

**Sin Khon  
Translation Project**

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**Special Research**

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## **Abstract**

This special research is aimed at analyzing approaches to translation of metaphors from Thai into English. 'Sin Khon,' a novel by Chalerm Sak Ngaem-Ngarm, is selected as a case study.

Translation theories, approaches, and methods adopted in solving the problems consisting of Skopos Theory, Interpretive Theory, Discourse Analysis, Nord's text analysis and other translation strategies. These theories are very advantageous to the translation of metaphors and literary translation.

The outcome of the research has shown that some metaphors can be literally translated while some must be communicatively translated, so as to produce the equivalence and equivalent effect in the target text and on the target text reader.

## Acknowledgements

Conducting a literary translation project from Thai into English is an ambitious task. It requires good knowledge about translation theory, literary theory, as well as, Thai and English languages and cultures. Despite the difficulties, the translator believes that it is worth the efforts and will be useful for people who are interested in the same field.

To the Board of the Committee of the Chalermphrakiat Translation Center, thank you for giving me an opportunity to conduct this research. Without help of the following people, this translation project would never have been accomplished.

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## Table of Contents

1)	CHAPTER I: Introduction	1
	a) Rationale	1
	b) Research Objectives	2
	c) Hypothesis	2
	d) Research Scope	2
	e) Research Plan	2
	f) Expected Outcomes	2
2)	CHAPTER II: Theoretical Framework	3
	a) Discourse Analysis	3
	- Theory of Christiane Nord	3
	- Theory Review	5
	b) General Translation Theories	5
	- Skopos Theory of Reis & Vermeer	5
	- Interpretative Theory of Jean Delisle	6
	- Theory Review	11
	c) Literary Translation	11
	- Theory of James S Holmes	11
	- Theory of Clifford E Landers	12
	- Theory Review	13
	d) Translation into a second language	13
	- Theory of Stuart Campbell	13
	- Theory Review	14
	e) Metaphor	14
	- Theory of George Lakoff and Mark Johnson	14
	- Theory of Andrew Goatly	15
	- Theory Review	17
3)	CHAPTER III: Source Text Analysis	18
	a) Discourse Analysis	18
	i) Extratextual Factor Analysis	18
	- Sender or Text Producer	18
	- Recipient	19
	- Medium/ Channel	19
	- Place of Communication	20
	- Time of Communication	20
	- Motive for Communication	20
	- Text Function	21
	ii) Intratextual Factor Analysis	21
	- Subject Matter	21
	- Content	22
	- Presuppositions	23
	- Text Composition	24
	- Non-Verbal Element	24
	- Lexic	24
	- Sentence Structure	24
	- Suprasegmental Features	25

b)	Literary Analysis	25
	i) Plot	25
	ii) Character	26
	iii) Theme	27
	iv) Motive	27
	v) Foreshadowing	27
	vi) Title	27
	vii) Tone	28
	viii) Situational Context Analysis	28
4)	CHAPTER IV: Translation Plan and Solutions to the Problems	30
	a) Translation Types	30
	b) Selection of Translation Types	30
	c) Translation Problems, Solutions, and Explanations	30
	i) Metaphor	30
	ii) Register and Tone	45
	iii) Cultural Differences	47
5)	CHAPTER V: Source Text and Target Text	50
6)	CHAPTER VI: Translation Review	74
	a) Hypotheses Review	74
	b) Translation Assessment	74
	c) Other Problems during the Translation Process	74
	d) Suggestions for Further Studies	74
7)	Works Cited	

## Sin Khon Translation Project

### 1) Introduction

#### a) **Rationale:**

English novels translated into Thai are prevalent while Thai novels translated into English can hardly be found. It is probable that most Thai translators prefer the English-Thai translation approach as translation into the second language seems to require advanced skills and strategies. Meanwhile, it is quite rare for non-Thai translators to be fully conversant with Thai. Because of this, the study on translation into a second-language has been ignored and foreign readers have only a few chances to get to know good Thai literary works.

**Sin Khon**, a novel by Chalerm Sak Ngaem-Ngam, is a valuable Thai novel as it can well reflect Thai ways of life, beliefs, culture, and traditions. Readers will be transported into the world of Thai bureaucracy, where they can experience Thai rural lifestyle and look deeply into the souls of human beings. One of the novel's outstanding features is its use of metaphors. Here, they are used not only as a literary device but also as a tool to convey hidden meanings. There are many problems concerning the translation of metaphors. The meaning of metaphors cannot be easily defined. Some say metaphor is a subcategory of figures of speech and can be found only in poetic or literary works. According to Oxford English Literature, metaphor means 'the transfer of a name or descriptive term to an object different from, but analogous to, that to which it is properly applicable.' Meanwhile, some, especially linguists, believe that metaphor is actually pervasive in everyday life, not just in language but in thought and action. (Lakoff, 1980: 3)

The challenging tasks of this translator are to point out metaphors in the novel and to make a decision whether each metaphor should be literally or figuratively translated. The word 'metaphor' in this project will be in the scope of cognitive linguistics, not only of the literature study as we commonly understand. The word 'metaphor' here not only means a word or phrase that is used to refer to another thing by using prepositions -- 'like' or 'as', but also covers similes, idioms, proverbs, and expressions which are pervasive in everyday language and thought. Here, translation theories will be applied to metaphor translation and the knowledge of conceptual metaphors can help further explain the choices of translation. That is, metaphors in the source text may or may not be the same as those in the target text as the metaphors involve culture and the nature of a particular language. This study will compare the metaphors in the source text with those in the target text, and provide an explanation for their similarities or differences due to different cultures. This is believed to help us better understand the nature of translation and bring us closer to 'equivalence', which is an ideal word for all translators. Cultural differences are another inevitable problem. Passing on Thai beliefs, culture, and traditions to foreign readers and retaining the literary style of the original work at the same time is a demanding task.

**b) Research Objectives:**

- i) To study and analyze the translation of metaphor from Thai into English.
- b) To seek effective strategies for metaphor translation.
- c) To apply translation theories to the translation of metaphors in order to achieve equivalence.
- d) To disseminate a good Thai novel to foreign readers so that they will have opportunities to learn about Thai culture and beliefs via literature.

**c) Hypotheses:**

Only metaphors which are crucial to the theme of the novel and are newly created will be literally translated. The others should be adjusted and re-created to render the same ideas with equivalent effects on the target reader.

**d) Research Scope:**

**Sin Khon** has 12 chapters or 119 pages. Only three chapters of the novel, chapters 2, 8, and 10, have been selected for the translation project. Chapters 2 and 8 contain metaphors which reflect the theme of the story, while chapter 10 consists of many interesting metaphors worth studying. However, to study and analyze the translation of metaphors, it is impossible to translate only metaphors themselves; the whole discourse is required.

**e) Research Plan:**

- i) Read the ST to determine the problems of translation of metaphor.
- ii) Study and review general theories of translation and a theory of literature, metaphors, and semiotics.
- iii) Analyze the ST by doing discourse analysis.
- iv) Plan how to translate.
- v) Translate the Thai text into English. Record solutions to problems found during the translation process
- vi) Check and edit the translation.
- vi) Summarize the translation project by reviewing the hypothesis and proposing other translation problems.

**f) Expected Outcome:**

- i) Able to obtain guidelines for translation of metaphors from Thai into English.
- ii) Able to apply translation theories to solve problems in literary works.
- iii) Able to learn more about Thai and English metaphors, and understand culture, traditions, and beliefs of the two nations.
- iv) Able to support Thai literary works to be widely known among foreigners.

## 2) Theoretical Framework

### a) Discourse Analysis:

#### i) Theory of Christiane Nord

Discourse analysis, or discourse studies, is a general term for a number of approaches to analyzing written, spoken or signed language use. The term discourse analysis first entered general use as the title of a paper published by Zellig Harris in 1952, although that paper did not yet offer a systematic analysis of linguistic structures 'beyond the sentence level.' As a new cross-discipline, discourse analysis began to develop in the late 1960s and 1970s in most of the humanities and social sciences, more or less at the same time, and in relation with other new disciplines, such as semiotics, psycholinguistics, sociolinguistics, and pragmatics.

(Discourse Analysis [n.d.]

According to Christiane Nord, translation (or 'Intercultural Communication') is basically functional. It is usually initiated by a customer or 'initiator,' who asks a translator to translate a source text into a target text. The source text itself is created by a text producer and a text sender, who may not be the same person. If the sender asks an expert on text production to write the text for him, a discrepancy may occur between the sender's intention and its realization by the text producer. (Nord 1991: 5)

The source text recipient is also important even though he/she is not directly related to the translation process. He/She has some influence on source text situation, which the translator must take into account so that the target text can imitate the effects of the original source text reception. Nord maintains that the essential factors and constituents of the process of intercultural communication are, then, in chronological order: ST producer, ST sender, source text, ST recipient, initiator, translator, target text, and TT recipient. (Nord 1991: 6)

The translation of written texts usually takes place in different situations. The ST and TT recipients are normally separated in time and space. Written texts can exist outside their original situation and can therefore be applied to new situations – a procedure which may change their functions altogether. One such new situation is translation. (Nord 1991: 6) Translators need to take into consideration the factors and constituents of the original text if they want to find out how the ST can be appropriately rendered into the TT.

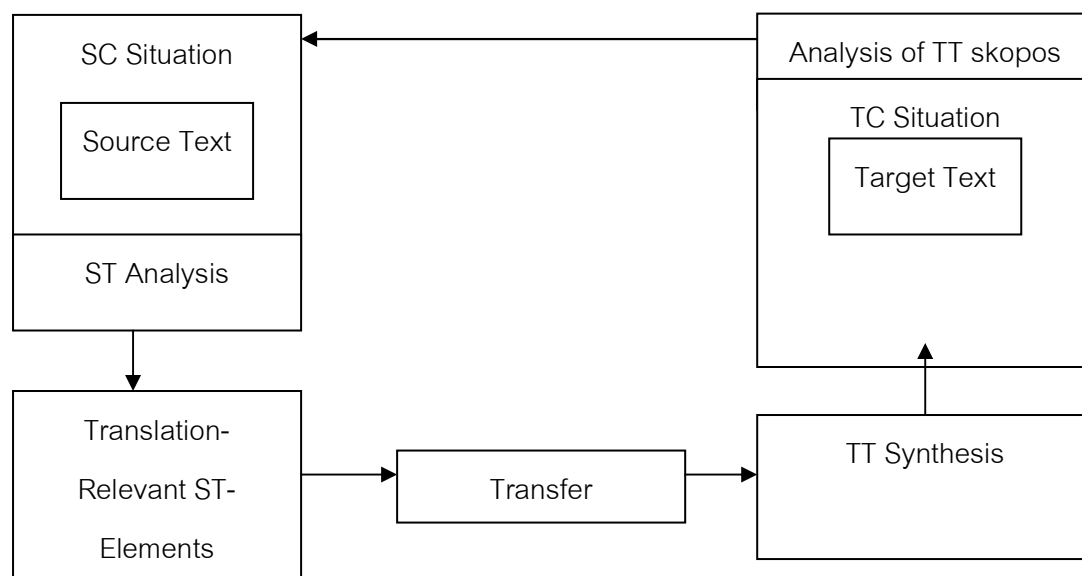
Nord believes that the initiator is a person who starts the process of intercultural communication because he wants a particular communicative instrument, namely the target text. (Nord 1991: 8) The translation process must be conducted in accordance with the purpose or 'skopos' of the TT. In Nord's view, the translator is not the sender of the ST message but a text producer in the target culture who adopts somebody else's intention in order to produce a communicative instrument for the target culture, or a target-culture document of a source-culture communication. (Nord 1991: 13)

Communicative function is not only the fundamental constitutive feature of texts but it also determines the strategies of text production. The translator must check each ST element as to whether it can fulfill the intended TT function as it stands or whether it has to be adapted, since the structural properties of any target text have to be adjusted to the function it is intended to have for the target-culture recipient. (Nord 1991: 17)



A translation is normally expected to render ‘faithfully’ all the relevant features of the source text even though it is very difficult to do so. Source text analysis is supposed to provide the only legitimate foundation for the determination of equivalence. The characteristics of the source text situation, which have been gained from ST analysis, along with the particular requirements of the prospective target situation, can create an equivalent target text.

Translation is not a linear, progressive process leading from a starting point (ST) to a target point (TT) but a circular, basically recursive process comprising an indefinite number of feedback loops in which it is possible and advisable to return to earlier stages of the analysis. (Nord 1991: 30) The first step in the looping translation model is the analysis of the TT skopos. The second step is the analysis of the source text, which is divided into two parts. In the first part, the translator only needs to get a general idea on whether the material provided by the ST is compatible with the requirements stated in the translating instructions. In the second part, he/she has to proceed to a detailed and comprehensive analysis of all ranks of the text, focusing his/her attention on those text elements that according to the TT skopos are of particular importance for the production of the TT. After finishing the ST analysis, the translator is able to pinpoint the translation-relevant ST elements, which are then, where necessary, adapted to the TT skopos and matched with the corresponding TT elements. The final structuring of the TT is the last step, which closes the circle. (Nord 1991: 33) Nord’s translation process can be illustrated as follows:



The translation process (in the narrower sense) is closely linked to the person of the translator, who is the central figure in the process of intercultural communication. It starts, after the initiator has fixed the TT skopos (target situation and TT function), in the top right hand corner with the analysis of TT scope and proceeds in an anti clockwise direction until the production of a TT which fits into the (prospective) target situation. (Nord 1991: 34)

Nord provides us the ways to analyze extratextual or external factors and intratextual or internal factors. The interplay between extratextual and intratextual factors can be conveniently expressed in the following set of ‘WH-questions,’ based on the so-called New Rhetoric formula.

*Who* transmits  
to *whom*  
*what* for  
by *which medium*  
*where*  
*when*  
*why*  
(a text) with *what function?*

On *what subject matter* does he say  
*what (what not)*  
in *what order*  
using *which non-verbal elements*  
in *which words*  
in *what kind of sentences*  
in *which tone*  
to *what effect?*

Extratextual factors are analysed by enquiring about the author or sender of the text (who?), the sender's intention (what for?), the recipient the text is directed at (to whom?), the medium or channel the text is communicated by (by which medium?), the place (where?) and time (when?) of text production and text reception, and the motive (why?) for communication. The sum total of information obtained about these seven extratextual factors may provide an answer to the last question, which concerns the function the text can achieve (with what function?).

Intratextual factors are analysed by enquiring about the subject matter the text deals with (on what subject matter), the information or content presented in the text (what?), the knowledge presuppositions made by the author (what not?), the composition or construction of the text (in what order?), the non-linguistic or paralinguistic elements accompanying the text (using which non-verbal elements), the lexical characteristics (in which words?) and syntactic structures (in what kind of sentences) found in the text, and the suprasegmental features of intonation and prosody (in which tone?). (Nord 1991: 36-37)

#### **ii) Theory Review**

For the translation of the novel 'Sin Khon,' discourse analysis must also be adopted. The theory helps the translator save time in analyzing only ST and TT elements relevant to the translation. It also helps the translator understand the ST better, and realize the purpose of the TT. The adaptation of discourse analysis theory will be further explained in chapter III: Source Text Analysis.

### **b) General Translation Theories:**

#### **i) Skopos Theory of Reis & Vermeer**

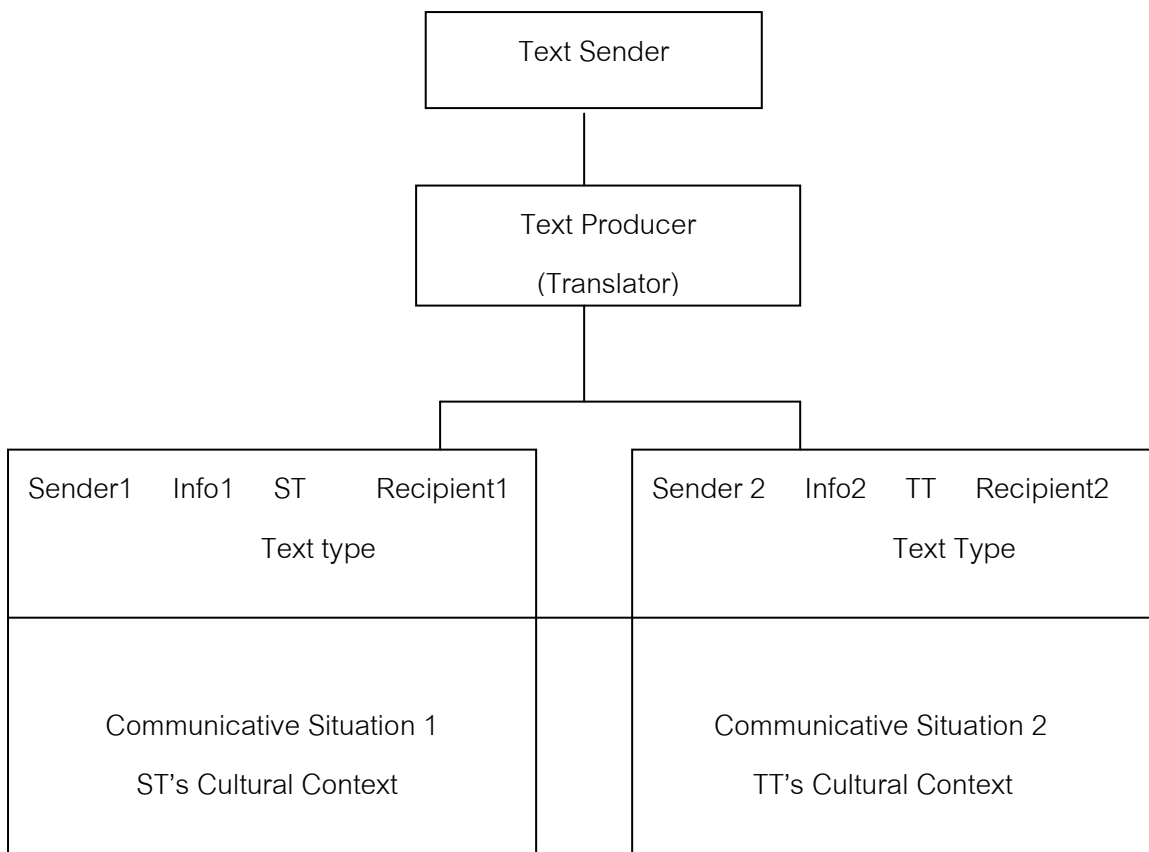
In Vermeer's 'skopos theory' the skopos of a translation is determined by the function which the target text is intended to fulfill. The skopos theory is part of a 'general theory of translation' which was first presented by Vermeer in 1978 and hinges on the so-called 'skopos rule' with its sociological sub-rule. (Nord 1991:24) Vermeer & Reis' six theoretical rules of translation are as follows: (จตุรฤๅ 2002: 11)

i) A translation must take the objective or skopos as its priority.

- ii) A TT reflects only an aspect of an ST. The presented information occurs in the ST culture and is written in a source text language.
- iii) A TT is an imitation of the ST information.
- iv) A TT must have intertextual coherence.
- v) A TT must be coherent with the ST.
- vi) The rules above stand in a hierarchical order.

In this theory, the starting point for a translation is a text. According to Vermeer, a 'text' is part of a 'world continuum' written in the source language, which has to be translated into a target language in such a way that it becomes part of a world continuum which can be interpreted by the recipient as 'coherent with his situation.' (Vermeer 1978/ 1983: 57) The relationship between source text and target text can be described using the term 'coherence' (intertextual coherence = fidelity) The demand for fidelity, however, is still subordinate to the skopos rule, for, if the skopos demands a change of function, the required standard will no longer be intertextual coherence with the source text, but adequacy or appropriateness with regard to the skopos (Reiss & Vermeer 1984: 139)

According to Reis, each communication occurs in a different communicative situation, which has been influenced by social and culture factors. Translation, thus, cannot be regarded as only language transcoding but also as cultural transfer. (วรรณภา 2002: 19) Reis' translation process is illustrated in the following chart.



**ii) Interpretive Theory of Jean Delisle**

The interpretive theory was formulated by the research group at the Ecole Supérieure d'Interprètes et de Traducteurs (Sorbonne Nouvelle, Paris III). They

demonstrate that a true history of translation must be co-extensive with a general theory of discourse and therefore cannot be a simple extension of a purely linguistic theory describing language as a system. As opposed to the linguistic theories of translation, the Paris School offers an approach based on the analysis of the meaning of discourse. (Delisle 1988: 33)

The interpretive theory was later developed by Jean Delisle. He is a professor of translation, who has made a significant contribution to the theory of human translation. For him, although knowledge of languages and their workings is essential to the translator in understanding the original text and rendering it intelligibly, it is not in itself sufficient to explain the translation process. That process actually involves innumerable cognitive complements and the linguistic significations in the translator's mind.

According to Jean Delisle, there are three stages in the development of a translation equivalence: comprehension, reformulation, and verification. Each stage can be divided into subsidiary operations. Comprehension is based on decoding linguistic signs and grasping meaning. Reformulation is a matter of reasoning by analogy and re-wording concepts. Verification involves back-interpreting and choosing a solution. (Delisle 1988: 53)

Comprehension takes place on two different levels: the level at which signifieds are grasped, and the level at which meaning is grasped. Every word in an utterance refers both to the language system from which it draws its signification, and to the set of non-linguistic parameters that give it meaning. (Delisle 1988: 54)

Comprehending signification and comprehending meaning should be treated as distinct and successive operations, even though they are in fact concurrent and overlapping. Understanding signifieds, whatever their referents, is a decoding operation performed at the level of the linguistic system. (Delisle 1988: 54) The translator cannot just perform the lexical and grammatical analysis and then mechanically replace each signifier in the original statement by a signifier from another language intuitively selected as an equivalent. Such transcoding might produce a formulation that is grammatically correct, but semantically inappropriate. Even more importantly, because of the arbitrary nature of the choice of words, based solely on linguistics, the translator can never be sure that the string of transcribed words accurately conveys the meaning of the original. In other words, transcoding is only matching similar words, while translation is communicating an equivalent message. The comprehension of signifieds is an operation involving only the linguistic code, and therefore, however essential it may be, it will not by itself enable the translator to understand an utterance. (Delisle 1988: 55)

The second step in the analysis is to define the conceptual content of an utterance more precisely by drawing on the referential context in which the utterance is embedded. The purpose of this operation is to discover, based on the significations of linguistic signs in the code, what the signs mean as parts of a message. Translation is the re-expression, not of signs, but of concepts or ideas. Interpretive analysis is necessary because languages do not have separate and distinct signs for each concrete or abstract element of human experience. Words and sentences are always open to interpretation according to the situational parameters that define the communicative situation. By drawing language out of itself, discourse fashions a bridge between language and reality. (Delisle 1988: 56-57)

Re-expression, which is the next step after comprehension, is the act of re-verbalizing concepts using the signifiers of another language. In reformulating ideas, the translator continually shuttles between the de-verbalized meaning

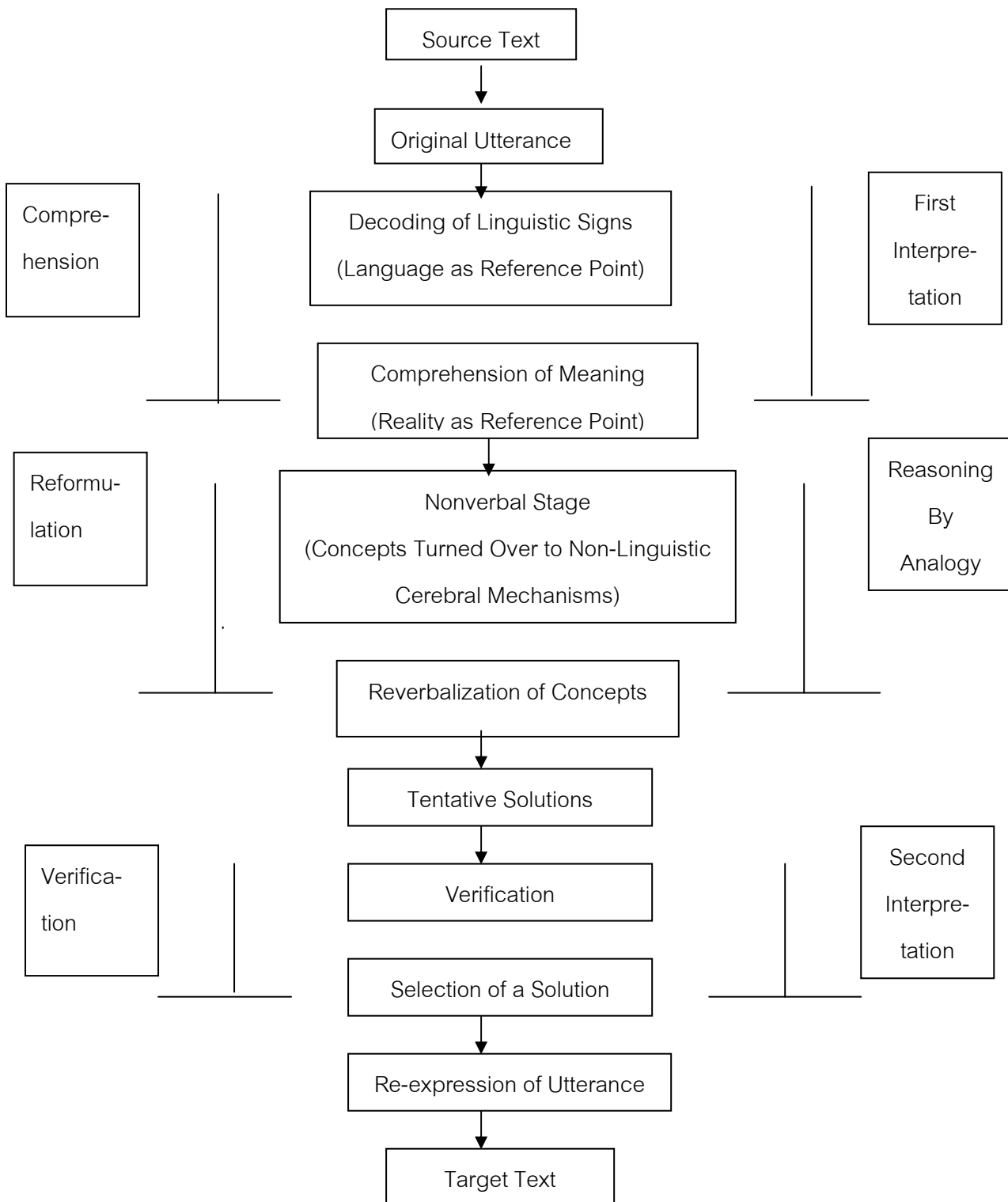
seeking expression and the linguistic forms through which it can be verbalized. This back and forth motion finally ceases when a satisfactory match is made. (Delisle 1988: 60-61)

To discover the meaning of an utterance within a communication situation and re-express it in another language, the translator reasons by analogy, probing the expressive resources of the target language through a series of associations and deductions, or inferences. (Delisle 1988: 61) Aspiring translators should therefore possess imagination and a sensitivity to parallels and connections between concepts in order to transfer the concepts contained in a text into another text. (Delisle 1988: 63)

While this particular chain of analogies is probable, it is only conjecture. One thing, however, is certain – once the meaning has been grasped, it is reformulated by means of ideas, and not of words. Consciously and subconsciously, the translator gropes for a suitable formulation. Information is summoned or evoked from the memory. Each time the translator, in the course of this exploration, rejects a possible solution as unsatisfactory, he is passing judgement on the appropriateness of its form and content. In fact, the translator's reasoning is creative; he is engaging in the cognitive process by which general knowledge, or all the linguistic and encyclopedic information stored in the brain, is brought into play. (Delisle 1988: 65)

The purpose of verification, the third and final stage of the cognitive process of translation, is to confirm the accuracy of the solution. This is done by checking that the proposed equivalent perfectly renders the full meaning of the original utterance. (Delisle 1988: 66) The verification is, in fact, a second interpretation. The first interpretation takes place after the concepts have been understood and before they are re-expressed; its purpose is to identify the ideas in the message. The second interpretation takes place after re-expression and before selection of the final version; its purpose is to determine whether the signifiers of the tentative solution accurately convey the ideas of the message. This quality check on the translation is also a reasoning process. Translating thus entails two interpretations the first based on the signs of the source text, and the second based on the signs of the target language once the tentative solution or possible equivalents have been proposed. (Delisle 1988: 67) According to the interpretive approach, the translation process can be described in a diagram shown on the next page

:



In addition to the process of translation, Delisle also focuses on four levels of language manipulation as follows:

1. observing conventions of form
2. performing interpretive analysis
  - a) transfer of monosemous terms
  - b) retrieval of standard equivalents from the linguistic system
  - c) re-creation in context
3. interpreting style
4. preserving textual organicity

The first level ‘observing conventions of form’ does not require interpretation. It ‘is that of standard writing practices, which encompass all the formal rules of presentation that differ from one language to another.’ (Delisle 1988: 84) In other words, this level concerns grammar. However, this level of language manipulation should not be too heavily emphasized, because the real difficulties in translation lie elsewhere.

