised by theme. Each word entry is presented in 5 columns, providing a direct comparison of the term in 5 languages: English, Italian, German, French and Thai. All other actual Dictionaries are organised in alphabetical order.

Equivalent

Thai music dictionaries prioritise giving equivalent terms, rather than definitions. Equivalent terms are given in three main ways: 1) Transliteration: for very specific terms, such as musical instrument names or proper nouns. 2) Translation: for terms that have the same or close meaning to pre-existing Thai terms, mostly used for technical terms related to performance practice or Musical instrument parts. 3) Coinage: where a completely new term has been created based on Thai or Pali/Sanskrit lexical elements, to reflect the meaning of the original Occidental word - this category has created problems of understanding as the words are often coined with little concern for their historical context and origins.

User aspects

All dictionaries are presented primarily in the passive direction: from the non-Thai language, which we can consider as L2, to Thai which we can consider as L1. The usage of these dictionaries can be

both receptive (from an unknown occidental original term to the equivalent in Thai to aid understanding) and productive (from a known occidental original term to an equivalent term in Thai) (BOOGARD 2013). Advanced users may adopt a ‘Passive-productive approach’, searching for equivalent terms in Thai for written purposes. In normal spoken language amongst Thai musicians, musical concepts are commonly referred to in their original language. In contrast, convention requires that Thai terms are used in written texts, such as articles or books. As there were often no pre-existing equivalent terms, these are often newly coined words which satisfy typography rules rather than understanding.

For example, “Score” or “Music Score”. This word is widely used in the original term by Thai Musicians. The Thai equivalent of this term is coined ສັງຄືເລີ່ມ [sǎŋ.gi.ta.le.kă:] which is a Sanskrit Based term newly coined by the Royal Society (2005: 71). This newly coined term is not frequently used at all and hardly recognisable without re-examine back in the dictionary. To put this term in the context of a dictionary user: as Thai musicians are more familiar with the original or transliterated term than the newly coined term, musicians will look for this term in a passive direction (L2-L1). Although Passive this can be considered as productive search from known to unknown.

As an exception, there are 2 dictionaries that have an active section: Royal Society (2005) presents a section of Thai to non-thai in the second half and Nutcha Pancharoen (2009) presents an index of Thai spelling terms.

Word entry, lemma and lemmatisation

Several problems concern word entry in Music Lexicography in Thai. These problems stem from lemmatisation issues that are a consequence of the difference in grammar, more precisely Morphology, between Thai and European languages. Within a single dictionary, multiple entries of words with the same lemma can be encountered. For example, double entries for the words “simile” and “simili” (Royal Society 2005: 74) which are exactly the same term but with a different inflection, one is singular, the other is plural. It is to mention here that

Thai language has no declination. Moreover, the majority of scholars writing these dictionaries studied in English speaking countries, a language that uses a much simpler system of declination compared to other European languages that are frequently used in music such as Italian, French or German.

The next case is word entries that come from the same lemma and could easily be grouped into one single word entry. For example, “harmony”. In the Royal Society (2005: 37-38), we can find 11 different entries including Harmonic, Harmonization, Harmonize, Harmony.

In this case, a big disadvantage of separating different forms of words of the same lemma is that we end up having the most important word or lemma, harmony, at the end of the list entry, for alphabetical reasons.

Furthermore, in the dictionary written by Pancharoen, a professor in theory of music, we can even find 23 entries with the lemma “harmon” (Pancharoen 2009: 131-133). Most of them are combined nouns. These could be regrouped so that all these words form a single word entry. This would not only make it more accessible to the reader but also make it easier to understand and see the variations of the term in the context.

Music Dictionaries in Thai give no information about the morphological aspects of the terms. They even demonstrate a level of grammatical ignorance, such as the case of *simili* and *simile* or *tutte* and *tutti* that appear as completely separated word entries.

Prepositional Phrase

One peculiarity of Music Dictionaries, either in Thai or in some European languages, is the inclusion of prepositional phrases as word entries. We can find a lot of Italian prepositional phrases in all Thai Dictionaries of Music such as *con fuoco*, *con brio*, *con grazia* (Pancharoen 2009; Royal Society 2005).

Moreover, there are cases where a prepositional phrase has been listed alongside a definition referring to it as a word, rather than a phrase.

On the other hand, a prepositional phrase consisting of previously independent words becomes contracted over time, becoming re-defined as one single word. For Example, “A Cappella”, has been given the definition of “group or solo singing without instrumental accompaniment” rather than its original meaning of “in chapel”.

Origin attribution and interlanguage cross-checking

The common norm of music lexicography is to give the information of the language of origin of the term, because musical terms comprise many different languages.

In Thai Music Lexicography, we encounter a big problem of attribution of the original language of terms. The Thai Occidental musical scene is heavily influenced by English and the United States of America. This can also be witnessed in the language attribution in lexicography. The Royal Society even considers English as a Lingua Franca and declares in the dictionary preface that it does not state the origin of the term when it's in English (Royal Society 2005 : preface 7 - 11). There are also many errors of attribution of the original language. For example, in the Royal Society's dictionary, 64% of 121 words beginning with 's' (the largest entry) are attributed to English when only 25% are attributed to Italian. In addition, at least 11 clearly Italian terms are attributed to English. Such as “Sonata” that is a clearly Italian word but attributed to English (Royal Society 2005: 71-80).

In the musical field, we can often find the same term in different languages. In some instances, the exact same term appears in 2 different languages in two different entries but has been given different equivalent terms. For example, the entry for *lent* which has been attributed to French, gives the equivalent term as ช้า (slow), whereas the following entry for *lento* which has been attributed to Italian, gives the equivalent term as ช้ามาก (very slow) (Royal Society 2005: 45). This case shows that the author of the dictionary has no solid knowledge in language nor cross checking.