The second level ‘performing interpretive analysis’ occurs when the translator attempts to grasp the meaning of the source text. Sometimes even though the usual significations of the words are known, the meaning cannot be easily grasped or re-verbalized in the target language. The interpretive analysis can be divided into three different degrees – transfer of monosemous terms, retrieval of standard equivalents from the linguistic system, and re-creation in context.

Proper names, numbers, and most scientific terms fall into the ‘transfer of monosemous terms’ category. These elements can be understood and re-expressed without interpretation. The translator can transpose these words directly to the target text without referring to the context or the situation.

In the ‘retrieval of standard equivalents from the linguistic system’ category, the translator identifies the relevant signification of the word in context, and searches for the equivalent in the target text. Equivalences of this type are fixed, and many of them appear in bilingual dictionaries.

The third category is ‘recreation in context.’ The major problem of translation is to translate some words, whose meaning is related to the context, and cannot be found in the dictionary. Translators are often ‘faced not with an untranslatable expression, but with a combination of words that has an unusual, original meaning and therefore demands extra effort in its analysis.’ (Delisle 1988: 90) In order to infer the words’ semantic and logical relationships with the other terms and to invest them with the appropriate meaning, the translator must step back and detach himself from the purely linguistic signification of the terms. (Delisle 1988: 91) These words must be analyzed in the light of the text as a whole.

Level three ‘interpreting style’ is much more complicated than the first two levels. Delisle suggested that ‘content and form, like the two sides of a coin, cannot be separated; they both contribute to the overall meaning of a message and the cognitive and affective impact on the reader.’ (Delisle 1988: 96) In the broad sense, style is related to four elements involved in any text – the author, the subject, the vector (genre of text, type of language used), and the intended audience. Also, style is a subjective matter. Each translator always renders the style differently. Yet, the good translator must put limits on his stylistic interpretation so that he does not distort the original text.

Finally, the fourth level ‘preserving textual organicity’ is about the coherence of the text. Delisle mentioned, ‘Textual organicity has to do with the links between sentences, the clarity of relationships between elements of information, and



the intent underlying the development of ideas or emotions.’ The translator should have good writing skills. Some unfamiliar or difficult terms can still be used, but the translator must make sure that the content is logically and clearly expressed. This can be achieved by ‘redistribution of elements of information’ when maintaining the same word order causes ambiguity; ‘concentration’ of signifieds; ‘implication’ when the meaning in the target text can be inferred; ‘explication’ to clarify any ambiguous sentences; and ‘use of transitions to link utterances.’

### **iii) Theory Review**

As metaphors are based not only on imagination and creativity but also on the culture of one society, it is essential for the translator to make a decision on the limit of cultural transfer. The translation choice is related to the purpose of the work. Literal translation is required if the translator would like to keep the literary beauty in the source text and pass on new cultural knowledge to readers. However, if he/she prefers the reader to receive both the semantic and aesthetic qualities of the text, some adaptation is needed. In other words, the objective of translation is similar to a compass, which gives direction to the whole work, and enables the translator to surmount other obstacles during the translation process.

The interpretive approach is also crucial to some parts of the source text demanding communicative translation. It helps the translator overlook the grammatical structure and be able to grasp the meaning in the source text, and re-create the appropriate phrases or sentences for the target text. This will be further illustrated in Chapter IV: Translation Plan and Solutions to the Problems.

## **c) Literary Translation:**

### **i) Theory of James S Holmes**

James S Holmes is one of the great translation scholars. His excellence as a translator received official recognition both in the Netherlands, where he was awarded the highest distinction for literary translators – the Martinus Nijhoff Prize, and in the Dutch-speaking part of Belgium, where he received the Flemish Community’s first Triennial Prize for the translation of Dutch literature.

Holmes suggests two models of translation, which are the ‘Two-plane text-rank translation’ model and the ‘Two-map two-plane text-rank translation’ model. In the first one, he asserts that “the translation takes place on two planes – a serial plane, where one translates sentence by sentence, and a structural plane, on which one abstracts ‘a mental conception’ of the original text, then uses that mental conception as a kind of general criterion against which to test each sentence during the formulation of the new translated texts” (Holmes 1988: 82-83)

However, he still doubts whether mental conception is sufficient to model the actual translation process adequately. The first model is, thus, developed to the ‘Two-map two-plane text-rank translation.’ He has introduced three sets of rules by which specific phases of the translation process seem to be carried out. The first is derivation rules, which determine the way in which the translator abstracts his map of the source text from the text itself. Then, the correspondence rules or equivalence rules, determine the way in which he/she develops his target-text map from his/her source text-map. Finally, the projection rules determine the way in which he/she makes use of his/her map of the prospective target text in order to formulate the text. (Holmes 1988: 84) The translator must share the first rules with all literary readers, and the third rules with every writer, while the second rules are uniquely a translational operation.



Furthermore, Holmes suggests that the translator often faces some dilemmas. He/She is usually forced to choose between form and function. Holmes calls a feature which corresponds in form, but not in function a 'homologue,' and a feature corresponding in function but not in form an 'analogue.' These are obviously momentous choices which the translator needs to select. According to Holmes, the translator's decision will be determined by the correspondence rules, which he/she has consciously or unconsciously established on the basis of his/her knowledge of languages, literatures, and cultures. (Holmes 1988: 85)

Holmes adds that the translator, whether or not he is conscious of it, establishes a hierarchy of correspondences. Nonetheless, the literary text is a complex entity so the establishment of a hierarchy of correspondence priorities is not a big issue. It is possible to have various renditions of one piece of text, and none of them is completely 'right' or 'wrong.'

### ii) Theory of Clifford E Landers

According to Landers, literary translation is different from all other branches of translation. In literary translation, *how* one says something can be as important, sometimes more important, than *what* one says. He says, "Style can make a difference between a lively, highly readable translation and a stilted, rigid and artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul." (Landers 2001: 7)

He proposes eight stages of translation as follows:

1. Read the entire work at least twice. He affirms that no translation can succeed without a thorough grounding in the source text.
2. Determine the authorial voice. This will affect virtually every choice in the thousands of words to be translated. Note any shifts in tone from one part of the text to another.
3. Do the first draft, marking troublesome areas in square brackets for further attention. At this stage there is relatively less emphasis on smoothness and fluency and more on capturing the semantic gist of the text.
4. Consult with an educated native speaker to clarify any points that are still vague.
5. Revise the manuscript, with emphasis on phraseology, fluency, and naturalness. At this stage it should come as close as possible to reading as if it had been written originally in English.
6. Have a highly literate native speaker of English, preferably one with no knowledge of the source language, go over the manuscript and indicate any rough spots.
7. Go over the manuscript line by line with a native speaker of the source language who is also fluent in English. Read it aloud while the other person follows in the source language text. This catches mistranslations as well as inadvertent omissions. If no such listener is available, read the text aloud to yourself.
8. Make the final changes, run it through a spell-check, and let it rest for a few days. Then give it one last reading (typos may have been introduced in the revision phase) and send it off.

Landers also warns the translator to determine what the translation unit, such as the word, the sentence, or the paragraph, is to be when starting a translation project. Whatever strategy is adopted, it must be flexible enough to adapt to changing conditions in the text. Many inexperienced translators try to squeeze every last kernel of the meaning from the source text, which often results in an odd-sounding target text version. Landers, thus, recommends thought-by-thought method, which can yield more fluent or transparent translations. The translator may ask

himself how would the speaker have said this if he or she were saying it in English. This is especially important in translating profanity and other highly emotional discourse. (Landers 2001: 55)

Another issue that Landers emphasizes is the importance of cultural familiarity and the ways of overcoming the lack of it since translators must always deal with cultures. He suggests ways to minimize cultural ignorance to become better translators as follows:

1. The first and most desirable method is to live in the source language culture for as long as possible.
2. Next best is to read as much as possible from the source language culture – not only the material to be translated, which normally meets high literary standards, but newspapers, magazines, films, or dramas.
3. Consult native speakers of the source language when doubts emerge.

### **iii) Theory Review**

The theory of James S Holmes emphasizes that translation is definitely not decoding. It is necessary to analyze the source text to get the meaning, and seek equivalences in the target language. Also, it is impossible to keep both form and function of the source text when translating into the target language. The translator has to make his own decision on this matter.

The theory of Clifford E Landers stresses the importance of discourse analysis and cultural familiarity. The translator follows Landers' advice by doing source text analysis in the following chapter, asking for suggestions from native speakers when having any doubts, and striving to enhance the cultural knowledge.

## **d) Translation into the second language**

### **i) Theory of Stuart Campbell**

Campbell believes that translating into a second language is different from translating into one's first language, and we do need a model of translation competence for second language translator education. In translating from a second language, the main difficulty is in comprehending the source text; it is presumably much easier to marshal one's first language resources to come up with a natural looking target text. In translating into a second language, comprehension of the source text is the easier aspect; the real difficulty is in producing a target text in a language in which composition does not come naturally. (Campbell 1998: 57)

Part of learning to translate into a second language is learning to write in a stylistically authentic way. Sometimes, this is easier said than done as the translator is forced to write what the source text writer creates, which he himself cannot express properly. Another challenge of translators is to “get the mechanics of the target language grammar more or less at the sentence level, and to deploy the target level grammar for a particular text type in a way that mimics the performance of a native writer.” (Campbell 1998: 57) Many translators have no problem translating the formal text, but cannot properly express the informal language in the source text.

Word choice and lexical transfers are also major issues in translation into the second language. Some translators decide to omit some difficult words, which they cannot translate. This is called ‘capitulating.’ Meanwhile, some persist but sometimes produce inappropriate equivalents. This is called ‘persistent.’ Campbell further suggests that some translators are ‘prudent’, taking the safe path by choosing words resembling those in the original text. Some are ‘risk-taking.’ They realize the unmarked equivalent for some words, and are willing to take a risk with unusual

equivalents. Good translators should be risk-takers who are prepared to sacrifice the source language structure for a more satisfying target language version.

## ii) Theory Review

The translator will pay special attention to the choice of words, and the naturalness of the English language, as, according to Campbell, they are major obstacles for the translator when translating into the second-language.

### e) Metaphor:

#### i) Theory of George Lakoff and Mark Johnson

In Lakoff and Johnson's views, metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. For example, the concept 'Argument' and the conceptual metaphor 'Argument is war' are reflected in our everyday language by a wide variety of expressions:

Your claims are *indefensible*.

He *attacked every weak point* in my argument.

His criticisms were *right on target*.

I *demolished* his argument.

I've never *won* an argument with him.

You disagree? Okay, *shoot!*

If you use that strategy, he'll *wipe you out*.

He *shot down* all of my arguments.

It is in this sense that the 'argument is war' metaphor is one that we live by in both Thai and Western cultures; it structures the actions we perform in arguing. In some cultures, arguments may not be viewed in terms of war, but dance. Participants may be seen as performers and the goal is to perform in a balanced and aesthetically pleasing way. (Lakoff and Johnson 1980: 4)

The systematicity that allows us to comprehend one aspect of a concept in terms of another, such as comprehending an aspect of arguing in terms of battle, will necessarily hide other aspects of the concept. For example, in the midst of a heated argument, when we are intent on attacking our opponent's position and defending our own, we may lose sight of the cooperative aspects of arguing.

According to Lakoff and Johnson, metaphors can be divided into three categories: structural metaphor, orientational metaphor, and ontological metaphor. The structural metaphor appears when the concept is partially structured by a metaphor as in the 'Argument is war' example. The orientational metaphors have to do with spatial orientation; up-down, in-out, front-back, on-off, deep-shallow, and central-peripheral. (Lakoff and Johnson 1980: 14) Orientational metaphors give a concept a spatial orientation; for example, 'Happy is up.' The fact that the concept "happy" is oriented "up" leads to English expressions like 'I'm feeling *up* today.' Such metaphorical orientations have a basis in our physical and cultural experience, and can vary from culture to culture. For example, in some cultures the future is in front of us, whereas in others it is in back.

The last category is ontological metaphors. Understanding our experiences in terms of objects and substances allows us to pick out parts of our experience and treat them as discrete entities or substances of a uniform kind. (Lakoff and Johnson 1980: 25) Once we can identify our experience as entities or substances, we can refer to them, categorize them, group them, and quantify them, and by this

means, reason about them. For example, the ontological metaphor ‘The mind is an entity’ can be elaborated in our culture as follows:

The mind is a machine.

We’re still trying to *grind out* the solution to this equation.

My mind just *isn’t operating* today.

I’m *a little rusty* today.

The mind is a brittle object.

Her ego is *very fragile*.

He *broke* under cross-examination.

I’m *going to pieces*.

These metaphors specify different kinds of objects. They give us different metaphorical models for what the mind is and thereby allow us to focus on different aspects of mental experience. Perhaps the most obvious ontological metaphors are those where the physical object is further specified as being a person. This allows us to comprehend a wide variety of experiences with nonhuman entities in terms of human motivations, characteristics, and activities. For example, *Life has cheated* me, *Inflation is eating up* our profits, *Cancer finally caught up with* him. (Lakoff and Johnson 1980: 33) However, metonymy is not included in metaphor. Metonymy and metaphor are different kinds of processes. Metonymy is using one entity to refer to another that is related to it. Its primary function is referring. Metaphor is principally a way of conceiving of one thing in terms of another, and its primary function is understanding.

From the linguistic point of view of Lakoff and Johnson, we can conclude that metaphor is not only a figure of speech or a matter of language, it exists in our conceptual thinking, everyday expressions, and actions.

## ii) Theory of Andrew Goatly

Goatly believes that metaphor and the mental process it entails are basic to language and cognition. The metaphors we use structure our thinking, hiding some features of the phenomena we apply them to, and highlighting others. He defines metaphor as follows:

Metaphor occurs when a unit of discourse is used to refer unconventionally to an object, process or concept, or colligates in an unconventional way. And when this unconventional act of reference or colligation is understood on the basis of similarity, matching or analogy involving the conventional referent or colligates of the unit and the actual unconventional referent or colligates.

(Goatly 1997: 8)

Goatly uses the Vehicle to represent the conventional referent of the unit. The Topic is used to refer to the actual unconventional referent, and the Grounds are the similarities and/or analogies involved. For instance, The past is a foreign country; they do things differently there. The concept ‘foreign country’ is the Vehicle, the concept ‘the past’ is the Topic and the similarity, the Grounds, is the fact that in both foreign countries and in the past ‘things are done differently.’

According to Goatly, metaphors can be classified into five groups – Dead, Buried, Sleeping, Tired, and Active metaphors. For Dead metaphors, the original Vehicle of the metaphor has passed out of our experience. We can no longer

see the connection between the Vehicle and the Topic. Their Topics and Grounds are inaccessible. For example, 'Red Herring' once referred to a highly spiced fish that escaped convicts would scatter to put the chasing bloodhounds off the scent. 'Red Herring' also means distraction. But nowadays, its original literal use has already disappeared.

Secondly, some metaphors are labeled Buried because their metaphorical meaning relation is hidden by a change of form. For example, *clew* once meant 'a ball of thread', *clue* nowadays means 'piece of evidence.' Most people cannot know that they are metaphors unless they know the story of Theseus and the Minotaur, in which Ariadne gave Theseus a ball of thread so that he could escape from the labyrinth.

Some metaphors are dubbed Sleeping metaphors even though they have no historical etymological connection. It demonstrates that language users are capable of making metaphorical connections. For example, 'leaf' means either 'foliage' or 'page of a book,' as the Ground of comparison involving shape is salient.

The fourth kind of metaphor 'Tired' is similar to the previous one. Thus, both of them can sometimes be put into the same category called 'Inactive.' Its difference is probably that the Tired metaphors can evoke reference to the original metaphor better than the Sleeping ones. Sometimes the Tired metaphors evoke a double reference and the perception of similarities or analogies involving the two referents. (Lakoff and Johnson 1980: 33) For instance, the word 'cut' means 'incision', and 'budget reduction.'

The last one 'Active' metaphors are especially context-dependent for the Grounds they generate; above all they are dependent on the interaction of the Vehicle and the particular Topic being referred to, and their Grounds will consequently be variable according to this context. Metaphors of this type are often found in literary works.

The distinctions of each type of metaphors are shown in the table below:

	Dead	Inactive	Active
Topic	Is referred to through a fixed meaning of the former V-term	Is referred to directly through a second conventional and fixed meaning of the V-term	Is referred to indirectly via the Vehicle; has no fixed meaning or predictability
Vehicle	If still available wired in parallel with the Topic; difficult to evoke	Available, but will be wired in parallel under normal processing; capable of being evoked.	More available and more strongly evoked than the Topic, because wired in series with the Topic.
Grounds	Only in exceptional circumstances can they be recreated	May be perceived in the right circumstances; incorporated in the Topic concept, so predictable	Will be perceived or created, and highly unpredictable because context-dependent
Lexicon	Regarded as	Regarded as	No lexical

	homonyms	polysemes	relationship
Examples	Pupil referring to a student	Crane referring to lifting machine	'His tractor of blood stopped thumping / He held five icicles in each hand.' (Charles Causley, in Larkin 1973: 495)

### iii) Theory Review

The metaphor theory of Lakoff and Johnson expands the translator's knowledge of metaphors, in that metaphors from a linguistic perspective also involve personification, simile, and everyday expressions. In addition, the translator must be careful when translating metaphors as they are closely related to culture. The metaphor categorization of Goatly will be used as a basis for the study of metaphor translation in this project. His criteria will be adopted to sort out metaphors in the novel, and seek solutions to translation problems.



### 3) Source Text Analysis

#### a) Discourse Analysis

Communicative function is the decisive criterion for textuality. Most texts have some defects, such as lack of coherence, ambiguity, or misspelling. The translator must use his competence of text reception to comprehend and overcome those defects. To fully understand the source text and render it into the target text with the fewest mistakes, discourse analysis is required. Literary works, including **Sin Khon**, cannot be translated without doing discourse analysis, or text analysis as it is called by Christiane Nord. According to Nord's text analysis in translation, there are two major steps – extratextual factor analysis and intratextual factor analysis.

#### i) Extratextual Factor Analysis

Since the situation normally precedes textual communication and determines the use of intratextual procedures, it seems natural to start with the analysis of the external factors. However, the steps of extratextual and intratextual analysis are intertwined. The text itself may yield some information, which is not evident in the situation. 'Situation' here refers to the real situation in which the text functions as a means of communication, and not any imaginary setting of a story (Nord, 1991: 40)

Extratextual analysis can be carried out by answering eight WH-questions as follows:

*Who transmits*  
*To whom*  
*What for*  
*By which medium*  
*Where*  
*When*  
*Why*  
 a text  
 with *what function?*

1) Sender or Text Producer: The first step is to seek the sender or text producer of the source text. Most practical texts do not bear the text producer's name; however, the sender of those texts can be identified implicitly. The sender is a person or an institution who uses the text in order to convey a certain message to somebody else, and/or to produce a certain effect, whereas the text producer writes the text according to the instructions of the sender, and complies with the rules and norms of text production valid in the respective language and culture. (Nord, 1991: 43)

In **Sin Khon**, the sender and text producer are the same person, namely Chalerm Sak Ngaem-Ngam. Despite being the deputy chief of Amphoe Phrapradaeng, his passion for great literary works has not waned. In an interview with Praphansarn Publishing House, he said that all of his works were about the Thai administrative system and aimed to improve the society. He believes that his civil service and writing jobs can help balance his life; the first one makes him more disciplined while the latter brings him more freedom. Chalerm Sak Ngaem-Ngam graduated from Ramkhamhaeng University with a Bachelor's Degree in Political Science, and from Chiang Mai University with a Master's Degree in Political Science. He started writing in high-school. His work was first published in 'Siang Chonabot' (Rural Sound) newspaper of Sukothai province. His novel 'Aom Aok Phukhao' (The Embrace of the

Hill) won an award at the National Book Week Fair 1984. His short story ‘Roen Lang Yai’ (Big House) won the Chor Karaket Award in 1993. His works are often inspired by the works of his favorite writers, including Por Intharapalit, Phanom Thien, Riem Eng, and Mae Anong. There is, thus, no doubt that **Sin Khon** is based on Chalernsak’s knowledge about Thai culture and traditions in rural areas and the life of civil servants.

## 2. Recipient

In almost all approaches to translation-relevant text analysis, the recipient is considered to be a very important, if not the most important element. Although the importance of the recipient is commonly acknowledged in translation theory, there is no other factor which is neglected so frequently in translation practice. According to Nord, since each target text is always addressed to recipients in a situation which is different from those to whom the source text is addressed, the adaptation of precisely these elements is of particular importance. Nord notes that every target text recipient will be different from the source text recipient in at least one respect; he/she is a member of another cultural and linguistic community. Therefore, a translation can never be addressed to ‘the same’ recipient as the original. A text producer needs to select the particular elements of the code he/she is going to use in the text and cut or omit any details which he/she presupposes to be known to the recipient, and sometimes stressing others. (Nord 1991: 51)

. **Sin Khon** was first published in the weekly newspaper ‘Siam Rath,’ before being printed as a novel. The source text target audience of this story is Thai people who are interested in Thai ways of life, especially those of bureaucrats. Source text readers are expected to have a background of Thai culture, traditions, proverbs, and sayings. However, foreigners, the target text recipients, do not have this sociocultural background. Therefore, the target text needs some adjustments so that the target text readers can fully comprehend the story. In solving problems relating to the translation of metaphors, the translator will also place a high priority on the comprehension of target text recipients.

## 3. Medium/ Channel

Medium is the means or vehicle which conveys the text to the reader. Nord explains that the means of transmission affects not only the conditions of reception, but more particularly also those of production. It determines how the information should be presented in respect of level of explicitness, arrangement of arguments, choice of sentence types, features of cohesion, and use of non-verbal elements such as facial expressions and gestures. In written communication, it is the means of publication that is referred to as the ‘medium,’ such as newspaper, magazine, or book.

**Sin Khon** is classified as a novel or an expressive text. Katharina Reiss divides text type into four groups. First, the informative text aims at providing information. Secondly, the expressive text is creatively and artistically created. Third, the operative text is aimed to appeal to or persuade the reader to act in a certain way. Finally, the audiomedial text supplements the other three functions with visual images, music, etc. (วรรณภา 2002: 114-115) As **Sin Khon** is an expressive text, the translator needs to render it into the target text keeping the beauty of the original as much as possible.



#### 4. Place of Communication

Reiss and Thiel believe it is superfluous to stress this aspect again. They, thus, combine the dimensions of time, space, and motive in one global dimension called 'geographical, historical, and sociocultural background' (Reiss) or 'implied (situative) presupposition' (Thiel). Nonetheless, in Nord's opinion, these factors can be of varying relevance to different texts or text types, and are worth dealing with separately in source text analysis. (Nord 1991: 60) The dimension of space refers not only to the place of text production, such as the actual situation of the sender and the text producer, but also, at least in connection with certain media, to the place of text reception. The place of text production may imply the variety used in the source text, and the place of text reception determines the variety the translator has to use in his/her translation.

Place plays an important role in **Sin Khon**. It is written by a Thai writer in Thailand for Thai readers. The story also takes place in a Thai rural area. As Western and Eastern cultures are quite different, it is not an easy task to transfer all the Thai culture and traditions in the source text to the target text. Once again, some adjustments are needed.

#### 5. Time of Communication

Nord points out that every language is subject to constant change in its use and its norms. So the time of text production is, first and foremost, an important pre-signal for the historical state of linguistic development the text presents. This applies not only to the language use of the sender, but also to the recipient's comprehension of the text. In addition to the linguistic aspects, the dimension of time can throw some light on the communicative background of the sender and the recipient he addresses, and thus provide a clue to understanding the sender's intention. (Nord 1991: 64)

**Sin Khon** was first published in 'Siam Rath' newspaper in 2000. Since the story is quite contemporary, everyday language is used to recount the story. The target-text reader will not have to cope with the difference of dimension of time, which often exists in classical texts. The story itself is also set in Northern Thailand around two decades ago. Two decades may appear to be a long time for some people. However, when this period of time is compared with a hundred-year-old novel, it seems insignificant.

#### 6. Motive for Communication

There are motives or classes of motives which are conventionally linked with certain text types or media. For example, after the death of an important person, there will be an obituary in the paper. Nord classifies such singular, recurring, or standard occasions as 'motive types.' The motive can also provide certain clues to other situational factors, such as a sender, an intention, or a recipient. Nord suggests that the translator should pay attention to the dimension of motive as it has an impact on translating decisions. The motive for source text production and the motive for target text production must be compared and contrasted.

In the preface of **Sin Khon**, the writer mentions that he wants to create a story which can reflect bureaucratic life in a rural area of Thailand; how it is being disturbed by Capitalism and changed through time. He also wants to explore the soul of human beings. He, however, announces from the beginning that this story should not be regarded as a Dhamma or didactic novel. This means that his motive is not to preach or lecture readers, but to awake people's mind.

### 7. Text Function

Text function means the communicative function, or the combination of communicative functions, which a text fulfills in its concrete situation of production/ reception. It is derived from the specific configuration of extratextual factors (sender/ sender's role, intention, recipient/ recipient's expectation, medium, place, time, and motive.) (Nord 1991: 70) Text function is not the same as text type. Nord says the notion of text function is related to the situational aspect of communication, whereas the notion of text type is related to the structural aspect of the text-in-function. Nord compares them to two sides of a coin; they cannot be separated, but they are not the same thing.

**Sin Khon** is similar to other literary works. The writer's intention is not to describe reality, but to motivate personal insights on reality by describing an alternative fictional world. (Nord 1991: 71) From this point, we can see that the text function assists the translator to make a decision on the translation method. It emphasizes that the translator should look over the linguistic barrier and pay more attention to the function of the text, which is to create an equivalent effect in the target text.

#### ii) **Intratextual Factor Analysis**

The intratextual features are influenced to a large extent by situational factors, but can also be determined by text-type conventions or by the specific communicative intention of the sender, which affects his choice of the intratextual means of communication. (Nord 1991: 80-81) Intratextual factor analysis actually focuses on two main points – content and form. However, for better understanding, the intratextual factors can be found in the following set of 'WH-questions.'

On what subject matter does he say  
 What  
 What not  
 in what order  
 using which non-verbal elements  
 in which words  
 in what kind of sentences  
 in which tone  
 to what effect

According to Nord's sender-oriented approach, there are eight intratextual factors -- subject matter, content, presuppositions, text compositions, non-verbal elements, lexic, sentence structure, and suprasegmental features. All of them are related and interdependent, so the translator may deal with these factors in order, or change the analysis steps.

#### 1. Subject Matter

According to Nord, an analysis of the subject matter is important for several reasons:

1.1 If one subject consistently dominates the text, this seems to prove that the text is coherent.

1.2 The subject matter may give an indication of possible presuppositions and their relevance for translation.

1.3 The subject matter enables the translator to decide whether he /she possesses the expert knowledge required for the comprehension and the translation of the text, and what research has to be undertaken in advance.

1.4 The subject matter can yield important information as to the feasibility of the translation task.

1.5 The subject matter analysis can provide information about the function of the title or heading.

1.6 The elicitation of the subject matter occasionally yields some information about certain extratextual factors.

The subject matter or the central theme of **Sin Khon** is the lives of two corrupt Thai civil servants who try to justify their own actions. It is, thus, important for the translator to have some knowledge about Thai culture and traditions. After analyzing the subject matter of **Sin Khon**, the translator believes that the translation task is possible.

## 2. Content

To analyze the content both syntactically or semantically, Nord suggests paraphrasing. It permits the translator to identify presuppositions or defects in coherence, which frequently occur in texts. In a literary text, the story may contain a plot and a sub-plot, or be viewed from different points of view. The translator needs to be conscious of connotations. Nord explains that the connotative meaning can be analyzed in detail in connection with the stylistic values of lexic, sentence, structure, and suprasegmental features.

The story is divided into twelve chapters. A flashback strategy is used here; characters sometimes reminisce about their past. The story is also told through various points of view – the omniscient point of view and the first-person point of view. For the omniscient point of view, the author describes the whole story using 3<sup>rd</sup> person pronouns – he, she, it, or they, and informs the reader of everything about his characters' actions, thoughts and feelings. For the first first-person point of view, the author tells the story through a fictional narrator, 'I'. Through the narrator's view, readers learn what happens in the story and its details.

In the first chapter, Siriphan changes into a monitor lizard. Everybody tries to chase him out of the district office. He recalls being interrogated by the district chief officer about his earlier corruption. In chapter 2, Siriphan discusses how to get away with the allegation with his colleagues. In chapter 3, Tong-Aon, another protagonist, is introduced. She is run over by the monitor lizard or Siriphan. Everybody gives her suggestions how to get rid of bad luck. In chapter 4, Tong-Aon returns home. At night, she has a nightmare. In chapter 5, she recalls her conversation with Siriphan, who plans to retire soon. In chapter 6, Siriphan in the form of a monitor lizard comes back home to look for food. In chapter 7, Siriphan's feelings about the bureaucratic life are shown. In chapter 8, Tong-Aon turns into a black dog when she wakes up in the morning. In chapter 9, Malai, a trainee at the district office, visits Tong-Aon to inform her that their corruption has been suspected. In chapter 10, the past of Siriphan is once again evoked. He and a village chief set fire to a bridge in order to get rid of the evidence of their corruption. In chapter 11, the story is back to the present. Everybody looks for Siriphan and wonders where he is. In chapter 12, a Buddhist ceremony is held at the district office to eradicate all bad luck. Siriphan as a monitor lizard, and Tong-Aon as a black dog, collaborate in burning the district office in order to destroy all evidence which may link them to corruption.

### 3. Presuppositions

Presuppositions comprise all the information which the sender expects the recipient to have knowledge about. Since the sender wants his utterance to be understood, it seems logical that he will only presuppose information which he can expect the recipient to be able to 'reconstruct.' (Nord 1991: 96) Presuppositions may refer not only to the factors and conditions of the situation and to the realities of the source culture, but can also imply facts from the author's biography, aesthetic theories, common text types, details of subject matter, motives, etc.

Nord describes that the translator has to take account of the fact that a piece of information that might be 'trivial' to the source text recipient because of his source-cultural background knowledge may be unknown to the target text recipient because of his target-culture background knowledge or vice versa.

**Sin Khon** is linked to the world of Thai culture, which may be unfamiliar to the foreign reader. Even though the theme and hidden meanings of the story are universal, some elements, such as omens, Buddhist rituals, and seniority culture are quite alien to many foreign readers. Daily expressions, proverbs, and metaphors, which are understandable to Thais, may make no sense to foreign readers if the text is literally translated. This is why the translator needs to make a careful decision on translation method to fill the cultural gap.

### 4. Text Composition

The text has an informational macrostructure, consisting of a number of microstructures. Macrostructure units are chapters and paragraphs, while microstructure units are sentences, phrases, or lexis. In Nord's view, there are several reasons why both the macro and microstructure of the text are important aspects of a translation-oriented text analysis.

4.1 If a text is made up of different text segments with different situational conditions, the segments may require different translation strategies according to their different functions.

4.2 The special part that the beginning and end of a text play in its comprehension and interpretation means that these may have to be analyzed in detail in order to find out how they guide the reception process and influence the effect of the whole text.

4.3 The analysis of text composition can yield valuable information about the text type and sometimes the text function.

4.4 In very complex or incoherent texts, the analysis of informational microstructures may serve to identify the basic information or subject matter of the text.

(Nord 1991: 101)

Even though the novel is divided into twelve chapters, it has only one main function; that is to transmit the writer's views on Thai bureaucracy and the complex emotions and desires of human beings. The story encourages the reader to look for the true meaning of 'human beings'; what makes us different from animals, upon which we often look down. About the chronology of events, the story starts in the present time, and then alternates with a flashback to the cause of main characters' actions. The reader will be able to see the causes and effects of protagonists' deeds clearly.

### 5. Non-verbal element

Non-verbal elements comprise signs or non-linguistic codes, which are used to supplement, illustrate, disambiguate, or intensify the message of the text. In written communication, gestures of the face and the body cannot be used. What we find is suprasegmental features such as punctuation, dashes, bold type or pictures. Nord explains that “the analysis of non-verbal text elements usually yields some information about the aspects of text composition (e.g. paragraph markers), presuppositions (e.g. marks of omission), lexic (e.g. facial expressions which suggest an ironic meaning), and suprasegmental features (e.g. shortened lines in a poem.)”

**Sin Khon** follows the literary form. Bold and large letters are used for the title of each chapter. Quotation marks are employed for characters' dialogue. The use of ellipsis ‘...’ is found throughout the whole story. It marks the rhythm of reading and gives the reader a break; a time to ponder. No illustrations exist in this novel. The target text format will be followed.

### 6. Lexic

The choice of lexic in a particular text is determined by both extratextual and intratextual factors. The characteristics of the lexical items used in a text often yield information not only about the extratextual factors, but also about other intratextual aspects. (Nord 1991: 112) The analysis of various lexical items will enable the translator to see the style of text, which greatly affects the translation choice.

The register of lexic in **Sin Khon** is informal and semi-formal. The narrative and description is written in a semi-formal style. The language is quite rhetorical and philosophical. Bearing this in mind, the translator must try to keep the stylistic features of the narrative part. The dialogue is written in an informal style, since all characters are middle-class to lower middle-class people. Profanity or rude words occur from time to time. The translator must keep in mind that he/she must maintain the colloquial style while translating dialogue. Metaphors (as a figure of speech) and proverbs are also prevalent in this story. Some of them can be literally translated if both source and target texts share the same metaphors or proverbs, or those used in the target text are uniquely created. If not, they should be adapted in order to render similar ideas to the target reader.

### 7. Sentence Structure

Sentence structure concerns the construction and complexity of sentences, the distribution of main clauses and subordinate clauses in the text, the length of the sentences, and the cohesive linking devices on the text surface. Nord says that the analysis of sentence structure yields information about the characteristics of the subject matter (e.g. simple VS complex), the text composition (order of informational details), and the suprasegmental features (stress, speed, tension), and some syntactic figures.

The novel uses three kinds of sentence structure -- short, compound, and complex. When translating, some long sentences in the target language need to be broken down. A sentence with serial verbs in the source text may also be broken into two or three sentences, or changed into a compound sentence so that the language in the target text will not sound strange or awkward.

### 8. Suprasegmental features

The suprasegmental features of a text are all those features of text organization which overlap the boundaries of any lexical or syntactic segments, sentences, and paragraphs, framing the phonological ‘gestalt’ or specific ‘tone’ of the text. (Nord 1991: 120) In literary texts, rhythmicality, melody, alliterations, or rhyme are suprasegmental features which play an important role. The analysis of suprasegmental features often yields information about the content, the subject matter, presuppositions and composition.

There is the use of some literary devices such as assonance and alliteration within and between sentences in this novel. Different styles of language or register also exist. When Sirphan, one of the protagonists, talks to his boss, polite words are used to show his respect in accordance with Thai tradition. However, the register of his speech changes when he talks to his colleague or his wife.

#### b) **Literary Analysis**

According to Jonathan Culler, the theory of narrative or ‘narratology’ has been an active branch of literary theory, and literary study relies on theories of narrative structure; on notions of plot, of different kinds of narrators, and of narrative techniques. (Culler 1997: 79) The following points are basic elements for literary analysis:

##### i) **Plot**

Aristotle says that plot is the most basic feature of narrative, that good stories must have a beginning, middle, and end, and that they give pleasure because of the rhythm of their ordering. In other words, there must be an initial situation, a change involving some sort of reversal, and a resolution that marks the change as significant. (Culler, 1997: 80)

##### 1. Summary

Siriphan has turned into a water monitor. Not realizing this, his colleagues drive him out of the district office in fear and disgust. He recalls the past, attempting to figure out why he has changed into an animal. When he is still a human being, he deceives people into giving him money in exchange for the exam paper for the assistant district officer post. He also conspires with the village chief to destroy the wooden bridge after the government suspects that there is corruption. Another protagonist, Tong-Aon, also surprisingly finds herself transformed into a black dog in one night. She is bribed to add the name of an alien worker to a census. In the end, both Siriphan and Tong-Aon sneak into the district office at night to burn it down. They do not hesitate to destroy all the evidence that may link them to their corruption in the hope of having a second chance to live their lives as human beings.

##### 2. Story Development

2.1 Exposition: The story begins with a chaotic event; everybody is trying to drive a water monitor out of the district office. Then, it goes on to introduce the main characters by taking readers into their mind.

2.2 Rising Action: After being kicked out of the district office, Siriphan as a water monitor has nowhere to go. Tong-Aon as a black dog has to avoid people. Both of them reminisce about their past.

2.3 Climax: Both Siriphan and Tong-Aon meet at the district office



after the party is over. They decide to burn down the district office to ruin evidence that might link them to their corruption.

2.4 Falling Action: While everyone is in chaos, trying to extinguish the fire, Sirphan and Tong-Aon stare at the flames, hoping that they can finally become human beings.

2.5 Resolution: There is no clear cut resolution in this story. The action of the two main characters is not judged. Readers have to make their own judgment.

## ii) Character

A fictional character is any person, persona, identity, or entity whose existence originates from a work of fiction. The process of creating and developing characters in a work of fiction is called characterization. (Fictional Character [n.d.]

### 1. Type of Character

Edgar V Roberts and Henry E Jacobs divide characters into two types:

#### 1.1 Round Character

According to Roberts and Jacobs, a round character ‘profits from experience and undergoes a change of some sort’ (Roberts and Jacobs, 1989: 145) A round character is usually a main character, and develops over the course of the story. Most of them are considered dynamic characters. In this story, Siriphan and Tong-Aon fall into this category.

#### 1.2 Flat Character

Roberts and Jacobs explain that a flat character is ‘indistinguishable from other persons in a particular group or class.’ (Roberts and Jacobs, 1989: 145) Though the description of a flat character may be detailed, the character itself barely has detail and usually just follows one characteristic. Most characters in the novel except Siriphan and Tong-Aon can be put in this category as they do not show any development. Some of them, including the district chief officer and Siriphan’s wife, can be categorized as stock characters since their stereotypical traits and roles are found in other novels.

### 2. Character Analysis

#### 2.1 The protagonists: Siriphan and Tong-Aon

Siriphan and Tong-Aon can be deemed as the protagonists of this novel, even though they do not possess any heroic qualities or do noble deeds. The story centers on their lives. The reader can get inside Siriphan’s mind and see why he decides to become corrupt, what he feels when everything is exposed, and what he is going to do next. Likewise, the reader can see the world through Tong-Aon’s eyes when she is still a human being and then when she turns into a dog. With their complex thoughts and actions, we can say that both of them are round characters. They go through a changing process, at least physically.

There is no antagonist in this story. It is a struggle between the bright and dark sides of human beings.

#### 2.2 The district chief officer

The district chief officer is a flat character. We see only one side of his character; when he is on duty. In the story, he investigates whether Siriphan is involved in corruption or not. He is in charge of the district office, and decides to hold a Buddhist ritual to expel the misfortune brought by a monitor lizard.

#### 2.3 Siriphan’s wife

She is another flat character. She is portrayed as a nagging wife. She swears all the time when talking about her husband. She knows about his corruption and is not satisfied with the sudden disappearance of Siriphan. She reflects the life of typical lower middle class wives, which is found in many other Thai literary works.

#### 2.4 Tong-Aon's mother

She is a caring and understanding mother. Despite her old age, she takes pleasure in taking care of her sole daughter. She prepares breakfast for Tong-Aon, and also tells her to make merit to get rid of bad luck. She is a flat character as she has no development throughout the story.

#### 2.5 Baan Kok village chief

The village chief is also a flat character. We only know that he conspires with our protagonist, Siriphan, to burn the wooden bridge in order to destroy the evidence that might tie them to their corruption. The plan is actually proposed by the Baan Kok village chief.

#### 2.6 Malai

She is only a trainee at the district chief office. She conspires with Tong-Aon to add the name of an illegal immigrant to the census. She represents an innocent girl who has to play along with her chief, and finally gets involved in the corruption.

#### 2.7 Amphol

He is a young civil servant who is likely to have a bright future. He is an opposite of Siriphan, who fails to fulfill his dream. While the life of Amphol is full of hope and energy, Siriphan's is withering away.

#### 2.8 Other characters: Siriphan and Tong-Aon's colleagues

Other characters are also flat characters. Siriphan and Tong-Aon's colleagues are fair-weather friends. They are willing to have a drink with Siriphan, but are not dependable in times of trouble. They do not wake Siriphan up when finishing their drinks. All of them return to their homes, completely ignoring Siriphan.

### iii) Theme

The theme of this story is that human beings are always trying to justify their misdeeds. Both Siriphan and Tong-Aon use their penniless lives as an excuse to justify their corruption. Also, it seems that one wrong action leads to another. They decide to burn down the district office, seeing it as a way to conceal their wrong.

### iv) Motif

The author's motif is his own bureaucratic life. His experiences are reflected in the story. The characteristics of people he knows are put into his character, making them more realistic and credible.

### v) Foreshadowing

There is no clear foreshadowing in the story. The title makes readers wonder at first. Chapter one does not provide any clarification. Readers need to keep reading to find out what is going to happen next.

### vi) Title

The concise and unique title 'Sin Khon' or 'Inhuman' can capture the reader's attention. It arouses their curiosity, and makes them eager to read the whole



story. The author explains that the reader can find out in the first chapter the reasons why this novel is called 'Sin Khon.' However, in the end, the word 'Sin Khon' is once again emphasized when the protagonists move deeper down the evil path without any regret.

### **vii) Tone**

This is a satirical novel, which is aimed at attacking the covetousness of human beings and the materialistic society. An ideal can be easily destroyed by greed and selfishness.

### **viii) Situational Context Analysis**

#### **1. Setting of Place**

The story takes place in a rural area in the northern region of Thailand. There are not many scenes in this novel. The first scene is the district office, where Siriphan changes into a monitor lizard for no logical reason. Details of the district office are provided, such as the hall, the corridor, and the office of the district chief officer. The second scene is the official residence, where the two protagonists, Siriphan and Tong-Aon reside. The residence is old and decrepit, signaling the difficult lives of low-ranking civil servants. Another scene is the wooden bridge, which Siriphan and Baan Kok village chief burn down. The wooden bridge, which is extremely significant to people's lives, is destroyed by the two selfish people.

#### **2. Setting of Time**

The whole story occurs in only two days. Yet, the reader is from time to time taken into the past of the two protagonists, Siriphan and Tong-Aon. The author mentions in the preface that this story portrays an event over the past two decades. However, we can see that the problems that occurred in those days can still be found these days. The avarice of human beings exists in all ages.

### **viii) Source Text Sociocultural Context Analysis**

#### **1. Geographical differences (Space and Time)**

A specific setting of place in this story is not given; we only know that the story happens somewhere in northern Thailand. The difference in geography is not important here, as most readers are assumed to be able to imagine the setting and atmosphere of the provincial area. Nonetheless, the geographical difference is great when translating into English. Some explanation may be needed for the better understanding of foreign readers.

#### **2. Differences in Values and Beliefs**

Many Thai values and beliefs which existed two decades ago persist these days. Thais have a strong belief in luck and fate. Monitor lizards are a symbol of evil and bad luck. If anyone faces a monitor lizard, they will get bad luck and need to make merit at a temple to avoid misfortune. Buddhism is also related to villagers' beliefs; people rely on monks when their spirits are down. The belief about good and bad deeds also exists. These Thai values and beliefs cause some troubles when translating into English. It may be difficult for foreign readers to completely understand the different values and beliefs mentioned above. Despite the differences in values and beliefs, the corruption seems to be undesirable to all societies.

Everybody still thinks that corrupt officials should be punished. **Sin Khon** gives a clear picture of the corruption in Thai society; where the morals and integrity of Thai politicians and officials are suspect.

#### 4) Translation Plan, Problem Solving, and Explanations

##### a) Translation Types

There are a great number of translation methods for the translator to choose from. Peter Newmark categorizes translation approaches into two groups, based on SL emphasis and TL emphasis:

##### SL emphasis

Word-for-word translation

Literal Translation

Faithful Translation

Semantic Translation

##### TL emphasis

Adaptation

Free Translation

Idiomatic Translation

Communicative Translation

(Newmark 1988: 45)

According to Newmark, only semantic and communicative translation can fulfill the two main aims of translation, which are first, accuracy, and second, economy. (Newmark 1988: 47)

Semantic translation focuses on the aesthetic value of the source language text, such as the beautiful and natural sound. Less important cultural words may not be translated by cultural equivalents. Newmark maintains that semantic translation is flexible, and admits the creative exception to 100% fidelity and allows for the translator's intuitive empathy with the original. . (Newmark 1988: 46)

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership. (Newmark 1988: 47)

Newmark explains that semantic translation is personal and individual, follows the thought processes of the author, tends to over-translate, and pursues nuances of meaning. Meanwhile, communicative translation is social, concentrates on the message, and the main force of the text, tends to be under-translated, and is always written in a natural resourceful style. While a semantic translation is normally inferior to its original as there is both cognitive and pragmatic loss, a communicative translation is often better than its original version. (Newmark 1988: 47-48)

##### b) Selection of Translation Types

In selecting translation types, the following should be taken into account.

i) **Text Types:** *Sin Khon* is an expressive text.

ii) **Initiator/ Commissioner:** The initiator wants to convey the message into English with the same function as the source text.

iii) **Target Text Readers:** Since the novel is translated for foreign readers, some adaptation is required.

After considering these factors, communicative translation will be used in the translation of the novel ***Sin Khon***.

##### c) Translation Problems, Solutions, and Explanations

###### i) Metaphors

Metaphors in linguistic studies include not only figurative language we understand. Lakoff and Johnson believe that metaphors are pervasive in everyday language and thought. In other words, our daily speech and thought are based on metaphorical concepts, and metaphors exist in our expressive language. Nevertheless,

there are also metaphors that are outside our conventional conceptual system; metaphors that are imaginative and creative. Lakoff and Johnson explain that they fall outside the domain of normal literal language and are part of what is usually called 'figurative' or 'imaginative language.' Some unusual parts are employed to describe something. These metaphors often give us a new way of thinking about something. For example, we normally say 'the foot of the mountain.' In normal discourse, we do not speak of the head, shoulders, or trunk of a mountain. However, in special contexts it is possible to construct novel metaphorical expressions based on these unused parts.

Idioms and proverbs are also metaphorical. MacMillan English Dictionary defines 'idiom' as an expression whose meaning is different from the meaning of the individual words. An idiom cannot be understood from the individual meaning of its elements. Direkchai Mahatthanasin explains that an idiom or 'สำนวน' is special language, which is not aimed at teaching and cannot be literally translated. (ดิเรกชัย 2529: 83) Proverb's definition is also given in the MacMillan English Dictionary. It means a short well-known statement that gives practical advice about life. Direkchai maintains that proverbs are used as a rhetorical device to teach people moral lessons. (ดิเรกชัย 2529: 84) All in all, both of them are used in our daily lives, and require some interpretation in order to get their hidden meanings. Their elements are also normally related to particular cultures and beliefs in a particular society. Lakoff and Johnson assert that each culture must provide a more or less successful way of dealing with its environment, both adapting to it and changing it. Each culture must define a social reality within which people have roles that make sense to them and in terms of which they can function socially. Thus, it is not surprising that idioms and proverbs found in Eastern and Western cultures are most of the time different.

The notion of matching or similarity is often used as a way of distinguishing metaphor from other figures of speech. This excludes figures of speech like metonymy where we do not interpret this unconventional reference by similarity but by means of an association. For example, in the sentence 'The *ham sandwich* is waiting for his check,' the expression 'the ham sandwich' is being used to refer to an actual person, the person who ordered the ham sandwich. Here we are using one entity to refer to another that is related to it. We can say that metaphor and metonymy are different kinds of processes. Metaphor is principally a way of conceiving of one thing in terms of another, and its primary function is understanding. Metonymy, on the other hand, has primarily a referential function, allowing us to use one entity to stand for another. (Lakoff and Johnson 1980: 36) We can say that metaphors in linguistics do not include metonymy.

Meanwhile, personification is a metaphor in linguistics. It is probably the most obvious ontological metaphor, where the physical object is further specified as being a person. This allows us to understand a wide variety of experiences with nonhuman entities in terms of human motivations, characteristics, and activities. Moreover, each personification differs in terms of the aspects of people that are picked out, giving us a specific way of acting toward it.

Some wonder whether similes are similar to metaphors or not. They are often mentioned together as examples of rhetorical figures. Both are terms describing a comparison; the only difference between a metaphor and a simile is that a simile makes the comparison explicit by using 'like' or 'as.' The Columbia Encyclopedia, 6<sup>th</sup> edition, explains the difference as "a simile states that A is like B, a metaphor states that A is B, or substitutes B for A." However, some describe simile as

simply a specific type of metaphor. Most dictionary definitions of both metaphor and simile support the classification of similes as a type of metaphor, and historically it appears the two terms were used essentially as synonyms. (Metaphor [n.d.]

Regarding a symbol, Harmon & Holman explain that it is something that is itself and also stands for something else. In a literary sense a symbol combines a literal and sensuous quality with an abstract or suggestive aspect. Literary symbols are of two broad types. One includes those embodying universal suggestions of meaning, as flowing water suggests time and eternity, a voyage suggests life. Such symbols are used widely and sometimes unconsciously in literature. The other type of symbol acquires its suggestiveness not from qualities inherent in itself but from the way in which it is used in a given work. In **Sin Khon**, a monitor lizard, a black dog, and a house lizard are used as symbols, reflecting Thai people's beliefs.

As explained in chapter 2, according to Goatly's theory, metaphors can be classified into five groups – Dead, Buried, Sleeping, Tired, and Active metaphors. For Dead metaphors, the original Vehicle of the metaphor has passed out of our experience. We can no longer see the connection between the Vehicle and the Topic. Their topics and Grounds are inaccessible. For Buried metaphors, their metaphorical meaning relation is hidden by a change of form. For Sleeping metaphors, we can make metaphorical connections although the Vehicle and the Topic have no historical connection. Tired metaphors are similar to the Sleeping metaphors, but they can evoke reference to the original metaphor better than the Sleeping ones. We can call both Sleeping and Tired metaphors Inactive ones. Active metaphors are especially context-dependent for the Grounds they generate. This type of metaphor is often found in literary works.