In an opposite case, the tempo marks *largo* and *larghetto* are both correctly attributed to Italian with two different entries. Despite not

sharing the same meaning, they are both given the same equivalent term as ช้ามาก (very slow) (Royal Society 2005: 44).

References

Exploring References and bibliographies in all dictionaries, apart from pronunciation guides, it came as a surprise that there are no references in any language other than English and Thai. This may account for some of the grammatical and equivalence errors that can be found in these Dictionaries.

Conclusion

We can conclude here two main points. First the content of Thai Music Dictionaries. Several problems can be seen in the lack of background knowledge of the writer, above all in linguistic and grammatical aspects.

Secondly is the format of dictionaries. Different users demand different things. In the end, lexicographers have to make a decision on how informative and what the focus of the dictionary should be: morphological information, pronunciation guide, synonyms, equivalence or definition, or should the dictionary be organised in alphabetic, thematic, or iconic order. It's hard to deny that technology has a great impact in every field nowadays. Everyone has access to the internet all time but a hard copy is more complex to access. Dictionaries on an electronic or on-line platform might be the best solution for any future development in Occidental Music dictionaries in Thai.

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საკვანძო სიტყვები: თარგმნითი ლექსიკოგრაფია, დარგობრივი ლექსიკოგრაფია, მუსიკის ლექსიკოგრაფია, ტაილანდური ენა, ენობრივი ნასესხობები.

დასავლური მუსიკის ლექსიკონები ტაილანდში

რეზიუმე

ტაილანდის დასავლური მუსიკის ორენოვანი ლექსიკონები, შესაძლოა, განხილულ იქნეს, როგორც სპეციალური ლექსიკოგრაფიის ნიმუშები. ამ დარგში, სულ მცირე, ხუთი ლექსიკონი არსებობს, რომელთაგანაც უმეტესობა თარგმნითია და არა – განმარტებითი. იმ შემთხვევაში, როცა შესატყვისი არ მოიპოვება, აღნიშნული ტერმინები აღწერითი განმარტებითაა გადმოცემული ან/და იქმნება ახალი ტაილანდური სიტყვა. სხვაგვარი ვითარებაა ტაილანდის სამეფო საზოგადოების მიერ შედგენილ „უნივერსალური მუსიკალური ტერმინების

ლექსიკონში“ („The Dictionary of Universal Musical Terms“), რომელშიც განმარტების გრეშე მოცემულია მხოლოდ შესატყვისი ტერმინები ან ახლად შექმნილი სიტყვები.

შესატყვისი ტერმინები სამ ძირითად ჯგუფად იყოფა: 1) ტრანსლიტერაცია: განსაკუთრებით სპეციფიკური ტერმინებისა, მაგალითად, მუსიკალურ ინსტრუმენტთა სახელწოდებების გადმოსაცემად; 2) თარგმანი: ისეთი სიტყვებისათვის, რომელთაც უკვე არსებული ტაილანდური ტერმინების ზუსტი ან ახლო მნიშვნელობა აქვთ და, ძირითადად, შესრულების პრაქტიკასთან დაკავშირებული ტექნიკური ტერმინებისათვის გამოიყენება; 3) ტერმინთშემოქმედება/ნეოლოგიზმი: იქმნება სრულიად ახალი ტერმინი ტაილანდური ან პალი/სანსკრიტული ლექსიკური ერთეულების საფუძველზე, რათა ზუსტად აისახოს დასავლური სიტყვის მნიშვნელობა. ეს კატეგორია გაგების პრობლემას წარმოშობს.

აღნიშნული ლექსიკონები იშვიათად გამოიყენება, თუმცა ზოგიერთ მათგანს დართული აქვს ტაილანდური სიტყვანი ან აქტიურ სიტყვათა განყოფილება (L1 → L2). სიტყვები დალაგებულია ანბან-თრიგზე. სიტყვათა კატეგორიები საკმაოდ ფართოა და მოიცავს კომპოზიტორებისა და ცნობილი კომპოზიციების სახელებსაც.

აღნიშნული ლექსიკონები ემსახურება ორ მიზანს: როგორც შემეცნებითს (უცნობი დასავლური ორიგინალური ტერმინიდან ტაილანდურ შესატყვისებამდე), ისე გამოყენებითს (ნაცნობი დასავლური ორიგინალური ტერმინიდან მის შესატყვის ტაილანდურ ტერმინამდე). ეს უკანასკნელი განკუთვნილია პროფესიონალი მომხმარებლებისათვის, რომლებიც ტაილანდურ ტერმინებს სამწერლობო მიზნებისთვის ეძიებენ. ეს ტერმინები ხშირად ტრანსლიტერირებულია. მაშასადამე, ტერმინთა ტაილანდური შესატყვისები, ხშირ შემთხვევაში, ახლად შექმნილია და უმეტესად ემსახურება მათ ბეჭდურ სიზუსტეს და არა შინაარსს.

ამ ლექსიკონებში მრავალ პრობლემას ვაწყდებით. ერთ-ერთი მათგანი სხვა ენების არასათანადო ცოდნაა, რაც თავს იჩენს თითოეული იმ ლექსიკონის მითითებულ წყაროებში, რომლებიც მხოლოდ ტაილანდური ან ინგლისურია. გარდა ამისა, ვლინდება ისტორიისა და ლინგვისტიკის არასრულყოფილი ცოდნაც.