Another way of classifying metaphors is to categorize them according to the word-class to which the Vehicle term belongs. According to Goatly, metaphors can be found in all the major word-classes – nouns, verbs, adjectives, adverbs, and prepositions. Examples are as follows:

Nouns - The past is *a foreign country*

Verbs - the lines that seem to *gnaw* upon all Faith

Adjectives - down the vast edge drear and *naked* shingles of the world

Adverbs - Seat thyself *sultanically* among the moons of Saturn

Prepositions - A right extremist group is suspected of being *behind* the killing.

(Goatly, 1997: 82-83)

Adverbial and prepositional Vehicle terms are generally less recognizable as metaphors and less forceful than verbal and adjectival Vehicle terms, and noun-based ones make the most powerful metaphors. This is because noun phrases reveal very strongly the clashes between conventional and unconventional reference, enabling us to recognize them as metaphors. Also, the things referred to by noun phrases are imaginable, because they have spatial dimensions. (Goatly, 1997: 85) It is impossible to imagine at all without picturing them.

The next strongest Vehicle term is verb. Metaphorically used verbs can indirectly evoke imagery but only by being hooked up to their conventional colligates. (Goatly; 1997, 86) For example, we cannot imagine kicking without imagining a foot. The verbs most easily associated with imagery will be those referring to physical acts and events, which Halliday calls 'Material metaphors.' For instance, only a third of crime is *cleared up*. Adjective terms are similar to verbs as they involve constructing

the referent, and the conventional colligate. In a nutshell, adjective have to depend on nouns and verbs respectively to preserve the metaphorical meaning.

Adverbs and prepositions involve Inactive metaphors. The *-ly* suffix can, as with most derivational markers, be interpreted as a signal that metaphorical meaning is involved. Thus, even if the metaphor is newly made up e.g. *sultanically*, it can be interpreted ‘in a manner similar to that of a sultan.’ Also, adverbs and prepositions contrast with adjectives and verbs in one crucial respect. Adverbs and prepositions do not yield any clear imagery as adjectives and verbs do. For example, in understanding ‘I tick. I exist’ it may be worthwhile to evoke the image of a clock, which is wound up and gradually winds down over a period of time, but it is pointless to attempt the same in cases of prepositions. Moreover, adverbs and prepositions can provide evidence of certain cultural or universal Root Analogies in line with Lakoff and Johnson’s theory.

For example, the sentence ‘Joan Jackson is *under* thirty’ shows the analogy of *more = up*.

The first problem of metaphor translation is to identify the metaphors in the story. In this research, Lakoff’s theory, as well as Goatly’s theory, which categorizes metaphors into five groups, will be adopted. Only Active and Inactive metaphors will be focused on. Every Active metaphor will be literally translated, while Inactive metaphors will be semantically translated. In other words, meanings of Inactive metaphors will be given more importance than forms. However, in some cases, the forms of Inactive metaphors may remain unchanged if Thai and English use the same expression. The following are metaphors found in **Sin Khon**, and their translation solutions.

1) จิ้งจกบนเพดานห้องเกาะอยู่หลายตัว มันเกาะสงบนิ่งเหมือนไร้ชีวิต นานๆทีจะค่อยๆวาดหางกวาดไปมาบนพื้นเพดานอย่างช้าๆ เหมือนเป็นการบิดขี้เกียจ.....จิ้งจกยังมีชีวิตแม้เหมือนไร้ชีวิต

On the ceiling, there were many lizards. *They remained motionless as if lifeless. Once in a while, they would sweep their tails slowly like they were attempting to shake off their langor.....The Lizards were alive despite their lifeless appearance.*

The sentence “มันเกาะสงบนิ่งเหมือนไร้ชีวิต นานๆทีจะค่อยๆวาดหางกวาดไปมาบนพื้นเพดานอย่างช้าๆ เหมือนเป็นการบิดขี้เกียจ.....จิ้งจกยังมีชีวิตแม้เหมือนไร้ชีวิต” is a simile, which, in linguistics, is also regarded as a type of metaphors. This is an Active metaphor as the comparison is newly created and their meanings cannot be understood without a context. According to Lakoff, novel metaphorical expressions must be literally translated.

2) “รับราชการต้องทำตัวเหมือนจิ้งจก เปลี่ยนสีได้ไวๆ สิริพันธ์ จะมัวชื้อบื้อเป็นเต่าคลานสี่ขาไม่ได้”

“Working for the government, *you need to act like a chameleon, Siriphan. Can’t be sluggish like a turtle.*”

The sentence “รับราชการต้องทำตัวเหมือนจิ้งจก” is a simile, while “จะมัวชื้อบื้อเป็นเต่าคลานสี่ขาไม่ได้” is a metaphor. Anyway, both of them are, from a linguistic



perspective, considered as metaphors. They are Inactive metaphors, as the Vehicle “จิ้งจก”, and Vehicle “เต่าคลานช้า” can give connotations without a context. The word “จิ้งจก” signifies a person who knows how to adapt themselves to different situations, and the word “เต่าคลานช้า” signifies a person who is inactive or sluggish. In English, there is an idiom “to act/ change like a chameleon.” Chameleon is one of the best known lizard families, which are mentioned in the beginning of the story. Choosing the word ‘chameleon’ does not destroy the coherence of the story, and at the same time can make the target text sound more natural than the word ‘lizard.’ As for the Vehicle “เต่าคลานช้า”, it can be literally translated, as in both Thai and English beliefs, ‘turtles’ can represent slowness or sluggishness.

- 3) ศิริพันธ์จะต้องทำตัวอย่างจิ้งจกให้ได้ไม่อย่างนั้น ก็อยู่ในวงราชการไม่ได้เช่นกัน  
*Siriphan needed to act like a chameleon; otherwise, he couldn't work in the government service.*

This metaphor is similar to the previous one. The translator has decided, from the beginning to translate “จิ้งจก” into “chameleon”, so any subsequent metaphors concerning “จิ้งจก” must be translated in the same way.

- 4) เขาจะต้องรีบแก้ไขปัญหาที่เกิดขึ้น ทำอย่างไรจะเปลี่ยนสีตามนายได้  
*He must hurriedly solve the problems. How could he change his colour to match his superior's?*

Colour is related to the metaphor “act like a chameleon.” It does not literally mean a colour like red, blue, or yellow. Here, it means the act of changing one's self to fit in with others or behave in the same way as others. These are Inactive metaphors, as we can understand them without seeing a context. Actually, this metaphor is commonly used, and exists in our daily speech. In English, the concept of adaptation is related to changing colour as well, but as mentioned before, two languages between Thai and English use different animals to express the concept. In Thai, a lizard is used, while in English, a chameleon is used. Sometimes, we can use “a leopard can't change its spots’ to describe someone whose behaviour or character can never be changed.

- 5) “มึงต้องทำตัวให้เหมือนจิ้งจก...มึงถึงจะไปไกล”  
*“You need to act like a chameleon... if you want to go far.”*

This metaphor is similar to the previous ones. The translator needed to adopt the same method -- semantic translation -- to maintain the context's consistency.

- 6) ในดวงความคิดริบหรี่ สมองหนักอึ้งขึ้นทุกขณะ  
*His mind was gloomy. His brain was getting more muddled every second.*

Two metaphors in this sentence appear in the form of adjectives. Thinking is compared to a light. When we cannot think effectively, it is as though the light was turned off. Here, the translator chose the word “gloomy” to express this

concept. As for the other metaphor “สมองหนักอึ้ง,” it emphasizes the state of unclear thinking. The translator, however, chose the adjective “muddled” as it can convey the exact meaning of “not clear, or ineffective” better than the adjective “heavy”, which tends to focus on the physical aspect or the actual weight of the brain.

7) ก้าวเขื่องอย่างหุคชะงักลงชั่วครู่ เมื่อปลายไม้กวาดผ่านวูบเข้ามา ผ่านร่างศิริพันธ์  
เพียงลมกระทบถึง

He halted his stride in a moment *when the bristles flashed an inch past Siriphan.*

The phrase “เพียงลมกระทบถึง” is an Inactive metaphor. The Vehicle “เพียงลมกระทบถึง” gives readers the sense of being very close, or at close distance. To retain the meaning, the translator chose to render it by using an English idiom, instead of sticking with an original form.

8) ไม่มีความอาลัยหลงเหลือในซากความอาทร คำว่าเหี้ยได้บดบังความดีงามที่ผ่าน  
มาเสียสิ้น

*There was no compassion or sympathy left.* The words ‘monitor lizard’ *had completely clouded his goodness.*

The metaphor “ไม่มีความอาลัยหลงเหลือในซากความอาทร” and “บดบัง” are Active metaphors. The translator decided to translate them literally to keep the rhetoric and intent of the writer.

9) ศิริพันธ์ในร่างยาวเหยียดของสัตว์สี่เท้า บัดนี้เผยอร่างขึ้นเหมือนกับกิ่งกำพองปึก  
บนหลัง เมื่อพร้อมจะทำหน้าที่กับศัตรู

Siriphan, as a long four-legged animal, *raised his body like a chameleon that raises its wings on the back, in preparation to clash with its foe.*

Here, the metaphor is Active. Literal translation is once again adopted to maintain the picture which the writer intends to convey to readers.

10) นัยน์ตาจ้องเขม็งไปยังกลุ่มคนเหล่านั้น โดยเฉพาะไอ้โรจน์ นักการภารโรงของ  
อำเภอที่ถูกใช้เป็นเครื่องมือเข้ามาทำอันตรายเพื่อเอาชีวิตเขา

His eyes were glued to the cluster of people, especially to Roj, *the district office janitor who was being used as a tool to take his life.*

The phrase “ถูกใช้เป็นเครื่องมือ” is an Inactive metaphor. Not only things but human beings can be used as a tool. This metaphor is commonly found in daily conversation. Fortunately, in both Thai and English, the same metaphor is used to express this concept. Therefore, literal translation can be adopted without destroying the meaning in the source text.

11) เพียงพริบตาเดียวฝูงคนก็แตกฮือ

*In the blink of any eye, the crowd of people dispersed in panic.*



Here, “เพียงพริบตาเดียว” is an Inactive metaphor we live by as Lakoff explains. Speed is compared to the short time it takes one’s eyes blink. Both Thai and English have the same kind of expression; therefore, once again literal translation can be adopted.

12) ไอ้โรจน์วิ่งหนีหางจุกตุคุด

*Roj ran headlong in terror, disappearing in the blink of an eye.*

Roj’s fright is well described by the idiom ‘หางจุกตุคุด.’ This idiom, originated from the action of dogs when they run away in fright, is also used with human beings. We cannot literally translate “วิ่งหนีหางจุกตุคุด” in English, but we can say ‘running headlong,’ which means very quickly and without looking where you are going. Actually, ‘with your tail between your legs’ is a similar English idiom to ‘วิ่งหนีหางจุกตุคุด,’ as both of them are related to a dog and its tail. However, the idiom ‘with your tail between your leg’ means to feel embarrassed or unhappy when leaving as you have failed at something or have been defeated. In this case, Roj is more in fear than embarrassed or unhappy.

13) ไม่มีใครจริงๆ ต่างก็หนีหายหลบหน้าศิริพันธ์เสียสิ้น ไม่มีใครอยากจะให้ความ  
อับมงคลเสียดจัญไรผ่านเข้ามาใกล้กราย

*Not one single was left, everyone avoided Siriphan. No one wanted to be approached by a jinx.*

The word ‘อับมงคลเสียดจัญไร’ is personified. According to Lakoff’s theory, personification is an ontological metaphor, where a physical object or abstract notion is further specified as a person. Therefore, the sentence ‘ไม่มีใครอยากจะให้ความอับมงคลเสียดจัญไรผ่านเข้ามาใกล้กราย’ can be literally translated into ‘No one wanted to be approached by a jinx.’

14) เส้นทางเบื้องหน้าช่างมืดมน

*The path ahead was so dark..*

The path here means not only a way from one place to another but the whole future of the character. It is an Inactive Metaphor, which can be literally translated, as both Thai and English languages use the same metaphor.

15) เอี้ยวร่างหันกลับไปมอง สายตาบ่งบอกความน้อยเนื้อต่ำใจ

*He wheeled around. His eyes expressed deep hurt.*

The Thai idiom ‘น้อยเนื้อต่ำใจ’ is a metaphor we use without realizing that it is actually an orientational metaphor. The spatial orientation, up and down, is used. This kind of metaphor is rooted in our physical and cultural experience. In Thai culture, *low or down* tends to be not as good as *high or up*. This idiom is aimed at expressing hurtful feelings. Here, the meaning of the Thai idiom is more important

than the form. Keeping the form may distort the original meaning; therefore, ‘น้อยเนื้อต่ำใจ’ can be rendered into ‘deep hurt.’

16) ศิริพันธ์กัดฟันกรอด ตัดใจจากเยื่อใยอาทร...เขาพุ่งร่างออกไปอีกครั้ง วิ่งตัดออกหลังอำเภอและวิ่งเข้าคองหญ้าในที่สุด

Siriphan gritted his teeth, *cutting himself off from the remaining bonds*, and dashed outside, across the back of the district office, and into the woods.

The word ‘ตัดใจ’ is another Inactive metaphor that we live by. It means not desiring to face or deal with something or someone any longer, which is compared to the action of cutting. It is impossible to literally translate ‘ตัดใจ’ into English. Here, the translator decided to translate it into “ *cutting himself off from the remaining bonds.*”

17) เธอมักจะนึกถึงสุนัขอยู่เสมอ การเป็นข้าราชการของฝ่ายปกครอง จะต้องนึกถึงความเป็นสุนัขจิ้งจอก ปัญหาของงาน การทำงานกับประชาชนนั้นมีมากมาย ควรทำตัวหลบหลีกปัญหาให้ได้ดังสุนัขจิ้งจอก มันเป็นคำคมที่เธอออกจะประทับใจไม่น้อย และมักจะย้ำเตือนตนเองอยู่เสมอว่า บางครั้งเราก็คือสุนัขจิ้งจอก แต่...ไม่ใช่จะเป็นสุนัขจิ้งจอกเสียตลอดเวลาหรอก คราบของราชสีห์ บารมีอำนาจ จะต้องเปล่งแสงอยู่ในตนเอง นักปกครองจะต้องเป็นทั้งสุนัขจิ้งจอกและราชสีห์ในเวลาเดียวกัน

Yes, she always thought about foxes. It was necessary to think about foxes when you were a civil servant in an administrative sector. There were a lot of problems in public work. *Avoid problems like a fox.* It was a saying that had made quite an impression on her, and she often used to remind herself that *we were at times a fox, but not all the time though.* The aura of a lion, its power, and grandeur must glow inside. *A leader must be a fox and a lion at the same time.*

Here, the fox is an Inactive metaphor. It can mean a wild animal similar to a small dog, or someone who is clever at tricking people. It is so commonly used that it has become an idiom. Both Thai and English have the same idiom, so it can be literally translated.

18) แสงสว่างเจิดจ้าขับไล่หมอกฝ้าความมืด

*The bright light dispelled the foggy darkness.*

The word ‘แสงสว่างเจิดจ้า’ is personified; it can do the action of “ขับไล่” like human beings. In linguistics, this is regarded as a type of metaphor. As it is also an Active metaphor, which is normally found in a literary work, it should be literally translated.

19) แม่ตั้งใจจะทำบุญเพื่อล้างความอัปมงคลที่ผ่านมาเมื่อคืน

*She planned to make merit to wash away last night’s misfortune.*

Even though the word ‘ล้าง’ is an Inactive metaphor, it is possible to literally translate it, as both Thai and English use the action of “washing” with both objects and abstract notions.

20) และที่มุมชอกเพดานบนเสานั้น หักไข่ชักใยเต็มไปด้วยหมด *มันสกปรกจนบ้านคล้ายจะเป็นบ้านร้าง*

And in the corner of the ceiling, on the post, there were tangled spider webs. *The house was so dirty that it looked deserted.*

The sentence ‘มันสกปรกจนบ้านคล้ายจะเป็นบ้านร้าง’ is a simile, which is, in linguistics, considered as an Active metaphor. Here, it can once again be literally translated.

21) ร่างที่เคยอ้วนอ้ากลับเพริชวลงถนัด เต็มไปด้วยหนืดเนื้อแน่น แบบหมาอ้วนทั่วๆไป *ขนสีดำขึ้นมาเป็นริ้วอย่างช้าๆเหมือนกับมีอำนาจอะไรบางอย่างเข้าไปสิงอยู่ให้เกิดการเปลี่ยนแปลงอย่างนี้มนวล แต่หนักแน่นจริงจัง*

Her chubby figure had become thinner; it was toned like a typical fleshy dog. *Stripes of black fur grew slowly as though some kind of mystical power inside was forcing a change in a subtle but definitive way.*

The sentence ‘ขนสีดำขึ้นมาเป็นริ้วอย่างช้าๆเหมือนกับมีอำนาจอะไรบางอย่างเข้าไปสิงอยู่ให้เกิดการเปลี่ยนแปลงอย่างนี้มนวล แต่หนักแน่นจริงจัง’ is an Active metaphor, which must be literally translated only.

22) เธอพินิจถึงเส้นขนสีดำที่ค่อยๆแผ่ขยายออกจากส่วนล่างของร่างกายผ่านขึ้นมาตามหน้าท้องจนถึงระดับหน้าอก เหมือนกับภาพการเปลี่ยนร่างของยอดมนุษย์ในภาพยนตร์ประเภทมหัศจรรย์พิ้นลึกก็อย่างไรร่างนั้น

*To her, the spread of the black fur from the lower part of her body up to her stomach and her chest was like the transformation of superheroes in fantasy films.*

The sentence above is an Active metaphor, which must be literally translated. The difficulty here is to interpret the meaning of ‘ภาพยนตร์ประเภทมหัศจรรย์พิ้นลึก’ into English.. The ‘fantasy films’ seems to be a better choice than the ‘wonderful films’ or ‘bizarre films,’ which focuses on the film’s characteristics more than its genre as intended in the source text.

23) ในที่สุดก็มาตรรองปล่องขึ้นกับนายตำรวจพ่อของลูกชายคนปัจจุบัน

Finally, she *settled down* with a policeman, the father of her own son.

The phrase ‘ตรรองปล่องขึ้น’ is a Thai idiom and Inactive Metaphor. In English, it means to get married, or to settle down. Here, the meaning is more significant than the form. The verb ‘to settle down’ is idiomatic and can also give the same meaning as the Thai idiom.

24) ปีนี้ อายุของเธอเกือบจะสี่สิบห้าปีแล้ว มันเปลี่ยนไปพร้อมกับไฟการทำงานที่มอดลงทีละนิดๆ

This year, she was almost forty-five. *It changed as she was gradually running out of steam.*

The noun phrase ‘ไฟการทำงานที่มอดลงทีละนิด’ is an Inactive metaphor. Energy is compared to fire, and less energy is compared to a dying flame. In English, there is a similar idiom – ‘run out of steam’ – which means ‘to begin to lose energy, or to become slower or weaker.’ Therefore, it is better to use the English idiom and keep the original meaning than to cling to the form.

26) เธอกดสายตาลงต่ำ ใจแป้วลงหนักที่เห็นใบหน้าเรียวขึ้นแหลม  
She cast her eyes downwards. Her heart dropped after having seen a muzzle.

The Thai idiom ‘ใจแป้ว’ is an Inactive metaphor. It means feeling discouraged or afraid of consequences, such as when seeing a strong opponent. The English idiom ‘her heart dropped’ is similar to this Thai idiom; it means feeling that it is useless to try to do something, so it is better to keep the meaning than the form.

27) ใจหายวาบ กลัวว่าแม่จะมาเห็นร่างของเธอในสภาพที่กำลังเป็นอยู่  
Her heart sank, fearing that her mother would see her in her present form.

The Thai idiom ‘ใจหาย’ is an Inactive metaphor. It means feeling sorry when leaving or losing something or someone. The English idiom ‘somebody’s heart sinks’ is used to say that someone suddenly feels very worried, upset, or disappointed, which is similar to the Thai idiom above.

27) ตองอ่อนรู้สึกถึงเท้าที่เบากว่าปกติ ยิ่งกว่าไอ้โจรย่องเบาที่เขาเรียกว่าตีนแมว  
*Tong-Aon felt her feet were lighter than usual, lighter than a cat burglar’s.*

The phrase ‘เท้าที่เบากว่าปกติ ยิ่งกว่าไอ้โจรย่องเบาที่เขาเรียกว่าตีนแมว’ is an Inactive metaphor. The character’s light step is compared to a cat burglar’s. Here, we cannot literally translate ‘ตีนแมว’ into ‘cat’s feet’ or ‘cat’s foot’ as the word actually means a thief who is especially skilled at stealthy or undetected entry of a premises, or a cat burglar.

28) “ฉันยังเพลียอยู่เลย...ขอนอนพักอีกสักครู่”  
“ตามใจ อย่าไปทำงานสายก็แล้วกัน”  
“I’m still tired... Let me sleep for a little while.”  
“Whatever, but don’t be late for work.”

The Thai idiom ‘ตามใจ’ is an Inactive metaphor. The word ‘ใจ’ here does not refer to an organ, but the wish and desire. The idiom “ตามใจ” means to do whatever you want. It cannot be literally translated into ‘follow your heart’ because

this English idiom has a slightly different meaning and register. It means to follow what you dream or what you hope for. The English idiom ‘follow your heart’ is hardly used to refer to an insignificant or small incident like in this case.

29) ใจเธอหายวาบเป็นครั้งที่สอง... เธอจะทำอย่างไรดีเล่า

*Her heart sank* for the second time... What should she do? She did not want anyone to see her like this. What should she do?

The Thai idiom ‘ใจหาย’ is an Inactive metaphor. As already described in No 26, its meaning is similar to the English idiom ‘somebody’s heart sinks.’ Therefore, when translating, it should be adjusted into an English idiom.

30) เสียงรถมาจอดลงหน้าบ้าน เมื่อเช้าของวันใหม่เยือนมาถึงด้วยอารมณ์ที่ไม่แจ่มใส  
นัก เพราะศิริพันธ์ต้องนอนเหยียดขาอยู่ข้างกล่องเศษขยะ

A car pulled up before the house. *The morning of the new day came calling in a foul mood* as Siriphan had to lie down near a garbage bin.

The phrase ‘เมื่อเช้าของวันใหม่เยือนมาถึงด้วยอารมณ์ที่ไม่แจ่มใสนัก’ is personification. The word ‘เช้าวันใหม่’ is compared to a guest who visits someone. It is also an Active metaphor, which must be, according to Goatly, literally translated.

31) เมียคงยื่นหน้าออกไปทางหน้าต่างช่องเล็กๆด้วยสีหน้าอาจจะบอกบุญไม่รับ บางทีนางอาจจะยังไม่ได้ล้างหน้าด้วยก็เป็นได้

His wife must have stuck her head through the small window *with a sullen look*. Maybe she had not even washed her face.

The Thai idiom ‘สีหน้าบอกบุญไม่รับ’ is an Inactive metaphor. In Thai, a moody face is compared to one’s face when other people tell him/her about making merit, and he/she is not in the mood to join them. As it is an Inactive metaphor, it is better to find an English idiom or word to replace it. Here, it is adjusted into ‘with a sullen look.’

32) “.....จะให้ผมทำอย่างไรดี ไม่อย่างนั้น ผมคงติดคุกหัวโตแน่”

“What should I do? *They’ll probably put me behind bars for ages.*”

The Thai idiom ‘ติดคุกหัวโต’ is an Inactive metaphor. It means serving punishment for a long time in jail. As it is idiomatic and appears in the dialogue, the translator decided to keep an informal register by translating ‘ผมคงติดคุกหัวโตแน่’ into “*They’ll probably put me behind bars for ages.*”

33) “แล้วจะบอกให้” เมียปิดประตูตั้งปึงอย่างรู้สึกขัดใจ ก็น่าอยู่หรือที่อารมณ์ของนางจะบูดบึ้ง ในเมื่อตั้งแต่เมื่อวานมาแล้ว ใครเข้ามาในบ้าน ต่างก็เอาสิ่งทีสร้างคามไม่สบายใจทั้งนั้นมาเล่าให้นางฟัง

“I’ll tell him.” His wife slammed the door vehemently. *It was not*

*surprising that she was in a rotten mood* as from yesterday everyone visiting her house had told her only disconcerting stories.

The Thai idiom ‘บูดบึ้ง’ is an Inactive metaphor. It means feeling angry or upset. The angry mood is compared to food; both of them can be bad or rotten. For an Inactive Metaphor, we must pay more attention to the meaning than the form. In English, there are many idioms giving the same meaning, such as go ape, go bananas, go through the ceiling, go off the deep end, or lose your cool. However, the rotten mood seems to be the best choice here, as it can convey the meaning and has a similar form to the word ‘บูดบึ้ง.’

34) รอมันต่อไปเถอะ ในเมื่อชีวิตเหมือนเรือไร้หางเสือ มันจะลอยไปทางไหน ก็ปล่อยให้มันไปตามเส้นทางของมัน

Just keep waiting. *His life was now all at sea; just let it go adrift...*

The noun phrase ‘เรือไร้หางเสือ’ is similar to a Thai proverb ‘เรือขาดหางเสือ,’ which means a family or a team which lacks a leader. Here, a Thai proverb is slightly changed into ‘เรือไร้หางเสือ’ and used with the word ‘ชีวิต.’ Its meaning has thus slightly changed as well. It means being rudderless, or not knowing what to do in a particular situation. It is an Inactive metaphor, which should be communicatively translated. The English idiom ‘be (all) at sea’ is appropriate here, as in the following sentence, we can compare life to a boat, and translate ‘มันจะลอยไปทางไหน ก็ปล่อยให้มันไปตามเส้นทางของมัน’ into ‘just let it go adrift.’

35) ทุกอย่างมันน่าจะจบสิ้นลงนานแล้ว ไม่น่าจะฟื้นฝอยหาตะเข็บ ให้ผู้คนเกี่ยวข้องต้องทุกข์กังวล

Everything should have ended a long time ago. *They should have let bygones be bygones, and shouldn't have landed the people involved in hot water.*

In Thai, there is a proverb ‘อย่าฟื้นฝอยหาตะเข็บ,’ which is an Inactive metaphor. There are two interesting alternatives for the Thai proverb – ‘let sleeping dogs lie’ and ‘let bygones be bygones.’ The first one means to not talk about things which have caused problems in the past, or to not try to change a situation because you might cause problems. The latter is used when you want to tell someone to forget about unpleasant things that have happened in the past. After having considered both choices thoroughly, the translator chose the idiom ‘let bygones by bygones’ since it has a closer meaning to the Thai proverb.

36) สะพานสีดำทอดตัวอยู่ในความมืดอย่างเงียบสงบ เงาสีดำของมันโดดเด่น ตัดอยู่บนแม่น้ำที่สายน้ำแห่งขอด เผยให้เห็นเสาคอนกรีตสูงชันจากก้นแม่น้ำ ดูชายร่างสูงที่มีขายาว เหมือนกับนกกระยาง

*A dark bridge lay down silently in the darkness. Its black shadow was conspicuous on the shallow river, revealing concrete poles rising up from the bottom of the river like a tall man with long crane-like legs.*



The two words ‘สะพาน’ and ‘เสาคอนกรีต’ are personified. A dark bridge can lie down like a human being, while the concrete is compared to a man with long legs. They are Active metaphors, which must be literally translated.

37) ห้าปีให้หลัง ไม่รู้หมาลอบกัดคนใด ทำหนังสือร้องเรียนไปที่สำนักนายกรัฐมนตรี

Five years later, *some back-stabbing bastards* petitioned the Office of the Prime Minister.

The word ‘หมาลอบกัด’ is an Inactive metaphor. In Thai ‘หมา’ can mean both a real dog and a person who behaves badly. As it is an Inactive metaphor and appears in a non-formal situation, it should be figuratively translated into ‘some back-stabbing bastards.’

38) หลักฐานทุกอย่างไม่ว่าสัญญาจ้างเหมาแม่กระท่งแบบแปลน มัดตัวศิริพันธ์และกรรมการสภาตำบลอย่างดั้นไม่หลุด

*Every piece of evidence from a subcontract to a blueprint directly pointed to Siriphan and the sub-district council members.*

The sentence above is an Inactive metaphor. We say ‘หลักฐานมัดตัว’ without realizing that it is a metaphor. The word ‘หลักฐาน’ or the evidence is compared to a rope which can tie things; here it can tie a culprit. However, In English, it sounds more natural to say ‘the evidence points to someone,’ so it can be translated into ‘Every piece of evidence from a subcontract to a blueprint directly pointed to Siriphan and the sub-district council members.’

39) ให้มันรู้จักรสลูกปืนเสียบ้าง ว่ามันเจ็บปวดเหมือนกับที่มันสร้างปัญหาให้ว่าวุ่น หมูจะหามเสือกเอาคานเข้าไปสอด

Let him taste a bullet, so he would feel the same kind of pain he brought us with these thorny problems; *paying the price for poking his nose into others’ business.*

The Thai proverb ‘หมูจะหามเสือกเอาคานเข้าไปสอด’ is an Inactive metaphor. It means to become too involved in, or show too much interest in, someone else’s private life or affairs, so that they become annoyed or angry. In English, we say sticking or poking your nose into something. When translating into English, the translator decided to put ‘paying the price for...’ before ‘poking his nose into others’ business’ to make the sentence more understandable.

40) แต่ไม่รู้จับมือใครดมไม่ได้... ก็ต้องดับความแค้นด้วยการเผาสะพานแม่เสียด

*We couldn’t sniff out a whistle-blower...* so we must take vengeance by burning down a damn bridge.

The Thai idiom ‘จับมือใครดมไม่ได้’ is an Inactive metaphor. It means being unable to find a wrongdoer. Here, the translator decided to keep the meaning and register in the source text, so it is translated into “*We couldn’t sniff out a whistle-blower.*” The word ‘ความแค้น’ is also an Inactive metaphor, compared to a roaring fire



that must be extinguished. However, in English, the noun ‘vengeance’ does not collocate with the verb ‘extinguish’ so the verb ‘take’ is used in the target text instead.

41) เปล่งไฟสว่างวาบ โขติช่วงลามไหม้ขึ้นมาทันที มันลุกฮือเหมือนไฟป่าลามภูเขา  
อย่างไรอย่างนั้น

The bright flame suddenly shot up. *It spread fast like a wildfire.*

The sentence ‘มันลุกฮือเหมือนไฟป่าลามภูเขาอย่างไรอย่างนั้น’ is an Active metaphor, therefore it must be literally translated.

42) มันกำลังไหม้ขึ้นไปบนสะพานแล้ว และลามไหม้ขึ้นไปบนพื้นไม้อย่างรวดเร็ว  
นรกยิ้มเยื่อนในความมืด

The fire rose up to the bridge, and quickly spread over the planks. *Hell beamed in the darkness.*

The word ‘นรก’ is personified, making the sentence ‘นรกยิ้มเยื่อนในความมืด’ an Active metaphor, which must be literally translated.

43) ประโยชน์ก็มากมายมหาศาล เพราะสะพานแห่งนี้ชาวบ้านเรียกร้องมา กว่าจะได้  
ร่วมห้าปี มันเป็นเส้นชีวิตของคนหลายๆหมู่บ้าน รวบรวมหลายหมื่นคน ทว่า...มันก็มาสิ้นสุดลง ก็  
เพราะน้ำมือของแก

There were many advantages though, as the bridge was finally constructed after villagers had been asking for it for almost five years. *It was the life line of many people, thousands of them, from many villages, but now...it was destroyed by him.*

The bridge or ‘สะพาน’ is compared to the life line or ‘เส้นทางชีวิต.’ It is an Active metaphor, therefore, it must be literally translated.

44) เออหนอ...เขาเพิ่งจะทราบความหมายของคำว่า ของหลวงตกน้ำไม่ไหล ตกไฟไม่  
ไหม้ ก็คราวนี้ละหนอ

Alas...he could just understand the meaning of the saying, *the goodness can always weather the storm*, this time.

The Thai proverb ‘ตกน้ำไม่ไหล ตกไฟไม่ไหม้’ is an Inactive metaphor. It can be used with both things and human beings, and is often linked to power, wealth, and virtue. It means good things or good people cannot be harmed by anything. Here, it is used with ‘ของหลวง’ or public property. The idiom cannot be literally translated, so only the meaning is retained in the target text.

45) เปลวสีแดงจ้าดุจไฟนรกพุ่งผ่านขึ้นไปบนท้องฟ้าสูงยิ่งขึ้นทุกที ป่าที่มืดสนิท บัดนี้  
เจิดจ้าเหมือนกลางวันแล้ว

*Fiery red flames soared skywards like an inferno. The pitch dark forest had turned as bright as daylight.*

The two sentences above are Active metaphors. The hot fire is compared to an inferno, and the light in the forest is compared to daylight. Both of them must be literally translated into ‘Fiery red flames soared skywards like an inferno. The pitch dark forest had turned as bright as daylight.’

46) เปลวไฟเต้นเร่า เหมือนใบหน้าของปีศาจร้ายกำลังหัวเราะอย่างเริงสำราญ ที่ความ  
กระหายอยากของมันได้สมประสงค์

*Dancing flames resembled the happy smiling face of a demon whose hunger had been sated.*

The sentence above is an Active metaphor. The dancing flames are compared to the face of a devil. Every detail of the metaphor should be kept to keep the intention of the author; therefore, it can be rendered into ‘Dancing flames resembled the happy smiling face of a devil whose hunger was satiated.’

47) “หมาที่โหด มาจุดไฟเผาป่า มันไม่รู้หรือไงว่าใกล้สะพาน”

“Who the hell set fire to the woods around here? Don’t they know that they’re near the bridge?”

The word ‘หมา’ here is an Inactive metaphor. As explained in No 37, the word ‘dog’ can literally mean an animal, or a bad person. As it is a metaphor that we commonly use in our daily lives, it is not necessary to be literally translated. It should be adjusted to the English language. Here, it is better to translate it into ‘who the hell’, instead of ‘dog’, which in this sentence may make no sense to the English reader.

48) เสียงตะโกนไม่ทันสิ้นประโยค เสียงเหมือนฟ้าผ่าดังกึกก้อง เสาสะพานด้าน  
กระแสดเพลิงไปที่เผาไหม้ไม่ไหวแล้ว ล้มครืนลงทันใด

Before the screaming died away, a sound like thunder reverberated. The bridge poles, weakened by the fierce fire, suddenly crumbled.

The sentence ‘เสียงเหมือนฟ้าผ่าดังกึกก้อง’ is an Active metaphor; therefore, it must be literally translated into ‘a sound like thunder reverberated.’

49) นักปกครองจะต้องเป็นทั้งสุนัขจิ้งจอกและราชสีห์ในเวลาเดียวกัน... ใครกันนะที่  
กล่าวถ้อยคำประโยคนี

*A leader must simultaneously be a fox and a lion... Who was it anyway who first said that?*

The words ‘สุนัขจิ้งจอก’ and ‘ราชสีห์’ are Inactive metaphors. Fortunately, in both Thai and English, ‘สุนัขจิ้งจอก’ and ‘ราชสีห์’ are used as symbols of cunningness and prowess respectively. Thus, it can be literally translated into ‘A leader must simultaneously be a fox and a lion.’

In this story, there is also symbolism. The two main characters, Siriphan and Tong-Aon, are compared to animals -- a monitor lizard and a dog respectively. Both animals have connotative meanings in Thai culture. A monitor lizard is believed to bring bad luck, and is used to call people who do dreadful things.

A dog also has a negative connotation. It is an offensive word to call bad people. In English, there are a great number of animals which have negative meanings as well, such as swine, pig, bitch, or cock. In some parts of the story in which animals are mentioned for only an emotional effect, such as in dialogues, they can be adjusted to suit English culture and language. This will help the TT reader read the story without feeling interrupted. So are the monitor lizard and the dog, which are mentioned throughout the story. Even though the translator could not make an extreme adjustment -- translating a monitor lizard in Thai text to a leopard in English text -- he/she could select similar kinds of animals, like a chameleon or a fox, which are associated with similar behaviours or characteristics in the ST culture.

## ii) Register and tone

In Thai and English as in all other languages, every word falls into a register. In *The Cambridge Encyclopedia of Language*, David Crystal defines register as a 'socially defined variety of language, e.g., scientific, legal, etc.' (Landers 2001: 59) There are various categories of register such as non-technical/ technical, informal/ formal, urban/ rural, standard/ regional, jargon/ non-jargon, and words may fall into more than a single category. However, in translation, not only the word, or even the sentence, but the whole discourse, should be considered. Landers explains that often there will be no way to reproduce a specific substandard usage in the target language, but the shortcoming can always be compensated. As for tone, it is the overall feeling conveyed by an utterance, a passage, or an entire work, including both conscious and unconscious resonance. Tone can comprise humor, irony, sincerity, earnestness, or virtually any sentiment. Tone is often interrelated with style and provides an important clue to register. (Landers 2001: 67-68)

In this story, there is little variation in register and tone. Most characters are at the same level as they are colleagues at the district office. Therefore, their language should be informal and colloquial. The register of the text is obviously shown in the choice of pronouns and other words. There are three main relationships in this novel – friend-friend, superior-inferior, and mother-daughter.

The first friend-friend relationship can be seen in Chapter 2 when Siriphan thinks about his friend's words. Examples are as follows:

“Hey... You are *so lucky*. As they say, falling lizards bring luck.”

“Work for the government, you need to act like a chameleon, Siriphan. You can't act like a turtle. *Get smart. Know how to butter up your boss*. When policy changes, we've got to follow suit. Otherwise, we won't be here for long.”

“You need to act like a chameleon... *if you want to go far*.”

We can see that the words used in the dialogue among friends are simple and colloquial, and the sentence is also concise.

Moreover, in chapter 10, colloquial language is found in the dialogue between two people trying to put out the fire.

“Hey...Let's put out the fire.”

“Who the hell set fire to the woods around here? Don't they know that it's near the bridge?”

“Maybe it's just a forest fire.”

“*Bullshit!* It’s absolutely not. Why would a forest fire break out here? Hurry up! Let’s put out the fire.”  
 “Oh no, it’s too strong. The bridge is falling apart.”  
 “I’ve got to report this to the village chief tomorrow.”  
 “There’s no more bridge.”  
 “He’s got to get some money to fix it.”  
 “The district’s got to send in money double-quick. Otherwise, people in a lot of villages will be in a hole.”  
 “It’s already collapsed!”

To make the target text equivalent to the source text, all the words used in the target text are simple. Some idioms are also used to add colour to the dialogue, such as ‘double-quick’ and ‘in a hole.’

The second relationship between superior and inferior can be found in all three chapters. In a dialogue between a superior official and Roj, a janitor at the district office, Roj calls the superior official ‘พี่’ and the superior calls Roj ‘ผู้โอดงาน’. In Thai, there is the use of titles or appellations. However, in English, seniority is not expressed in the same way; therefore, the appellation will not be kept in the English version.

“Do it. Do it,” shouted Roj”  
 “You do it, not other people.”  
 “But...,” pleaded Roj, district office janitor.  
 “What?”  
 “I’m scared. If it jumps at me, eww...” said Roj with a nauseous and pretentious sound.  
 “Just thinking about it gives me the creeps.”  
 “Nah, there are many people here... Don’t waste time, Roj.”

In chapter 8, a trainee at the district office calls Tong-Aon ‘พี่ตองอ่อน.’ Once again, there is the use of an appellation. When translating into English, the appellation ‘พี่’ cannot be maintained. It will be ridiculous to translate ‘พี่ตองอ่อน’ into ‘Sister Tong-Aon,’ which in English, will confuse the reader with its religious connotation.

In chapter 10, the village chief also calls Siriphan ‘ท่านศิริพันธ์’ and ‘ท่านปลัดศิริพันธ์’ to show him respect. The title here is translated into ‘Chief Siriphan’. The word ‘chief’ can show the respect of the village chief and the rank of Siriphan.

The third relationship between Tong-Aon and her mother can be found in chapter 8. In the dialogue between them, Tong Aon calls her mother ‘แม่’, while the mother calls Tong-Aon ‘ตองอ่อน.’ This does not cause any problems as both titles can be literally translated into ‘mom’ and ‘Tong-Aon.’ However, in the narrative, the translator must be extremely careful when translating pronouns in the source text. The pronoun ‘แก’ is used to describe Tong-Aon’s mother -- ‘แม่ออกไปล้างหน้าทีไรแล้ว เสีย

แกเริ่มโงกหน้าพริก แม่ตื่นเช้าเป็นปกติตามประสานก่ แก้มักจะตื่นขึ้นมาหุงข้าวทำกับข้าว’ This pronoun is normally used in the 2<sup>nd</sup> person. However, here, it is used in the 3<sup>rd</sup> person, to refer to a person who is very close to the speaker. Therefore, ‘แก’ must be translated into ‘she.’ However, in the following sentence ‘แม่ต้องอ่อนจะห้าม เพราะปกติในชีวิตประจำวัน เข้มักจะออกไปซื้อข้าว กับข้าว ที่ร้านอาหารหน้าอำเภอมากิน,’ Tong-Aon is described with the pronoun ‘เธอ.’ If we translate it as ‘she’, it will confuse the reader whether ‘she’ here represents Tong-Aon or her mother. Thus, it must be translated into ‘Tong-Aon.’

Regarding pronoun use, animals are often referred to as ‘มัน’ or ‘it.’ However, in this story, even though Siriphan and Tong-Aon turn into animals, they will be called ‘he’ and ‘she,’ since they can still feel and speak like human beings.

In addition, when the characters are angry, the translator must choose the proper words to show their strong emotions. For example, in chapter 10, when a colleague of Siriphan is angry with him for making a mistake about the bridge construction, some rude words must be used to show his strong feelings.

“What’s wrong with the bridge?”

“Its length is not as specified.”

“How short is it?”

“Almost eighty metres.”

“How did you control the construction? Why does it lack eighty metres?”

“I dunno. The length specification is in the plan,” he answered him desperately and hopelessly.

“We weren’t careful. That’s why this shit happened. So the rot set in, right?” he asked him desperately as well.

“Someone sent a letter to the ministry. There’s gonna be an investigation.”

“So we’ve to destroy the evidence.”

“Evidence? I don’t get it.”

“*The damn bridge.* Is it wood or concrete?”

“Wood...sir”

### iii) Cultural differences

Newmark divides cultural differences into five categories; ecology; material culture (artefacts); social culture (work and leisure); organizations, customs, ideas; and gestures and habits. (Newmark 1988: 103) In the excerpt under study, the cultural differences fall into three categories.

#### 1.) Material culture

##### 1.1 ตามรอยต่อของฝากระดานอัด ครั้งแรกคงจะใช้ขี้เลื่อยอัดแล้วทาสีขาว

โปะทับไว้ บัดนี้ มันเริ่มแตกขุยเป็นร่องเล็กๆตามแนวยาสีดำ บนหลังคาเหนือเพดานขึ้นไป ค้างควาใช้เป็นที่อาศัยมาหลายปี เวลากลางวันมันก็บินไปซุกหลบอยู่บนซี่ซี่ ค้างควาจึงไปรยปรายลงมาไม่ขาด วันใดที่ละเวนจากการทำความสะอาด ก็จะปรากฏซี่ค้างควาละเอียดฝอยกระจัดกระจายอยู่เต็มโต๊ะ

Cracks between planks might have first been filled in with sawdust and painted over with white paint, now it had started cracking, causing small crevices along the black lines. The space between the ceiling and the roof had been a dwelling for bats for years. During the day, they would fly away to hide and sleep on the crossbeams; that's why their droppings kept sprinkling down. Whenever the cleaning had not been done, fine bat dung would scatter all over desks

The construction of Thai buildings may be different from western ones. Most buildings in Thai rural areas are still built from wood, not from bricks or concrete. Also, some English readers may not understand how come bats can dwell in the building. However, after having considered the text, objective, and target readers, the literal translation seems to be the best solution to the translation problem of this part of the novel, as this is an opportunity for English readers to learn something new, which is a point of reading the literary work.

1.2 ศิริพันธ์ในเรือนร่างสัตว์เลื้อยคลาน ค่อยๆคลานหลบมุลมลงไปในอนใต้ถุนบ้านติดกับท่อซีเมนต์ส้วม กลิ่นเหม็นแรงและจุกจกจนเวียนในความรู้สึก

Siriphan in the body of a reptile crept slowly down to the open space below the house, lying near a cement pipe, which smelled sickly awful.

A traditional Thai house is raised above the ground floor, and has an open space below, which cannot be found in western buildings. Word-for-word translation is impossible for the word 'ใต้ถุน' since there is no English equivalent for this Thai word. The translator needs to use an Interpretive Approach to get the right image, and then pass it on to the English reader.

## 2) Organizations, customs, ideas

2.1 มันคล้ายกับเหี้ย แต่ตัวเล็กกว่าหลายเท่า... นี่ถ้าตัวมันโตเท่าๆกัน ศิริพันธ์ก็อาจจะคิดว่า เหี้ยไปป้ายเกาะอยู่บนเพดาน เนื้อตัวใสแทบมองไม่เห็นลายพริ้วบนลำตัว ไหวตืนสี่ขาคลานตัวมด้อยบนเพดานอย่างชำนาญ จึงจกเป็นสัตว์เลื้อยคลานพิเศษไปกว่าสัตว์อื่น ดินมีแรงดึงดูด สามารถจะพาร่างไปอยู่บนเพดานได้อย่างสบาย

ไม่มีความอาลัยหลงเหลือในซากความอาทร คำว่าเหี้ยได้บดบังความดีงามที่ผ่านมาเสียสิ้น ไม่มีใครจำเขาได้แล้ว

ที่ว่าการอำเภอกล้ายจะหมดยุคน ว้าเหว่ เจียบเหงา อาการวังของเขาหยุดชะงักลงชั่วคราว เมื่อมาถึงยังเคาน์เตอร์เวรบริการประชาชน ไม่มีใครจริงๆ ต่างก็หนีหายหลบหน้าศิริพันธ์เสียสิ้น ไม่มีใครอยากจะให้ความอัปมงคลเสียดจัญไรผ่านเข้ามาใกล้กราย

A monitor lizard is linked to Thai belief. It is an animal of bad luck, and used as a swearword and a name calling. Even though in the Western world, there are different animals representing misfortune, it will be inappropriate here to change the animal in the story in accordance with the western belief. English readers should have a chance to learn the Thai belief.

2.2 “รับราชการ ต้องทำตัวเหมือนจิ้งจก เปลี่ยนสีได้ไว ศิริพันธ์ จะมัว



ชื้อบื้อเป็นเต่าคานสี่ขาไม่ได้หรอก ต้องฉลาดเข้าเจ้าเข้านายให้ได้ นโยบายเปลี่ยนไปอย่างไร เราจะต้องเปลี่ยนตาม ไม่อย่างนั้น ก็รับราชการไม่ยึด”

“Work for the government, you need to act like a chameleon, Siriphan. You can't be sluggish like a turtle. Get smart. Know how to butter up your boss. When policy changes, we've got to follow suit. Otherwise, we won't be here for long.”

In Thai, we compare people who can adapt themselves to different situations to ‘จิ้งจก’ or ‘house lizard.’ Meanwhile, in English, we compare these people to ‘กิ้งก่า’ or ‘chameleon.’ House lizards and chameleons belong to the lizard family. Therefore, if the translator chose the word ‘chameleon’, he/she can make the TT sound more natural and keep the relation between ST and TT at the same time.

### 2.3 อ้อ... กำนันตำบลบ้านโคก บุษบ่วงเล็ก ผิวดำแดง น้ำเสียงเนิบช้าพอๆ

กับวัยแก่พรรษา บวชมานานหลายปีติดังเพิ่งจะลาสิกขาบท เพื่อแต่งเมียเมื่ออายุได้สามสิบห้าปี ปีนี้แกอายุสี่สิบสองปีแล้ว

Ah... Baan Kok village chief, a small tan-skinned man with a voice which droned on as much as his long years in the monkhood. Having been in the monkhood for years, he had just left the temple to get married at the age of 35. This year he had turned forty-two.

Most TT readers should be able to infer that this is a Buddhist tradition. However, this is only a description of a character, which does not affect the theme of the story.

### 3) Social culture (work and leisure)

#### 3.1 การเดินทางต้องขาดสะบั้น อาหาร ผัก ปลา ชาวบ้าน จะต้องมาสะดุดหยุด

ลงที่สะพานขาดแห่งนี้ จะต่างของข้ามสะพานเข้าไปในเมืองเหมือนกับปีที่ผ่านมาไม่ได้แล้ว ถ้าหากจะเอาของไปขายที่ในเมืองก็ใส่กระบุงตะกร้า หาบไปรอที่ถนนใหญ่โนนแหละ มันไกลเกือบสิบ กิโลเมตร กว่าจะไปถึง

The journey would be cut off here. Food, vegetables, fish, and people would get stuck at the broken bridge. They would not be able to carry all of their things to town like the previous year. If they wanted to take their goods in town, now they would have to put them into baskets and shoulder them to the main road over there.

This passage shows the way of life of Thai people in rural areas. Their goods are still put into the wicker baskets, sometimes two baskets with a beam. However, there is no need to give too many details of the basket in the translation. Only the words ‘basket’ and ‘shoulder’ are enough to describe the ways of life of Thai people.

These tentative solutions are to be verified based on whether the target language conveys the same concepts as the original, and produces the same effect as the source text. The final solution is presented in Chapter V.



## 5.) Source Text and Target Text

<p>2</p> <hr/> <p>สัตว์นอกเส้นทาง</p> <p>จึงจกบนเพดานห้องเกาะอยู่หลายตัว มันเกาะสงบนิ่งเหมือนไร้ชีวิต นานๆที จะค่อยๆวาดหางกวาดไปมาบนพื้นเพดานอย่างช้าๆ เหมือนเป็นการบิดขี้เกียจ หรือไม่ก็เป็นการแสดงอาการโต้ตอบต่อสิ่งแวดล้อม จึงจกยังมีชีวิตแม้เหมือนไร้ชีวิต</p> <p>เพดานทาสีขาวนวลไข่มุก กาลเวลาที่ล่วงเลยมาหลายปี สีขาวไข่มุกจึงเป็นสี กระดำกระด่าง มีรอยเปื้อนสีดำๆเป็นบางแห่งดูเหมือนจะมีรอยนิ้วมือติดอยู่ กาง ห้านิ้วปรากฏรอยสีดำจางๆ ครอบฝุ่นเป็นพื้นเม็ดละเอียดขยับแทบสังเกตไม่เห็น กลิ่นเป็นเนื้อเดียวกับเพดาน ให้ความเก่าปรากฏ โคมเด่นชัดมากขึ้นทุกที</p> <p>ตามรอยต่อของฝากระดานอัด ครั้งแรกคงจะใช้ขี้เถ้าขยาดแล้วทาสีขาวโปะ ทับไว้ บัดนี้ มันเริ่มแตกขุยเป็นร่องเล็กๆตามแนวยาสีดำ บนหลังคาเหนือเพดาน ขึ้นไป ค้างคาวใช้เป็นที่อาศัยมาหลายปี เวลากลางวันมันก็บินไปซุกหลบอยู่บน ซ้อ ขี้ค้างคาวจึงโปรยปรายลงมาไม่ขาด วันใดที่ละเวนจากการทำความสะอาด ก็ จะปรากฏขี้ค้างคาวละเอียดฝอยกระจัดกระจายอยู่เต็มโต๊ะ</p> <p>สีจึงจกก็ดูไม่ต่างไปจากสีเพดานห้อง</p> <p>มันคล้ายกับเหี้ย แต่ตัวเล็กกว่าหลายเท่า... นี่ถ้าตัวมันโตเท่าๆกัน สิริพันธ์ก็ อาจจะคิดว่า เหี้ยไปป่ายเกาะอยู่บนเพดาน</p>	<p>2</p> <hr/> <p>Out-of-the-Way Animals</p> <p><u>On the ceiling, there were many house lizards. They remained motionless as if lifeless. Once in a while, they would sweep their tails slowly like they were attempting to shake off their languor. Or, it was merely their reaction to the surroundings. Lizards were alive despite their lifeless appearance.</u></p> <p>The ceiling was painted off-white. Over the past several years, the colour had become mottled with dark stains. Some looked like finger prints; pale black marks of five spreading fingers. A coating of fine dust particles could barely be noticed; it blended in perfectly with the ceiling's colour, emphasizing its age.</p> <p>Cracks between planks must have first been filled in with sawdust and painted over with white paint, but now the paint had started cracking, causing small crevices along the black lines. The space between the ceiling and the roof had been a dwelling for bats for years. During the day they would fly away to hide and sleep on the crossbeams; that was why their droppings kept sprinkling down. Whenever the cleaning had not been done, fine bat dung would scatter all over the desks.</p> <p>The lizards' colour was no different from the ceiling's.</p> <p>House lizards looked like monitor lizards, only much smaller... If they were the same size, Siriphan would have thought that monitor lizards were clinging to the ceiling.</p> <p>With their transparent bodies which made it hard to spot their speckles, and four legs for a slow but steady climbing, house lizards</p>
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เนื้อตัวใสแทบมองไม่เห็นลายพริ้วบนลำตัว ไหวตืนสี่ขาคลานตัวมด้อยู่บนเพดานอย่างชำนาญ จึงจกเป็นสัตว์เลื้อยคลานพิเศษไปกว่าสัตว์อื่น ตีนมีแรงดึงดูด สามารถจะพาร่างไต่อยู่บนเพดานได้อย่างสบาย

มันชะเง้อคอนิดหนึ่ง เหมือนแหงนมองมาที่เขา ทว่าชั่วครู่ ก็กลับเอาหน้าแหลมยื่นแนบชิดกับเพดานดังเดิม ไหวพะเยิบ คลานกระดืบไปบนเพดานอย่างช้าๆ บางหนอาจจะเป็นเพราะความเผอเรอของมันก็เป็นได้ ร่างจึงร่วงลงมายังพื้นห้องหรือไม้ก็หล่นลงมากกระทบกายศิริพันธ์

“เฮ้ย...งวดนี้ โชคดีนะโว้ย จึงจกตกใส่ โบราณว่าจะให้โชค” เพื่อนกลับไปบอกอย่างนั้นเสียอีก ทั้งที่ตัวมันก็คล้ายเหยี่ยว

เอ๊ะ... เจ้าตัวนั้นโผล่มาจากไหนนะ ลายคำมองเห็นชัดเลย กำลังคลานผ่านมาเหนือศีรษะพอดี เนื้อตัวมิได้กลมกลืนกับสีเพดานเหมือนกับตัวอื่นๆหรือว่ามันจะไปหลบมูมอยู่บนซอกหลังคานั่น ไม่น่าจะ... อาจจะชอบเกาะตามแผ่นไม้สีต่างๆกระด้ากระด้างก็เป็นได้

“รับราชการ ต้องทำตัวเหมือนจิ้งจก เปลี่ยนสีได้โว้ย ศิริพันธ์ จะมัวซื่อป้อเป็นเต่าคลานสี่ขาไม่ได้หรอก ต้องฉลาดเข้าเจ้าเข้านายให้ได้ นโยบายเปลี่ยนไปอย่างไร เราจะต้องเปลี่ยนตาม ไม่อย่างนั้น ก็รับราชการไม่ขึ้น”

เขานึกถึงคำพูดของเพื่อน แล้วก็นึกเห็นภาพจิ้งจกบนเพดาน

ศิริพันธ์จะต้องทำตัวอย่างจิ้งจกให้ได้ ไม่อย่างนั้น ก็อยู่ในวงราชการไม่ได้

เช่นกัน

เขาจะต้องรีบแก้ไขปัญหาที่เกิดขึ้น ทำอย่างไรจะเปลี่ยนสีตามนายได้

were unique reptiles. Their feet were also magnetic, enabling them to climb comfortably across the ceiling.

The house lizards craned their necks as though they were looking at him, but at once, they drew back their oblong faces, lying close to the ceiling. The lizards' slight movement and slow crawl on the ceiling, from time to time with carelessness, caused them to fall on the floor or on Siriphan.

“Hey... You're so lucky this time. As they used to say, falling lizards bring good luck.” His friends still said so, even though house lizards actually looked like monitor lizards.

Ah... Where did that lizard come from? Its dark spots were so conspicuous. It was climbing right above his head. Its body did not blend with the ceiling like the others; it had probably just been hiding behind the crossbeams. Perhaps...it liked clinging to speckled planks.

“Working for the government, you need to act like a chameleon, Siriphan. You can't be sluggish like a turtle. Get smart. Learn how to butter up your boss. When policy changes, we've got to follow suit. Otherwise, we won't be here for long.”

He recalled his friend's words and imagined a house lizard on the ceiling.

Siriphan needed to act like a chameleon; otherwise, he couldn't work in the government service.

He must hurriedly solve his own problem. How could he change his colour to match his superior's?

The next day or a few days after, the district-chief officer would set up a committee to investigate Siriphan. How could he convince his superior that he was a good and skilled employee, who had earned his stripes?

The probe – please don't let it mean anything to the district-chief officer.

High-ranking officials liked gifts; perhaps this evening Siriphan

อีกไม่กี่วันหรือไม่กี่วันพรุ่งนี้ นายอำเภออาจจะตั้งกรรมการขึ้นสอบสวนพฤติกรรมของศิริพันธ์แล้ว เขาจะอย่างไรให้นายยอมรับว่าเขาเป็นคนดี มีความสามารถสมควรอยู่รับราชการต่อไป

เรื่องสอบสวน อย่าให้มันมีความหมายกับนายอีกต่อไป

ไม่แน่นอนะ ผู้ใหญ่ชอบของฝาก เย็นนี้ศิริพันธ์จะไปที่บ้านนาย เอาอาหารแห้งขนมแห้ง ที่ศิริพันธ์ซื้อมาจากจังหวัดบ้านเกิดไปให้นายก็เป็นที่ นายคงไม่รังเกียจหรือปฏิเสธที่จะรับของจากเขาหรอกนะ

“มึงต้องทำตัวให้เหมือนจิ้งจก... มึงถึงจะไปไกล”

คำพูดของเพื่อนยังคงผ่านเข้ามาในความนึกคิด

ในดวงความคิดริบหรี่ สมองหนักอึ้งขึ้นทุกขณะ เปลือกตากดหนักมากขึ้น หรือล่งๆ ภาพจิ้งจกบนเพดาน เป็นภาพพรางเลื่อนเต็มทน แต่ศิริพันธ์ก็ยังคงมองเห็นมันอยู่เรื่อยๆ ทว่า...นรกเถอะ... ภาพจิ้งจกกลับตัวใหญ่ขึ้นๆ มันขยายร่างเกือบจะกับเพดานห้อง

“ได้หรือยัง ไม่วาด”

เสียงตะโกนดังมาอีกครั้งหนึ่ง ปลุกสำนึกศิริพันธ์ให้สะดุ้งเฮือกตื่นขึ้นจากความนึกคิด เสียงวิ้งตึงๆผ่านขึ้นมาบนที่ว่าการ

“ได้แล้วครับ พี่ปลัด”

และแล้วศิริพันธ์ก็เริ่มขยับร่าง เขาไหวขาที่ละข้าง เดินไปมุมโต๊ะด้านหน้าข้าราชการที่ยืนออกันอยู่หน้าประตู กระจกร่นลอยออกไปจากประตูทันใด แวตาสีหน้าแสดงอาการตื่นตระหนกอย่างเห็นได้ชัด

would stop by the district-chief officer’s house to give him some food and snacks that Siriphan had brought back from his hometown. He wouldn’t feel awkward or refuse his kindness, would he?

“You need to act like a chameleon... if you want to go far.”

His friend’s words flashed into his mind.

His mind was gloomy. His brain was getting more muddled every second. Heavier and heavier, his eyes had gradually closed. The picture of house lizards on ceilings was blurring, but Siriphan could still see it. Then, out of the blue, bloody hell... The lizard became bigger and bigger, almost occupying the whole ceiling.

“Have you got a broom?”

The shout roused Siriphan out of his pensive thoughts. The sound of heavy footsteps came from downstairs to the district office.

“I’ve got it.”

Siriphan started to budge, moving one leg at a time, heading to the front corner of the desk. All the civil officials cramming the front doorway immediately recoiled from the spot. Expressions of panic were clearly plastered across their faces.

“It’s moving.”

“The monitor lizard is moving”

He did not want to admit that he was afraid. He did not want to believe that he was running away. All eyes were flaring with disgust at the sight of Siriphan. Never had Siriphan been the target of terrible insults from his colleagues before... Once his body turned into a monitor lizard, all bonds of friendship and familiarity were broken, only revulsion remained in their eyes.

It was not difficult at all for Siriphan to crawl out slowly. At first, still unfamiliar with his new body, he seemed clumsy. But after a couple of steps, he became more accustomed to the movement, the shift, and the swiftness, even though he had to crawl, and use his two hands as front legs... Siriphan had metamorphosed both physically

“มันขยับร่างแล้ว”

“เหี้ยขยับร่าง”

ไม่อยากจะคิดว่าเขากลับ ไม่อยากจะคิดว่า เขาจะวิ่งหนี แต่สายตาที่แสดงออกถึงความเกลียดชังในตัวของศิริพันธ์มากกว่า ไม่มีครั้งใดเลยที่ศิริพันธ์จะได้รับการคุกคามเหยียดหยามจากเพื่อนข้าราชการถึงเพียงนี้... พอเรือนร่างกลับกลายเป็นเหี้ย ความเป็นเพื่อน ความสนิทคุ้นเคย ก็ขาดสะบั้นลง เหลือไว้เพียงความชิงชังในแววดา

ไม่ยากเลย ที่ศิริพันธ์จะคลานพุงร่างเดินออกไปอย่างช้าๆ ครั้งแรกยังไม่เคยชิน ก็คุดอกจะอู้อี้ แต่พอลองขยับก้าวเดินเป็นก้าวที่สามและสี่ เขาก็รู้ว่าแม้ร่างกายจะต้องขนานไปกับพื้นดิน ใช้มือสองข้างที่กลายเป็นตีนคู้หน้าไปแล้ว แต่ความว่องไว พลิกผัน จังหวะเยื้องย่าง ก็ให้ความรู้สึกเป็นปกติแล้ว... ศิริพันธ์เป็นสัตว์เลื้อยคลานสี่เท้า สมบูรณ์แบบทั้งเรือนร่างและความรู้สึก

เสียงลากไม้กวาดเสกสาก ค้ำไม้กวาดยาวเพื่อย เป็นไม้กวาดสำหรับละหยักไยไยเมงมบบนเพดาน กำลังส่งต่อเข้ามาให้คนหน้าสุด

“เอาเลขที่ ที่จัดการเลย” เสียงไอ้โรจน์เอ๋อดังมา

“มึงนั่นแหละ อย่าไปใช้คนอื่น”

“พี่ปลัด” เสียงการโรงอำเภอออก

“อะไรวะ”

“ผมกลัว เดี่ยวมันวิ่งเข้ามาหาผม วู๊...” มันทำเสียงดัดจริตคล้ายคลื่นได้

“คิดแล้ว ขยะแขยง”

and emotionally into a four-legged reptile.

The noise of a broom being dragged across the floor came closer. The long handled broom, the one used for sweeping away spider webs from the corners of the ceiling, was being passed on to a person in the front row.

“Do it. Do it,” shouted Roj.

“You do it, no one else.”

“But...,” pleaded Roj, the district office janitor.

“What?”

“I’m scared. If it jumps at me, eww...” said Roj with a nauseous and pretentious sound. “Just thinking about it gives me the creeps.”

“Nah, there are lots of people here... Don’t waste time, Roj.”

Siriphan retreated to the back corner of the desk. He had recently looked down from the corner of the desk to the floor. It was pretty high. Siriphan had never learned how to climb a tree; he definitely could not clamber down the desk. He did not dare to jump either. If he choked and could not move, he would surely be butchered by all the people in the district office.

Turning slowly to the chair at the back of the desk, he bent his head first, then, crept through a drawer; his tail rose up high. At every small move he made, he could hear his colleagues receding.

But Roj finally succeeded in poking Siriphan with the bristles of the broom. A broom with ribs of coconut leaves was hurled to the middle of the room. His shuddering hands caused a slight but obvious shake of the coconut spine bristles.

“What’s spooking you, man?” in an annoyed voice, asked a man who even himself had backed away.

“Oh...if it jumps at me, I’ll be shit.”

“Clobber it. It will just run away.”

“Now it’s behind the desk.”

“Keep poking it with the broom.”

“ไม่หรอกนำ คนออกเยอะ... อย่าไอ้เอ็นนำ ไอ้โรจน์”

ศิริพันธ์ถอยร่นมามุมโต๊ะด้านหลัง เมื่อครู่เขาอยู่หัวโต๊ะมองลงไปพื้นห้อง มันสูงเอาการทีเดียว ศิริพันธ์ไม่เคยหัดไต่ต้นไม้ เขาคงไต่ผนังกรอบโต๊ะไม่ได้แน่ จะกระโดดลงไปก็กลัวจุก เดินไม่ไหว ร่างของเขาก็จะกลายเป็นศพให้คนบน อ้าเภอเชือดเฉือนเท่านั้น

ค่อยๆหันร่างไปที่เก้าอี้ตั้งไว้อยู่เคียงกันด้านหลัง เอาหัวลงไปก่อน ไต่ผ่าน ลื่นซ้กลงไป หางชูชี้เค้ เพียงแค่นี้ก็ขังได้ยิบเสียงเพื่อนข้าราชการถอยร่นหนีกันเป็น แถว

แต่ไอ้โรจน์ก็เอาปลายไม้กวาดยื่นเข้ามาจนสำเร็จ เส้นซี่ใบมะพร้าวมัดรวม เป็นไม้กวาด ขณะนี้ลอยผ่านคิดปลายไม้เข้ามากลางห้องแล้ว อากาสันของมือ จับ ทำให้ปลายเส้มะพร้าวสั้นน้อยๆเห็นได้ชัด

“มีงกั่วอะไรวะ ไอ้โรจน์” เสียงถามอย่างรำคาญ ทั้งที่คนถามก็ถอยร่นไปอยู่ ด้านหลัง

“ใช่ พี่... ถ้ามันกระโดดมาใส่ผม ผมมิชวยตายหรือพี่”

“ก็ตีมันแรงๆซิ เดียวมันก็วิ่งออกไป”

“มันหลบอยู่หลังโต๊ะแล้วพี่”

“แหยมันเข้าไปนำ”

ไม่ทันให้ไอ้โรจน์แหยมันเข้าไปนำ ศิริพันธ์ก็ยื่นหน้ายาวแหลม ออกไปมูมโต๊ะ นัยน์ตาโปนถลนสีดำลอกกลิ้งจ้องมองไอ้โรจน์อย่างโกรธแค้น ดูหรือ... ไอ้โรจน์ มีมันภารโรงกระจอกๆยังคิดเอาไม้กวาด ของดำที่สุด มากวาด

No sooner had Roj pushed the bristles forward than Siriphan craned his pointed face from the corner of the desk. Rolling black bulging eyes filled with rage were fixed on Roj. Roj, you son of a bitch... You're just a low-paid janitor, how dare you sweep my head with a broom, the lowest thing.

He stuck out his forked tongue. You don't know me, Roj. If you guys don't want me here, I won't stay.

“Boss. It's glaring at me... poking out its tongue. It's gonna get me.”

Siriphan moved his feet, revealing his whole body. Every single pair of eyes was appallingly riveted on him.

“It's definitely a monitor lizard.”

He halted his stride a moment as the bristles flashed an inch past Siriphan. Roj looked pathetically hesitant, brave and scared at the same time.

This was the moment he needed to decide. If he waited any longer, his life would come to a violent end at the hands of these people.

There was no compassion or sympathy left. The words 'monitor lizard' had completely clouded his goodness. Nobody recognized him.

Siriphan, as a long four-legged animal, raised his body like a chameleon that raises the wings on its back, in preparation to clash with its foe. His eyes were glued to the cluster of people, especially to Roj, the district office janitor who was being used as a tool to take his life.

Siriphan groaned and growled in a rhythm that no one could comprehend, but he knew that it stemmed from fury, making him so ready to march towards his enemies. There were no more friends.

“He's gonna get me for sure,” said Roj in a trembling voice as the four feet of the monitor lizard slowly raised its body; his flaring black eyes gazed up at him.



บนหัวกู

แลบลิ้นสองแฉกแผ่ลิบๆ มึงยังรู้จักกูน้อยไปเสียแล้ว ไอ้โรจน์ ไม่ให้กูดูอยู่บน  
อำเภอ กูก็ไม่ขอยู่

“นาย มันจ้องตาผมเป้งเลย... แลบลิ้นด้วย มันเอาผมแน่”

ศิริพันธ์ไหวเท้าขยับร่าง ครานี้ ร่างของเขาเผยให้เห็นอย่างเต็มสัดส่วน

สายตาทุกคู่จ้องเขม็งอย่างตื่นตะลึง

“เหี้ยซัดๆ”

ก้าวเอียงอย่างหุดชะงักลงชั่วคราว เมื่อปลายไม้กวาดผ่านวูบเข้ามา ผ่านร่างศิริ  
พันธ์เพียงลมกระทบถึง อากาศไอ้โรจน์ก็ก๊ากงอย่างน่าสงสาร กิ่งกล้า กิ่งกล้วย

วินาทีนี้แล้วที่เขาจะต้องตัดสินใจ ถ้าขึ้นเข้าไปกว่านี้ ชีวิตเขาอาจดับสลาย  
เพราะคนพวกนี้

ไม่มีความอาลัยหลงเหลือในซากความอาทร คำว่าเหี้ยได้บดบังความดีงามที่  
ผ่านมาเสียสิ้น ไม่มีใครจำเขาได้แล้ว

ศิริพันธ์ในเรือนร่างยาวเหยียดของสัตว์สี่เท้า บัดนี้เผยร่างขึ้นเหมือนกับ  
กิ่งก่าพองปีกบนหลัง เมื่อพร้อมจะห้าหน้ากับศัตรู นัยน์ตาจ้องเขม็งไปยังกลุ่มคน  
เหล่านั้น โดยเฉพาะไอ้โรจน์ นักการภารโรงของอำเภอที่ถูกใช้เป็นเครื่องมือเข้า  
มาห้าหน้าเพื่อเอาชีวิตของเขา

เขาร่วมเสียงอยู่ในลำคอ ครางกระหึ่ม ในท่วงทำนองที่ใครก็จับลืลาไม่ได้ว่า  
หมายถึงอะไร แต่ศิริพันธ์รู้ว่ามันเกิดจากความโกรธจัด พร้อมจะยกก้าวเข้าหา  
ศัตรู ไม่มีใครอีกแล้วที่จะเป็นมิตร

“No need to be afraid. It’s just an animal.”

“Look at its eyes.”

“Hey... Don’t pay any attention to it. Poke it with the broom.”

In the blink of an eye, the crowd of people dispersed in panic.

Siriphan scurried towards the door, not giving anyone the time to  
brace themselves. He summoned up all of his strength. He had to leave  
the district office. He would not be here any longer.

“Shit... Dammit...”

“Oh no...”

Loud panicked voices rose up. A female civil servant who could  
not flee in time, fell to the floor.

Roj ran headlong in terror, disappearing in the blink of an eye.

The assistant district officer sprinted to the end of a balcony. People  
dispersed in different directions.

No one wanted to be touched by the monitor lizard.

How fast it is! Siriphan ran over a person who had tumbled in  
front of the door, on the balcony.

“Ah...” went up a squealing noise.

“Damn... A water monitor ran over Tong-Aon”

“Shit”

They still had time to criticize each other. Some people were  
peeping through the door of another room.

Siriphan made it. He rushed forwards, perfectly controlling his  
footsteps, crossing over Tong-Aon’s body. And then, everything was  
plain sailing. Nobody would get in his way.

Turning left, he descended the stairs at full tilt.

There seemed to be no one at the district office. Alone and lonely,  
he stopped running for a while when he reached the public service  
counter. Not one single person was left, everyone avoided Siriphan.

No one wanted to be approached by a jinx.

Goodbye, counter that I once sat behind.

“มันเอาผมแน่ พี่ปลัด” เสียงไอ้โรจน์ส่ออาการหวาดหวั่น เมื่อเท้าทั้งสี่ของเจ้า  
เหยียดรูปร่างยกตัวขึ้น นัยน์ตาสีดำส่องประกายจ้องมองตาเป้ง

“กลัวอะไรมันวะ แค่นี้กลัวพี่ทำกรรมดาเท่านั้น”

“ดูตามันซิ พี่ปลัด”

“เฮ้ย... อย่าไปสนใจหน่อยเลยนะ เอาไม้กวาดเหย่มันเข้าไป”

เพียงพริบตาเดียว ฝูงคนก็แตกฮือ

ศิริพันธ์วิ่งพรวดไปยังประตูห้องอย่างไม่ให้ตั้งตัว เขาออกแรงเต็มเหนี่ยว  
จะต้องออกไปจากอำเภอนี้ให้ได้ เขาไม่อยู่แล้ว

“ชิบ... เฮ้ย...”

“เอ๊ย...”

เสียงอุทานฟังไม่ได้ศัพท์ ข้าราชการหญิงหนีไม่ทัน ล้มลงกลางระเบียบ  
ไอ้โรจน์วิ่งหนีห่างจุกจุก หายแวบในฉับพลัน ปลัดอำเภอก็วิ่งอ้าวจนสุด  
ระเบียบตึก ต่างก็วิ่งไปคนละทิศละทาง

ต่างคนก็ไม่อยากให้เห็นถูกเนื้อต้องตัว

มันรวดเร็วอะไรเช่นนั้น ศิริพันธ์พรวดขึ้นไปบนร่างลี้มขวางทางระเบียบ  
หน้าประตูนั้น

“ว้าย...” เสียงกรีดร้องดังโหยหวน

“ตายท่า... เห็นผ่านร่างตองอ่อน”

“ช่วย”

แต่ทุกคนยังมีกะจิตกะใจมาวิพากษ์วิจารณ์คนอื่น บ้างก็แอบมองอยู่ข้าง

Goodbye, people that I once greeted.  
From now on, there would no longer be a person named Siriphan  
at the district office.  
The path ahead was so dark.  
“Out... Out...” A voice followed closely.  
“Where is it?”  
“At the bottom of the stairs. In front of that counter.”  
“Kick it out.”  
The last voice chasing him off seemed to belong to the district  
chief.  
Had he just found out and walked out of his air-conditioned  
office?  
He wheeled around. His eyes expressed deep hurt. See, even his  
chief, who had integrity, and ruled over hundreds of people at the  
district office, could not recognize him. And his eyes seemed to clearly  
mirror the disgust as though he was telling Siriphan, “Get stuffed.  
You’re no longer welcome here.”  
Then Roj drove him out with the broom.  
Siriphan gritted his teeth, cutting himself off from the remaining  
bonds, and dashed outside, across the back of the district office, and  
into the woods.  
Goodbye, my dear district office.



ประตูอีกห้องหนึ่ง

ศิริพันธ์ทำสำเร็จแล้ว อาการพุ่งร่างออกไปเบื้องหน้า บังคับเท้าวิ่งอย่างได้  
จังหวะ ผ่านร่างตองอ่อนไป ทุกอย่างก็สะดวกโยธิน ไม่มีใครขวางทางอีกต่อไป

เอี้ยวตัวเลียขี้ขี้ ผ่านชั้นบันไดลงมาเบื้องล่างอย่างรวดเร็ว

ที่ว่าการอำเภอล้ายจะหมดผู้คน ว่าแห้ว เจียบเหงา อาการวิ่งของเขา  
หยุดชะงักลงชั่วคราว เมื่อมาถึงยังเคาน์เตอร์เวรบริการประชาชน ไม่มีใครจริงๆ  
ต่างก็หนีหายหลบหน้าศิริพันธ์เสียสิ้น ไม่มีใครอยากจะทำให้ความอัปมงคลเสียด  
ฉัญไรผ่านเข้ามาใกล้กราย

ลาก่อน เคาน์เตอร์ที่เคยนั่ง

ลาก่อน ผู้คนเคยถามไถ่

นับแต่บัดนี้ต่อไป คงไม่มีใครมีชื่อศิริพันธ์อยู่บนอำเภอนี้อีกแล้ว

เส้นทางเบื้องหน้าช่างมืดมน

“ไป... ไป...” เสียงไล่ตามหลังดังมาติดๆ

“มันอยู่ไหน”

“ดินบันได หน้าเคาน์เตอร์นั่น”

“ไล่มันออกไป”

เสียงสุดท้ายที่ส่งไล่ ดูเหมือนจะเป็นเสียงท่านนายอำเภอ

ท่านเพิ่งจะรู้ เดินออกมาจากห้องทำงานติดแอร์หรือไง

เอี้ยวร่างหันกลับไปมอง สายตาบ่งบอกความน้อยเนื้อต่ำใจ... ดูหรือ

แม้แต่นายผู้มีคุณธรรม นายผู้ปกครองคนเป็นร้อยบนที่ว่าการอำเภอ ยังจำศิริพันธ์

ไม่ได้ และสายตาก็จะแสดงความเกลียดชังออกมาอย่างโจ่งแจ้ง เหมือนจะบอกศิริพันธ์ว่า มึงไปเสียเถอะ ที่นี่ไม่ต้องรับมึงแล้ว

ไม่ทันให้ไอ้โรจน์ เอาไม้กวาดไล่หลังตามลงมา

ศิริพันธ์กัดฟันกรอด ตัดใจจากเยื่อใยอาทร... เขาพุ่งร่างออกไปอีกครั้ง หนึ่ง วิ่งตัดออกหลังอำเภอและวิ่งเข้าดงหญ้าในที่สุด

ลาก่อนอำเภอที่รัก

8

ชีวิตที่ผันแปร

เสียงแตรรถดังขึ้นในความเงียบ สะท้านดังมาจากหน้าอำเภอปลุกตองอ่อนให้ตื่นขึ้นจากการหลับไหล อารมณ์แห่งหิวอย่างบอกไม่ถูก เหมือนนอนหลับไม่เต็มอิ่ม อาการสะดุ้งฝันร้ายเมื่อสองยามผ่านมาทำร้ายสุขภาพจิตเธอเกินไป ทำให้ร่างกายคล้ายจะอ่อนระโหยจนเธอไม่อยากจะขยับร่างกายไปทางใด ภาพหมาดำในความฝันยังคงหลอกหลอนความรู้สึก ย่ำเตือนในกระแสสำนึกว่ายังมีสิ่งหลอกหลอนความรู้สึกอยู่ร่ำไป

ไฉนชะ เธอมักจะนึกถึงสุนัขขี้เซมอ การเป็นข้าราชการของฝ่ายปกครองจะต้องนึกถึงความเป็นสุนัขจิ้งจอก ปัญหาของงาน การทำงานกับประชาชนนั้นมียากมาย ควรทำตัวหลบหลีกปัญหาให้ได้ดังสุนัขจิ้งจอก มันเป็นคำคมที่เธอออก

8

The Changing Life

A horn, blaring in the silence of the district office, woke Tong-Aon up from her slumber. Her feelings were indefinably sinking, as if she did not have a fitful sleep. Waking up with a start from a nightmare at two in the morning had shaken her mind badly. Her body was so weak that she did not want to budge. The black dog in the dream still haunted her, forcibly reminding her that something would haunt her forever.

Yes, she always thought about foxes. It was necessary to think about foxes when you were a civil servant in an administrative sector. There were a lot of problems in public work. Avoid problems like a fox. It was a saying that had made quite an impression on her, and she often used to remind herself that we were at times a fox, but not all the time though. The aura of a lion, its power, and grandeur must glow inside. A leader must be a fox and a lion at the same time. Which scholar said this? It perfectly suited today's work situation.

จะประทับใจอยู่ไม่น้อย และมักจะขี้ตื่นตนเองอยู่เสมอว่า บางครั้งเราก็คือสุนัขจิ้งจอก แต่...ไม่ใช่จะเป็นสุนัขจิ้งจอกเสียทุกเวลา หรอก คราบของราชสีห์ บารมีอำนาจ จะต้องเปล่งแสงอยู่ในตนเอง นักปกครองจะต้องเป็นทั้งสุนัขจิ้งจอกและราชสีห์ในเวลาเดียวกัน นักปราชญ์ท่านใดนะที่กล่าวคำปรัชญาไว้ว่า คูซาง สอดคล้องกับการทำงานในภาวะปัจจุบัน โดยแท้

เสียงรถเริ่มออกวิ่งมากขึ้น ถนนในเมืองพลุกพล่านแต่เช้า แสงสว่างเจิดจ้า จับไล่หมอกฝ้าความมืด ภายในห้องนอนเริ่มสว่างไสว แม่ออกไปล้างหน้าที่ในครัว เสียงแกเริ่มโกลกน้ำพริก แม่ตื่นเช้าเป็นปกติตามประสาคนแก่ แก้มักจะตื่นขึ้นมาหุงข้าวทำกับข้าว แม่ต้องอ่อนจะห้าม เพราะปกติในชีวิตประจำวัน เธอมักจะออกไปซื้อข้าว กับข้าว ที่ร้านอาหารหน้าอำเภอมากิน แต่พอแม่มาอยู่ แม่ก็ทำกับข้าวหุงข้าวให้เธอ แม่ให้เหตุผลว่าประหยัดและอร่อยกว่า วันนี้แม่คงจะทำกับข้าวไปทำบุญที่วัดด้วย แม่ตั้งใจจะทำบุญเพื่อล้างความอัปมงคลที่ผ่านมามีเมื่อคืน

เสียงตุ๊กแกร้องทักในห้องน้ำปลุกภวังค์ของเธอให้กลับคืนมา ตองอ่อนไม่อยากจะลุก ความรู้สึกบอกตนเองว่า เธอน่าจะนอนพักผ่อนต่อไปอีกสักครู่ ร่างกายจะได้กระปรี้กระเปร่ามากกว่านี้

สายตายังคงแข็งค้าง บ่งว่าเธอหลับมาพอสมควรแล้วยามนี้ สิ่งที่เธอจะทำได้ อย่างดีที่สุดก็คือ การกวาดตามองผ่านไปตามเพดาน มองจิ้งจกเกาะอยู่สองสามตัว และที่มุมซอกเพดานบนเสานั้น หยักไย่ซักไย่เต็มไปหมด มันสกปรกจนบ้านคล้ายจะเป็นบ้านร้าง เวลาสายๆจะบอกให้แม่ช่วยเอาไม้กวาดละให้สะอาด เธอมอง

The traffic noise grew louder. The city streets got bustling since early morning. The bright light dispelled the foggy darkness. Inside the bedroom, it was getting light. Tong-Aon's mother walked out to wash her face in the kitchen, and started pounding chili paste. She was an early bird like other old people. She always got up to cook despite Tong-Aon's objection. Tong-Aon normally bought some food at a stall in front of the district office, but when her mother came to stay with her, her mother would cook for her, for the simple reason that it was cheaper and more tasty. Today she would probably fix some food for making merit at the temple. She planned to make merit to wash away last night's misfortune.

A gecko's call in the bathroom jolted her out of a trance. Tong-Aon did not want to get up. Her feelings told her she should rest a little longer to gain more energy.

But her eyes remained wide open, showing that she already had all the sleep she really needed. The best thing she could do at this moment was to rake the ceiling with her eyes, and watch a few lizards up there. And in the corner of the ceiling, on the post, there were tangled spider webs. The house was so dirty that it looked deserted. In the late morning, she would tell her mother to clean away the spider webs. Her eyes moved down to the window, spotting many little birds perching on the branches of a prolific jackfruit tree. They gleefully joggled on the jackfruit tree's branches, making the leaves quiver, before soaring up and vanishing from the window frames.

She looked down at her body.

Tong-Aon jerked with great alarm; her body was metamorphosing. Was it possible?

Patches of black fur grew on her two hands. Five fingers were getting gnarled. Tense for a while, her palms were getting smaller, and changing into wisps of black fur. Dim white fingernails were replacing her healthy pink ones. Crooked and twisted, obviously, they

ต่ำลงมาที่หน้าต่าง ก็เห็นนกตัวเล็กๆมาเกาะคาบขนุนที่ออกลูกเกาะเกี่ยวเต็มต้น มันโลดเต้นไปตามกิ่งขนุนจนใบไหวยวบ ก่อนจะลับเร็น ถลabinหายไปจากกรอบหน้าต่าง

เธอก็มต่ำลงมามองที่เรือนร่างตนเอง

ตองอ่อนสะดุ้งเฮือกขึ้นสุดตัว เรือนร่างของเธอกำลังจะกลับกลายเป็นไปได้อย่างไรนี่...

ขนสีดำเป็นปื้นที่แขนทั้งสองข้าง นิ้วมือทั้งห้าหงิกงอ เกิดอาการเกร็งไปชั่วขณะ และแล้วอุ้งมือก็ค่อยลีบเล็ก กลับกลายเป็นขยุ้มขนสีดำเป็นปื้น เล็บสีขาวงุ้มขึ้นแทนเล็บมือสีชมพูระเรื่อ หักงอโค้งงุ้ม มันเป็นอุ้งตีนหมาซัดๆ แขนทั้งสองข้างกลายเป็นขาหมาไปเสียแล้ว

เป็นไปได้อย่างไร ตองอ่อนครางอยู่ในลำคออย่างประหลาดในความรู้สึก นี่เธอจะกลายเป็นหมาไปจริงๆละหรือ

มันเป็นไปอย่างฉับพลัน ความรู้สึกในตัวของเธอแทบจะปรับไม่ทัน ร่างที่เคยอู้อัยกลับเพริชวลงถนัด เต็มไปด้วยหน่นเนื้อแน่น แบบหมาอ้วนท้วมๆไป ขนสีดำขึ้นมาเป็นริ้วอย่างซ้าๆเหมือนกับมีอำนาจจะไบบางอย่างเข้าไปสิงอยู่ให้เกิดการเปลี่ยนแปลงอย่างนี้มนวล แต่หนักแน่นจริงจัง

เธอเฝ้ามองมันด้วยความรู้สึกแปลกใจเป็นลำดับแรก เธอพินิจถึงเส้นขนสีดำที่ค่อยๆแผ่ขยายออกจากส่วนล่างของร่างกายผ่านขึ้นมาตามหน้าท้องจนถึงระดับหน้าอก เหมือนกับภาพการเปลี่ยนร่างของขอดมนุษย์ในภาพยนตร์ประเภทมหัศจรรย์พันลึกอย่างไรอย่างนั้น เป็นไปได้อย่างไร เธอคิดไม่ถึงว่าในโลกนี้จะ

were a dog's paws. Her two arms also changed into a dog's legs.

Was this possible? Terribly surprised, Tong-Aon moaned. Was she really turning into a dog?

It happened abruptly. She could hardly handle this sudden change. Her chubby figure had become thinner; it was toned like a typical fleshy dog. Stripes of black fur grew slowly as though some kind of mystical power inside was forcing a change in a subtle but definitive way.

At first, she watched with surprise. To her, the spread of the black fur from the lower part of her body up to her stomach and her chest was like the transformation of superheroes in fantasy films. How could this happen? She never thought the world could be so weird. And the miracle just occurred to her.

She was struck dumb as the black fur spread up to the back of her ears. Her face was changing.

She could hardly breathe, trying hard to control her mind and feelings in hope of hampering the change. The attempt had become a struggle. That was enough, the mysterious power which changed her body. Her body had already changed considerably. Tong-Aon could remember her early days of civil work. Still young and pretty then, her figure had been perfectly slender. Anyone who saw it loved it. Finally, she had settled down with a policeman, the father of her son. Her body had changed a great deal since then, from the best-shaped woman in the district office to a plump woman, who had gotten fatter and fatter with the years.

This year, she was almost forty-five. Her body changed as she was gradually running out of steam. Not much to hope for, except making her way, earning her bread as much as her position would allow.

What was this all about? ... Her body had completely turned into a beast. Of all the things in the world, why did she have to change into

พิศดารถึงขนาดนี้ และความมหัศจรรย์นั้นได้เกิดกับตัวเองเข้าให้แล้ว

เธอเกิดความรู้สึกกลัวขึ้นมาสุดขีด เมื่อเส้นขนสีดำผ่านขึ้นมาบริเวณก้นหู มันกำลังจะเปลี่ยนโฉมหน้าของเธอแล้ว

เธอเริ่มหายใจหืดหัด พยายามบังคับใจและความรู้สึกขัดขวางมันไว้อย่างเต็มที่ จนกลับกลายเป็นการดิ้นรนที่จะหยุดมันไว้เพียงแค่นั้น พอหันที่กับอำนาจเร้นลับที่จะเปลี่ยนแปลงร่างของเธอ ร่างกายเธอเปลี่ยนมามากพอแล้ว ตองอ่อนจำได้ว่าสมัยที่ยังสาวน่ารักกว่านี้มากนัก เมื่อเธอเข้ารับราชการในตำแหน่งเสมียนปกครองใหม่ร่างยังเพรียวลมได้สัดส่วน ใครเห็นใครก็ชอบ ในที่สุดก็มาตรวจปล่อยขึ้นกับนายตำรวจพ่อของลูกชายคนปัจจุบัน เรือนร่างของเธอเปลี่ยนแปลงไปมากมาย จากคนที่หุ่นสวยงามที่สุดในอำเภอ กลับกลายเป็นคนเจ้าเนื้อ นับวันจะเพละอ้วน ตามอายุขัยที่เริ่มมากขึ้นทุกที

ปีนี้ อายุของเธอเกือบจะสี่สิบห้าปีแล้ว มันเปลี่ยนไปพร้อมกับไฟการทำงานที่มอดลง ทีละนิดๆ นอกจากการพยายามสร้างฐานะ แสวงหารายได้ ให้มากที่สุด ในตำแหน่งหน้าที่เท่านั้น

แล้วนี่มันอะไรกัน... ร่างกายของเธอจะกลับกลายเป็นสัตว์ครึ่งจกานโดยสมบูรณ์ เป็นอะไรไม่เป็น กลับกลายเป็นหมาสี่ตัวดำที่มนุษย์ดำปรามามากที่สุด

เธอพยายามดิ้นฮึดฮัด และบังคับอารมณ์ให้คงมัน มันจะต้องไม่เป็น มันจะต้องไม่เปลี่ยนแปลง มันจะต้องหยุดอยู่เพียงแค่นี้

ทว่า... ก็สายเกินไปเสียแล้ว

ริมฝีปากบางได้รูป ยื่นยาวออกไปรวดเร็วอย่างน่าตกใจ เธอกดสายตาลงต่ำ

a dog, a lowly animal that people belittled the most.

She was trying to squirm and control her emotions, it must not happen, it must not change, it must stop here.

But... too late.

Her thin shapely lips protruded alarmingly fast. She cast her eyes downwards. Her heart dropped after having seen a muzzle. The fine black fur slightly shone. She was floundering around, turning her body to the left and right, trying to reject her own feelings.

It was impossible. Tong-Aon must not be a dog.

It was too late... The wriggling gave her a clearer vision of her own body. Two legs were kicking up high. It was obvious that her two beautiful fair-skinned legs, once attractive to all men, had now changed into short lean ones. The black body, in the posture of a woman lying on her back a few minutes ago, flipped to a sideways position. A black paw kicked a bottle of water beside the bed hard, banging into a glass; water spilled out onto the mattress.

“What was that, Tong-Aon?” asked her mother from the kitchen.

Her heart sank, fearing that her mother would see her in her present form. She immediately turned onto her stomach, and raised her head up to watch the slightly open door.

Alas...she had completely turned into a dog. Craning her neck required a greater stretch, but she could do it naturally. First, she must latch the door tightly. She would not want her mother to see her in this state. If her mother saw that she had changed into a dog, what would her mother do?

Straightening up, two hands became two front legs, and two legs turned into two back ones. Stretching herself, strange...., it was the motion of an overweight dog lazily shaking its fur.

Quickly tiptoeing to the door, exactly like when a dog spotted its prey, Tong-Aon felt her feet were lighter than usual, lighter than a cat burglar’s. Her instincts told her to use her mouth to pull the door in.

ใจแป้วลงถนัด ที่เห็นใบหน้าเรียวขึ้นแหลม ขนสีดำละเอียดขยับขึ้นเงาจางๆ เธอคืนตะกุก พลิกร่างไปมา พยายามจะปฏิเสธความรู้สึกที่เกิดขึ้นดำตาของเธอ

เป็นไปได้ ต้องอ่อนจะต้องไม่เป็นหมา

มันหายไปเสียแล้ว... อาการคืนของเธอ ทำให้เห็นสภาพร่างได้ชัดเจน ขาทั้งสองตะกุกขึ้นไปบนอากาศ เห็นชัดได้ว่าช่วงขาอึ่งงดงามของเธอ สีนวลเนียนตา เป็นที่ต้องตาต้องใจของหนุ่มทั่วไป บัดนี้กลับกลายเป็นช่วงขาเล็บเล็กหัดสั้น ร่างสีดำที่พลิกหงายนอนสบายอยู่เมื่อครู่ในเรือนร่างของหญิงสาว เหวี่ยงร่างกลับเป็นนอนตะแคง เท้าสีดำตะกุกไปจิ้งจวน้ำที่วางอยู่ข้างที่นอน หกโคนแก้วน้ำดั่งก้อนน้ำในขวดไหลซึมเข้ามาในที่นอน

“เป็นอะไร ต้องอ่อน” เสียงแม่เอ่ยถามดังมาจากในครัว

ใจหายวาบ กลัวว่าแม่จะมาเห็นร่างของเธอในสภาพที่กำลังเป็นอยู่ รีบพลิกร่างเป็นนอนคว่ำ ชะเง้อคอขึ้นมองไปยังประตูที่ยังคงเปิดแง้ม

อา... บัดนี้ เธอได้กลับกลายเป็นหมาโดยสมบูรณ์ อาการชะเง้อคอมองทำให้ต้องยี้ดช่วงคอดยาวขึ้น เธอทำได้ราวกับเป็นความรู้สึกปกติ ก่อนอื่นเธอต้องรีบลงกลอนปิดประตูให้แน่น เธอไม่อยากจะให้แม่มาเห็นเธอในสภาพอย่างที่เห็นอยู่ที่นี่ ถ้าแม่มาเห็นเธอในสภาพที่เธอได้กลับกลายเป็นหมาไปแล้วโดยสมบูรณ์ แม่จะทำอย่างไร

เหยียดร่างลุกขึ้น มือสองข้างกลับกลายเป็นดินหน้า ส่วนขาทั้งสองข้างกลับกลายเป็นขาคู่หลัง เธอลองบิดขี้เกียจ แปลก... มันกลับกลายเป็นการสะบัดขนคออย่างเกียจคร้านของหมาที่อ้วนจนพุงปลิ้น

She could not use any other part of her body anyway, as her hands had turned into stout legs.

The door fitted a long wooden cleft that a doorman made for a tight close. Tong-Aon poked the door with her leg; the latch easily fell into its slot. Trying to push the door with her flank, there was now no way out for her, and nobody could jerk the door away.

“What’s going on, Tong-Aon?” asked her mother. She must have been worried about Tong-Aon, who seemed so troubled lately that she had had a nightmare last night.

“I’m alright, mom,” she answered. Strange indeed... she still had the loud clear voice of a human being. Only her body had changed.

“Sounds like a bottle fell down.”

“I knocked it over myself”

“Get up... It’s very late. You’ll be late for work.”

“I’m still tired... Let me sleep for a little while.”

“Whatever, but don’t be late for work.”

“Alright, mom...” she just replied, not even knowing how to get out of the room. Would she turn back into a human being? That was the problem she was facing. She was still hoping against hope that she could become a human being again as her voice had still not changed. Her mother still understood her. It was the voice of the same old Tong-Aon. Anyway, what else could she do? Only wait for time to tell.

She tiptoed back to her bed and lay curled up, pressing her muzzle to the floor and putting it between her two front legs. She blinked repeatedly and pathetically. Her life appeared hopeless.

The sun must have risen above the hills as a ray of light shone, through twigs and branches, on the window sill. A soft breeze swept the leaves away. At this moment, in Tong-Aon’s mind, it was so quiet. Even a sigh, she could clearly hear it.

A motorcycle, with a knocking sound, stopped in front of the house. Then came a calling.



รีบย่องเบากริบไปที่ประตู ยามหมามันมองเห็นเหยื่ออย่างไรอย่างนั้น ตอง อ่อนรู้สึกถึงเท้าที่เบาว่าปกติ ยิ่งกว่าไอ้โจรย่องเบาที่เขาเรียกว่าตีนแมว

สัญชาตญาณความรู้สึกรบอกรให้ใช้ปากจับประตูคิ๊งเข้ามาในห้อง มิฉะนั้น เธอจะใช้ส่วนอื่นไม่ได้เลย เพราะมือได้กลับกลายเป็นขาคันแข็งแรงไปแล้ว

ประตูเข้ามาแนบตามร่องไม้ที่ช่างทำให้บานประตูนั้นแนบสนิทเป็นเนื้อเดียวกันมากยิ่งขึ้น ตองอ่อนใช้ตีนเขี่ยเบาๆ กลอนประตูก็ตกลงรูอย่างง่ายดาย ลองใช้สีข้างดันประตูออกไป ไม่มีทางที่จะหลุดออกไปข้างนอกได้แล้ว และไม่มีทางที่ใครจะกระชากประตูออกไปได้

“เป็นอะไรไป ตองอ่อน” เสียงแม่ยังคงมา แม่คงเป็นห่วงตองอ่อน ที่เห็นเธอ ดูจะกังวลในหลายๆเรื่อง จนถึงกับฝันร้ายเมื่อคืนนี้

“ไม่เป็นไรหรอกแม่” เสียงเธอตอบออกไป แปลก... เสียงของเธอยังเป็นภาษามนุษย์ชัดเจน แจ่มใส เพียงแต่ร่างกายเท่านั้นที่เปลี่ยนไป

“เสียงเหมือนขาคันน้ำหก”

“ฉันทำหกละแม่”

“ตื่นเถอะ... สายมากแล้ว เดี่ยวจะไปทำงานไม่ทัน”

“ฉันยังเพื่อยอยู่เลย... ขอนอนพักอีกสักครู่”

“ตามใจ อย่าไปทำงานสายก็แล้วกัน”

“ไม่หรอกน่า...” เธอตอบไปเช่นนั้นเอง ทั้งที่ก็ไม่รู้เหมือนกันว่าจะออกไปจากห้องได้อย่างไร ร่างเธอจะกลับคืนกลายเป็นคนเหมือนดังเดิมได้หรือไม่ นั่นคือปัญหาที่เธอกำลังเผชิญอยู่ เธอยังมีความหวังว่า มันน่าจะกลับกลายเป็นคน

“Tong-Aon” The woman’s small shrill voice was familiar to her, but she could not identify exactly who it belonged to.

“Tong-Aon” shouted her mother at the same time with a couple of calls in front of the house.

“What, mom?” she retorted, trying to lower her voice as much as possible.

“There’s someone outside, go and see.”

Her heart sank for the second time... What should she do? She did not want anyone to see her like this. What should she do?



ดั้งเดิมได้ เพราะเสียงของเธอยังไม่เปลี่ยน แม่ยังฟังเข้าใจ มันเป็นเสียงของตองอ่อนคนเดิม แต่นั่นเธอจะทำอะไรได้ นอกจากรอคอยให้กาลเวลาเป็นเครื่องพิสูจน์เท่านั้น

เธอย่องกลับมาอนคู้ แบนหน้าแหลมยาวกับพื้น สอดไปตรงกลางขาหน้าทั้งสองข้าง เธอทำนั่นตาปริบๆอย่างน่าสงสาร ชีวิตคล้ายจะสิ้นหวัง

แสงตะวันคงจะโผล่พื้นหลังเขาขึ้นมาแล้ว เพราะริ้วแสงบางส่วนได้ทอดผ่านหมู่แมกไม้มาแตะขอบหน้าต่าง เสียงลมกวาดพัดใบไม้บางเบา ยามนี้ มันเงียบเหลือเกิน ในความรู้สึกของตองอ่อน แม้เสียงลมหายใจที่ทอดถอน เธอก็ยังได้ยินอย่างชัดเจน

เสียงรถมอเตอร์ไซค์สักเครื่อง ขับมาจอดลงหน้าบ้านแล้วก็มีเสียงเรียกตามมา

“พี่ตองอ่อน” เสียงแหลมเล็กนั่นคือเสียงผู้หญิงที่เธอออกจะคุ้นหู แต่ยังไม่จำสำเนียงไม่ได้ทำนองว่า เป็นเสียงของผู้ใดกันแน่

“ตองอ่อน” เสียงแม่เรียกมาดังๆขณะที่เสียงเรียกย้าเธอจากหน้าบ้านดังมาอีกสองสามครั้ง

“อะไรแม่” เธอเอ่ยถามไป พยายามลดเสียงให้เบาที่สุดเท่าที่จะเบาได้

“คนมาหาข้างนอกแน่ะ ออกไปดูทีซี”

ใจเธอหายวาบเป็นครั้งที่สอง... เธอจะทำอย่างไรดีเล่า เธอไม่อยากจะให้ใครเห็นร่างเธอขามนี้ เธอจะอย่างไร

## สะพานมรณะ

เสียงรถมาจอดลงหน้าบ้าน เมื่อเช้าของวันใหม่เยือนมาถึงด้วยอารมณ์ที่ไม่แจ่มใสสัก เพราะศิริพันธ์ต้องนอนเหยียดยาวอยู่ข้างกล่องเศษขยะ ฝันร้ายหลายๆ อย่างรบกวนในจิตสำนึก จำได้ว่า สะดุ้งตื่นขึ้นมาในยามดึกสงัดถึงสามครั้ง ฝันว่าตนเองถูกไฟไหม้ ฝันว่ามีผู้คนมาจับร่างกายอันเหยียดยาวแสนจะทุเรศไปหมกไฟ ฝันว่าพายุพัดบ้านพัง ก่อให้เกิดอาการตื่นตระหนก สะดุ้งตื่นอย่างหวาดผวา รับรู้แต่เพียง ตนเองนอนเปลือยร่างท่ามกลางสายลมยามดึก ป่านนี้เมียคงนอนหลับอืดๆ ไม่แม้จะสนใจถามไถ่ถึงที่เขาหายไป เจาน่าจะเข้าไปนอนกับเมียแผ่ร่างบนที่นอนฟูกอบอุ่น... ศิริพันธ์ได้เพียงแต่คิดเท่านั้นเพราะทุกอย่างสายเกินแก้แล้ว

“ท่านศิริพันธ์... ท่านปลัดศิริพันธ์ อยู่หรือเปล่าครับ” เสียงตะโกนที่หน้าบ้าน เสียงนี้คล้ายจะคุ้นหูและสนิทสนมกันมาก่อน แต่ศิริพันธ์จับกระแสเสียงไม่ได้ เท่านั้นว่าใคร

“ใคร” เสียงเมียตะโกนออกมาจากในบ้านด้วยน้ำเสียงหัวเหว่น

“ผม กำนันตำบลบ้านโคก” เสียงคนมาเยือนเอ่ยตอบ

อ้อ... กำนันตำบลบ้านโคก บุรุษร่างเล็ก ผิวดำแดง น้ำเสียงเนิบช้าพอกๆ กับวัยแก่พรรษา บวชมานานหลายปีติดักเพิ่งจะลาสิกขาบท เพื่อแต่งเมียเมื่ออายุได้สามสิบห้าปี ปีนี้อายุสี่สิบสองปีแล้ว

## Deadly Bridge

A car pulled up in front of the house. The morning of the new day came calling in a foul mood as Siriphan had to lie down near a garbage bin. A lot of nightmares had disturbed his sleep. He remembered that he had woken up with a fright in the dead of the night three times. He dreamt that he had been burned, that his hideous long body had been thrown into the fire, and that a storm had blown down his house. He woke up shocked and alarmed only to find that he was lying naked in the night breeze. His wife must be sleeping like a log, not caring about his disappearance. He should go inside to sleep with his wife, lying down on the soft mattress... Siriphan could only think about it because everything was too late.

“Chief Siriphan... Chief Siriphan, are you here?” A shout came from the front of the house. The voice sounded familiar, but Siriphan could not remember exactly who it was.

“Who’s that?” shouted his wife furiously from inside.

“It’s me. The Baan Kok village chief,” answered the visitor.

Ah... the Baan Kok village chief, a small tan-skinned man with a voice which droned on as much as his long years in the monkhood. Having been in the monkhood for years, he had just left the temple to get married at the age of thirty-five. This year he had turned forty-two.

“What’s up?”

His wife must have stuck her head through the small window with a sullen look. Maybe she had not even washed her face.

“I would like to discuss something with the chief, Ma’am,” replied the Baan Kok village chief meekly as usual. Most village chiefs and headmen thought that Siriphan was an assistant district

“มีเรื่องอะไร”

เมียคงยื่นหน้าออกไปทางหน้าต่างช่องเล็ก ๆ ด้วยสีหน้าอาจจะบอกบุญไม่รับ  
บางทีนางอาจจะยังไม่ได้ล้างหน้าด้วยก็เป็นได้

“ผมอยากจะมาปรึกษาท่านปลัด” เสียงก้านันบ้าน โคนนอบน้อมอันติดเป็น  
นิสัย ส่วนใหญ่ก้านัน ผู้ใหญ่บ้าน จะเข้าใจว่า ศิริพันธ์คือปลัดอำเภอ เพราะความ  
สูงวัยและรับผิดชอบงานอย่างหลากหลาย

“ไม่รู้หายหัวไปทางไหน” น้ำเสียงเมียห้วน

“เอ๊ะ... ท่านศิริพันธ์ไม่ได้กลับบ้านหรือ”

“ไม่กลับ หายหัวไปตั้งแต่เมื่อวาน คนมาตามหลายคนก็ไม่เจอ”

“ถ้าอย่างนั้น ช่วยบอกท่านปลัดด้วยนะครับ สะพานบ้านผมที่มีเรื่องกันอยู่นะ  
ท่านนายกรัฐมนตรีส่งคนมาสอบสวนถึงในหมู่บ้าน จะให้ผมทำอะไรดี  
ไม่อย่างนั้น ผมคงติดคุกหัวโตแน่”

“แล้วจะบอกให้” เมียปิดประตูคั้งปั้งอย่างรู้สึกขัดใจก็น่าอยู่หรือที่อารมณ์  
ของนางจะบูดบึ้ง ในเมื่อตั้งแต่เมื่อวานมาแล้ว ใครเข้ามาในบ้าน ต่างก็เอาสิ่ง  
สร้างความไม่สบายใจทั้งนั้นมาเล่าให้นางฟัง

“มีแต่เรื่องๆ ที่สุ่มเข้ามาในบ้าน ไอ้พันธนะ ไอ้พันธ”

เสียงเธอบ่นออกมาแรงๆ เมื่อรถของก้านันบ้าน โคนกลับออกไป

ศิริพันธ์ในเรือนร่างสัตว์เลื้อยคลาน ค่อยๆ คลานหลบมุมลงไปนอนใต้ถุน  
บ้านติดกับท่อซีเมนต์ส้วม กลิ่นเหม็นแรงและจุกจกจนเขียนในความรู้สึก

เขาไม่อยากจะไปไกลบ้านนักรอก ในเมื่อร่างกายยังคงเป็นสัตว์เลื้อยคลาน

officer thanks to his age and various duties.

“I don’t know where the hell he’s gone.” answered his wife with  
a curt voice.

“Oh...Chief Siriphan hasn’t come home yet?”

“No, he vanished into thin air yesterday. Many people came to  
see him but couldn’t find him.”

“So, could you please tell the chief that the government sent  
someone to investigate the bridge scandal in the village? What should  
I do? I might be put behind bars for ages.”

“I’ll tell him.” His wife slammed the door vehemently. It was  
not surprising that she was in a rotten mood as from yesterday  
everyone visiting her house had told her only disconcerting stories.

“You keep bringing trouble, Siriphan, damn you”

She beefed quite loudly after the Baan Kok village chief’s car  
was out of sight.

Siriphan as a reptile slowly crept down to the open space below  
the house, lying near a toilet cement pipe, which smelled sickly awful.

He did not want to wander too far away from home when his  
body was still a reptile or an unlucky monitor lizard. Just keep waiting.  
His life was now all at sea; just let it go adrift...

The Baan Kok village chief came here to talk about the Baan Kok  
bridge... This made Siriphan wonder even more. Why wasn’t it over  
and done with? Everything should have ended a long time ago. They  
should have let bygones be bygones, and shouldn’t have landed the  
people involved in hot water.

Closing his eyes, he could still see it...

It was a starless, moonless, and cloudy night. Everywhere was  
darkness. Thunder grumbled on the western horizon.

A dark bridge lay down silently in the darkness. Its black shadow  
was conspicuous on the shallow river, revealing concrete poles rising  
up from the bottom of the river like a tall man with long crane-like

หรือให้ข้อมงคลเช่นนี้ รอมันต่อไปเถอะ ในเมื่อชีวิตเหมือนเรือไร้หางเสือ มันจะ  
ลอยไปทางไหน ก็ปล่อยให้มันไปตามเส้นทางของมัน

กำนันตำบลบ้านโคกมาพูดคุยถึงสะพานบ้านโคก... ทำให้ศิริพันธ์ต้องสะกิด  
ใจขึ้นอีกไม่น้อย ทำไมเรื่องถึงไม่ยุติ ทุกอย่างมันน่าจะจบสิ้นลงนานแล้ว ไม่  
น่าจะฟื้นฝอยหาตะเข็บ ให้คนผู้เกี่ยวข้องต้องทุกข์กังวล

หลับตาขังมองเห็นภาพ...

กินไร้ดาว กิน ไร้จันท์เพ็ญ คีนันั้น เมฆเต็มแผ่นฟ้า รอบกายมีแต่ความมืดมิด  
เสียงฟ้าร้องครางครืนดังมาจากทางขอบฟ้าด้านทิศตะวันตก

สะพานสี่ค้ำทอดตัวอยู่ในความมืดอย่างเงียบสงบ เงาสีดำของมัน โดดเด่น  
ตัดอยู่บนแม่น้ำที่สายน้ำแห้งขอด เผยให้เห็นเสาคอนกรีตสูงชันจากกันแม่น้ำ คู  
ชายร่างสูงที่มีขาขาวเหมือนกับบนกระยาง

สายฟ้าสว่างวูบ เราเห็นใบหน้ากันและกันเป็นประกายมันสี่ค้ำในความมืด

“ไม่มีใครรู้แน่ะ กำนัน” เสียงเขาเอ่ยขึ้น คบไฟถือไว้ในมือขวา ส่วนกำนัน  
บ้านโคกหัวแกลลอนขนาดจุน้ำมันห้าลิตรมาด้วย

“ผมรับรอง ท่านปลัด”

ศิริพันธ์เพียงแต่ยิ้มชนิดหนึ่ง เขานึกถึงคำสั่งของเพื่อนร่วมงานที่สั่งกำชับ

เน้นหนัก

“มันมีปัญหอะไรวะ สะพาน”

“ความยาวมันขาดไป”

“ทำไหร”

legs.

Lightning flashed. We saw each other's shiny dark face in the  
darkness.

“Are you sure that no one will find out?” he asked, with a torch in  
his right hand. The Baan Kok district chief was carrying a five-litre  
barrel of oil

“I guarantee, sir”

Siriphan only smiled a little, thinking about his colleague's firm  
order.

“What's wrong with the bridge?”

“Its length is not as specified.”

“How short is it?”

“Almost eighty metres.”

“How did you monitor the construction? Why does it lack eighty  
metres?”

“I dunno. The length specification is in the plan,” he answered  
him desperately and hopelessly.

“We weren't careful. That's why this shit happened. So the rot set  
in, right?” he asked him desperately as well.

“Someone sent a letter to the ministry. There's gonna be an  
investigation.”

“So we have to destroy the evidence.”

“Evidence? I don't get it.”

“The damn bridge. Is it wood or concrete?”

“Wood...sir”

“So burn it all...No evidence, no one gets blamed. Just say that it  
was a wildfire. No bridge, no more proof.”

The night breeze blew continuously. Trees swayed gently. Their  
branches rubbed against each other. A bat hovered above the tree  
branches. The crowing of roosters at a quite unusual time drifted from  
far away. The noise of cicadas playing with the wind in the branches

“เกือบเปิดสิบเมตร”

“คุณรับเหมาก่อสร้างอย่างไร ทำไมสะพานขาดความยาวตั้งเปิดสิบเมตร”

“ผมไม่รู้ แปลนกำหนดมาเช่นนั้น” เสียงโอดอย่างท้อแท้และสิ้นหวัง

“นี่ละ ไม่รู้เรื่องให้ถ่วนถึ กรรมถึงได้บังเกิด แล้วมีเรื่องตามมาไซ้ใหม่” ถามด้วยน้ำเสียงท้อแท้พอกัน

“มีหนังสือร้องเรียนไปที่กระทรวง เขากำลังจะลงมาสอบสวน”

“อย่างนี้ มันต้องทำลายหลักฐาน”

“หลักฐานอะไร ผมไม่เข้าใจ”

“ก็สะพานชิวะ เป็นสะพานไม้หรือคอนกรีต”

“ไม้...พี”

“เผาแม่งมันให้หมด... ไม่มีหลักฐานจะเอาผิดกับใคร โทกมันไปว่าไฟป่าไหม้ ไม่มีสะพาน แล้วจะเอาผิดกับอะไร”

ลมยามดึกพัดผ่านเข้ามาเอือกแล้วเอือกเล่า แมกไม้ไหว่ กิ่งกระทบกันดังเสกสาก ค้างคาวแมกโฉบผ่านไปมาตามแมกไม้เบื้องบน ไก่หลงเวลาขันดังมาไกลๆ ได้ยินเพียงเสียงหึ่งเรไรออเซาะสายลมอยู่ตามแมกไม้อย่างไม่ขาดช่วงตอน

กำนันบ้านโคก ราดน้ำมันไปบนพื้นไม้สะพาน เสาสะพานอันเป็นจุดหมาย ส่วนสิริพันธ์หาไม้แห้งที่กำนันแอบมาขนกองไว้ที่กันแม่น้ำตั้งแต่ตอนเย็นแล้ว สุมไปที่ตอหม้อเผาเสียให้สิ้นซาก สะพานหนอสะพาน ทำไมถึงก่อปัญหาให้ต้องว่าวุ่น วุ่นมิใช่เพียงคนสองคน แต่ผู้ร่วมรับผิดชอบในตำบลรวมทั้งอำเภอ เกือบเจ็ดแปดคน สะพานนี้ผู้คนหลายหมู่บ้านต้องใช้สัญจร อันที่จริงการลดความยาวของ

could be heard unremittingly.

The Baan Kok village chief poured the gasoline over his target – the planks and posts of the bridge. Meanwhile, Siriphan looked for dry sticks which the Baan Kok village chief had put at the bottom of the river earlier that evening. He piled them up near the foot of the post to fuel the fire. Oh bridge, why did you cause so much trouble? ; not for a few people, but for seven or eight in the sub-district and district offices who got involved. This bridge was an important route for people from many villages. The reduction of the bridge’s length had been done five years ago. Someone proposed a project to build an 180 metre-long bridge to the provincial office. It was actually merely 100 metres long. So we shortened the bridge without notifying anyone of the change. Siriphan, who was in charge of the construction, did not protest. Budgets were disbursed to pay contractors. The investigation committee only had to sign an approval document. Then, everything was so easy. There were a lot of profits; wood for the construction was illegal, and the bridge’s length was cut without the superior’s objection. If this wasn’t the luck of the devil, then what should it be?

Five years later, some back-stabbing bastards petitioned the Office of the Prime Minister. The provincial office was then assigned to conduct an urgent investigation. For Christ’s sake, every piece of evidence from a subcontract to a blueprint directly pointed to Siriphan and the sub-district council members. This is the last resort to the problem.

I was dying to know who the hell blew the whistle. I’d like to shoot him dead.

Let him taste a bullet, so he would feel the same kind of pain he brought us with these thorny problems; paying the price for poking his nose into others’ business.

We couldn’t sniff out a whistle-blower... so we must take vengeance by burning down the damn bridge.

สะพาน ทำมาเมื่อห้าปีก่อนนี้ ไม่รู้ว่าใครไปเสนอโครงการต่อจังหวัด ความยาวเกือบหนึ่งร้อยแปดสิบเมตร ความจริงมันยาวแค่ร้อยเมตรเท่านั้น เราจึงสร้างความยาวของสะพานที่ลดลงมา โดยมีได้ขอเปลี่ยนแปลงโครงการแต่ประการใด ศิริพันธ์ผู้ควบคุมก็มีได้ทักท้วง จนเบิกเงินเบิกทองมาให้กับผู้รับเหมาเสร็จเรียบร้อย กรรมการตรวจรับก็มีหน้าที่แต่เพียงเซ็นผ่านเท่านั้น ทุกอย่างก็สะดวกโยธิน ได้กำไรกันบานเบอะ ไม้ที่ใช้สร้างสะพานก็เป็นไม้เถื่อน ความยาวก็ลดลงได้ โดยเจ้านายไม่ท้วงติง อย่างนี้ไม่เรียกว่าโชคช่วยแล้วจะเรียกว่าอะไร

ห้าปีให้หลัง ไม่รู้หมาลอกกัดคนใด ทำหนังสือร้องเรียนไปที่สำนัก

นายกรัฐมนตรี มีหนังสือมาให้จังหวัดทำการสอบสวนด่วน นรกจกเปรตเป็นพยานด้วยเถอะ หลักฐานทุกอย่าง ไม่ว่าสัญญาจ้างเหมา แม้กระทั่งแบบแปลน มัดตัวศิริพันธ์และกรรมการสภาตำบลอย่างคั้นไม่หลุด หนทางที่จะแก้ปัญหานี้ลงได้ก็ด้วยวิธีนี้เท่านั้น

อยากรู้นักว่าใครมันมือบอนเขียนหนังสือร้องเรียนไป ไม่อย่างนั้นจะยิงแม่งให้ดับคาทุ่ง

ให้มันรู้จักรสลูกปืนเสียบ้าง ว่ามันเจ็บปวดเหมือนกับที่มันสร้างปัญหาให้ว่าวุ่น หมูจะห้ามเสือกเอาคานเข้าไปสอด

แต่ไม่รู้จับมือใครดมไม่ได้... ก็ต้องดับความแค้นด้วยการเผาสะพานแม่งเสียเลย

เผามันเลยไว้อย่า ไม่ใช่ทรัพย์สินสมบัติของผู้ใด ไม่มีสะพาน ราษฎรร้องไป ไฟป่าไหม้ อีกหน่อยก็มีงบประมาณให้มาสร้างอีก สร้างอีกครั้งจะไม่ให้สเป็กของ

Burn it. It was not anyone's property. No more bridge. People would file a complaint. A forest fire broke out. And in just a little while the money would be sent in. The second construction would have no mistake in specification.

The blast of wind blew away.

The flickering fire of a matchstick aimed at the torch.

The fire spread, the shiny resin oozed from the torch, and dropped to the ground, right down on a pile of wood.

The bright flame suddenly shot up. It spread fast like a wildfire.

The dry wood crackled loudly. The roaring flames grew horribly.

The fire went up to the bridge, and quickly spread over the planks.

Hell beamed in the darkness. Siriphan escaped from the light into the shadow of darkness.

Evil spirits hovered in the darkness. That's it., people's bridge.

That's it, people's taxes which were used to develop the community.

The Baan Kok village chief looked at it with a sorrowful pang in his heart... He thought about tomorrow and the days after. People would have no more bridge. A mini bus, which arrived and was going to cross the bridge, must have been confused and wondered who burned it and which bridge he could now use. The journey would be cut off here. Food, vegetables, fish, and people would get stuck at the broken bridge. They would not be able to carry all their things to town like the previous year. If they wanted to take their goods in town, now they would have to put them into baskets and shoulder them to the main road over there.

A black shadow clouded a weak heart. It was a deadly sin that he and a number of villagers had jointly built the bridge during the populist period of former prime minister Kukrit. At the beginning, he was delighted with the profits; the budget was based on the price of the wood from the sawmill including taxes, but in practice, illegal wood which villagers cut down was used instead. The profits were more than



สะพานผิดพลาดอย่างแน่นอน

สายลมกระซอกผ่านวูบ

ไม้ขีดไฟก็ระเบิดเปลว จ่อไปที่คบไฟจี๊ด

มันลามเลีย หยดน้ำยางไหลเยิ้ม หยดซกๆเปล่งประกาย หยดไฟร่วงลงดิน จ่อไปที่กองเศษฟืนทันที

เพลิงไฟสว่างวาบ โชติช่วงลามไหม้ขึ้นมาทันที มันลุกฮือเหมือนไฟป่าลาม  
ภูเขาอย่างไรรายนั้น เสียงไม้แห้งที่เป็นเชื้อฟืนแตกเปรี๊ยะๆดังลั่นไปหมด เปลว  
 อันร้อนแรงโหมฮืออย่างน่ากลัว

มันกำลังโหมขึ้นไปบนสะพานแล้ว และลามไหม้ขึ้นไปบนพื้นไม้อย่าง  
 รวดเร็ว นรกขี้มเขื่อนในความมืด สิริพันธุรับหลบร่างออกจากแสงไฟ ไปอยู่ในร่ม  
 เงาความมืดมิด

วิญญาณผีร้ายลอยวนเวียนอยู่ในความมืดมัว สิ้นสุดกันที่ สะพานของ  
 ประชาชน พอกันที ภัยร้ายถูกรที่นำมาสร้างสรรค์ความเจริญให้กับท้องถิ่น

ก้านบ้านโคกมองด้วยความปวดร้าวระคนงันงอยู่ในหัวใจ... แกนี้ถึงวัน  
 พรุ่งนี้และวันต่อไป ประชาชนไม่มีสะพานใช้แล้ว รถโดยสารขนาดเล็กที่  
 เดินทางมาถึง และจะข้ามฝั่งน้ำ เขาจะต้องงุนงง ใครกันมาเผาทำลายสะพาน และ  
 เขาจะเอาสะพานที่ไหนมาใช้อีก การเดินทางต้องขาดสะบั้น อาหาร ผัก ปลา  
 ชาวบ้าน จะต้องมาสะดุดหยุดลงที่สะพานขาดแห่งนี้ จะต่างของข้ามสะพานเข้าไป  
 ในเมืองเหมือนกับปีที่ผ่านมาไม่ได้แล้ว ถ้าหากจะเอาของไปขายที่ในเมืองก็ใส่  
 กระบุงตะกร้า หาบไปรอที่ถนนใหญ่ โนนแหละ มันไกลเกือบสิบกิโลเมตร กว่า

double, way different. There were many advantages though, as the bridge was finally constructed almost five years after the villagers had requested it. It was the life line of many people, thousands of them, from many villages, but now...he had destroyed it.

Who the hell had sent a letter to the office of the prime minister? Villagers were not as dumb as in those days. Their shrewdness made him much more careful.

A strong forest wind fanned the sparkling flames...

Siriphan looked at the fire with a dead silence in his heart...

Sometimes we must do what we don't want to do.

In a civil servant's life, if anyone was once investigated, they would be scared for years; some even had to quit. In this case, if the bridge still existed, it would be clear evidence to tie him, as an accomplice, to the corruption. Alas...he could just understand the meaning of the saying, the goodness can always weather the storm, this time. All evidence must be destroyed; whether it was the paper trail or the bridge lacking eighty metres in length.

The blaze raged so frantically that it could sweep through the entire forest. Fiery red flames soared skywards like an inferno. The pitch dark forest had turned as bright as daylight.

The searing heat forced further retreat. Forest wind blew strongly, swelling the intense heat and sending smoke into the sky. Dancing flames resembled the happy smiling face of a demon whose hunger had been sated.

"The bridge is on fire!" A loud shout came from the street leading to the village. Siriphan saw a continuous stream of villagers moving towards the scene.

"Hey...Let's put out the fire."

"Who the hell set fire to the woods around here? Don't they know that they're near the bridge?"

"Maybe it's just a forest fire."

ไปถึง

เงาสีดำเข้าบดบังหัวใจที่อ่อนไหว บาบมหันต์ที่แกล้งเป็นคนสร้างสะพานนี้ ขึ้นมากับมือ ร่วมกับชาวบ้านอีกหลายๆคนในสมัยเงินผันของคึกฤทธิ์ ยามที่เริ่มทำใหม่ๆ ยังนึกเปรมกับกำไรที่ได้ งบประมาณที่คำนวณ คำนวณจากไม้ที่เสีย ภาษีจากโรงเลื่อย แต่เวลาทำก็เอาไม้เถื่อนแถวบ้านซึ่งชาวบ้านลักตัด กำไรมันครึ่งต่อครึ่ง เทียบกันไม่ติด ประโยชน์ก็มากมายมหาศาลเพราะสะพานแห่งนี้ชาวบ้านเรียกร้องมา กว่าจะได้ร่วมห้าปี มันเป็นเส้นชีวิตของคนหลายๆหมู่บ้าน รวมหลายหมู่บ้าน ทว่า... มันก็มาสิ้นสุดลง ก็เพราะน้ำมือของแก

ใครกันนะ ที่ทำหน้าที่ร้องเรียนไปยังสำนักนายกรัฐมนตรี... ชาวบ้านเดี๋ยวนี้ไม่ได้โง่งเง่าแต่ตุนเหมือนกับสมัยก่อนๆแล้ว ความฉลาดเฉลียวรู้ทัน ทำให้แกต้องระมัดระวังขึ้นมาอีกเป็นอันมาก

ลมป่าโหมฮือกระหน่ำไฟให้ลุกโชติช่วง...

ศิริพันธ์มองด้วยความรู้สึกของคนที่มีอาการเจ็บงั้นในหัวใจ...

บางครั้งเราก็จำเป็นต้องกระทำ ทั้งที่ใจไม่อยากจะทำ

การสอบสวน ในชีวิตข้าราชการ ถ้าใครเจอสักครั้งก็จะเข็ดไปอีกนานหลายปี บางคนก็ต้องออกจากราชการไปเลย สำหรับกรณีนี้ ถ้าขึ้นให้สะพานยังคงอยู่ มันก็จะเป็นหลักฐานอยู่ทนโท่ มัดตัวศิริพันธ์อย่างดินไม่หลุด ในฐานะที่เป็นเจ้าหน้าที่ด้วยผู้หนึ่งในการก่อการทุจริต ในครั้งนั้น... เออหนอ...เขาเพิ่งจะทราบความหมายของคำว่า ของหลวง ตกน้ำไม่ไหล ตกไฟไม่ไหม้ ก็คราวนี้ละหนอ หลักฐานทุกอย่างจะต้องทำลายให้สิ้น ไม่ว่าจะหลักฐานทางเอกสารและหลักฐานตัวสะพานที่

“Bullshit! It’s absolutely not. Why would a forest fire break out here? Hurry up! Let’s extinguish the fire.”

“Oh no, it’s too strong. The bridge is falling apart.”

“I’ve got to report this to the village chief tomorrow.”

“There’s no more bridge.”

“He must get some money to fix it.”

“The district must send in money double-quick. Otherwise, people in a lot of villages will be in a hole.”

“It’s already collapsed!”

Before the screaming died away, a sound like thunder reverberated. The bridge poles, weakened by the fierce fire, suddenly crumbled.

Siriphan turned slightly towards the Baan Kok village chief. Feeling depressed, they wryly smiled and nodded at each other before walking into the deep dark forest.

A leader must simultaneously be a fox and a lion... Who was it anyway who first said that?

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ความยาวนานขาดหายถึงแปดสิบเมตร

พายุไฟโหมกระหน่ำโชติช่วงเหมือนกำลังแรงของมันจะเผาป่าแถบนี้เสียหมดสิ้น เพลิงสีแดงจ้าดุจไฟนรก พุ่งผ่านขึ้นไปบนท้องฟ้าสูงยิ่งขึ้นทุกที ป่าที่มีคสนธิ บัดนี้เจ็ดห้าเหมือนกับเวลากลางวันแล้ว

รัศมีความร้อนระอุร่าผ่านเข้ามา จนต้องกระเถิบถอยออกไปยิ่งขึ้น ลมป่าโหมฮือ ช่วยกระซุให้ไฟร้อนร่ามากยิ่งขึ้น หอบควันม้วนตัวขึ้นสู่ท้องฟ้า เปลวไฟเต้นร่า เหมือนใบหน้าของปีศาจร้ายกำลังหัวเราะอย่างเริงสำราญ ที่ความกระหายอยากของมันได้สมประสงค์

“ไฟไหม้สะพาน” เสียงตะโกนดังโหวกเหวกมาจากคั้งถนนที่เข้าสู่หมู่บ้านศิริพันธ์มองเห็นกลุ่มชาวบ้านกำลังทยอยกันมาดู

“เฮ้ย...ช่วยกันดับไว้ย”

“หมาที่ไหนวะ มาจุดไฟเผาป่า มันไม่รู้หรือไงว่าใกล้สะพาน”

“ไฟป่าเสียมั้ง”

“ไฟป่าพอมึงนะซิ...จะมาเกิดขึ้นบริเวณนี้ ช่วยกันดับไว้ย”

“ดับไม่ไหวแล้ว สะพานกำลังจะพัง”

“พรุ่งนี้ ต้องไปเรียนกำนัน”

“ไม่มีสะพานข้ามลำน้ำแล้ว”

“กำนันต้องรีบหาเงินมาซ่อม”

“ต้องให้อำเภอส่งเงินมาช่วยโดยเร็ว... ไม่อย่างนั้นชาวบ้านหลายหมู่บ้านจะแย่”

“สะพานพังแล้ว”

เสียงตะโกนไม่ทันสิ้นประโยค เสียงเหมือนฟ้าผ่าก็ดังกึกก้อง เสาสสะพาน  
ต้านกระแสเพลิงไฟที่เผาไหม้ไม่ไหวแล้ว ล้มครืนลงทันใด

ศิริพันธ์หันมามองกำนันบ้าน โศกนิตหนึ่ง ยิ้มให้กันด้วยความรู้สึกที่หดหู่  
ในหัวใจ...ก่อนจะพยักหน้าชวนกันเดินหายเข้าไปในป่าอันมืดมิด

นักปกครองจะต้องเป็นทั้งสุนัขจิ้งจอกและราชสีห์ในเวลาเดียวกัน... ใคร  
กันนะที่กล่าวถ้อยคำประโยคนี้

\*\*\*\*\*

**Note:** Metaphors in the ST and TT are underlined by the translator as  
this translation project focuses solely on the problems of  
metaphor translation.

## 6.) Translation Review

### a) Hypothesis Review

The hypothesis of this project is ‘Only metaphors which are crucial to the theme of the novel and are Active metaphors will be literally translated. The others should be adjusted and re-created to render the same ideas with equivalent effects on the target reader’ (See: Chapter I).

The project shows that in practice it is difficult to decide which metaphors are important to the theme of the novel, and should be literally translated or not. The theory of Goatly assists the translator to identify metaphors as Inactive or Active ones, which is very beneficial to translation. The Inactive ones are basically similar to the definition of metaphors, which Lakoff has given; they are metaphors that we live by and are culturally formed, such as idioms and proverbs. Thus, they must be adjusted to create the equivalence of text and equivalent effect on the target text reader, except when in English, there is coincidentally the same metaphor conveying the same meaning. Meanwhile, the Active metaphors, such as simile, symbol, and personification, are commonly found in literary works. They are newly created and often give readers a new perspective on things. Accordingly, they must be literally translated to transmit the new concept and knowledge to the target reader.

In other words, the project proves that there are criteria in the metaphor translation as hypothesized in the beginning. The project confirms that ‘Metaphors which are crucial to the theme of the novel and are Active metaphors must be literally translated. The others must be adjusted and re-created to render the same ideas with equivalent effects on the target reader.’

It should also be noticed that in some cases, Thai sentences, which are not metaphorical, can be possibly translated into English metaphors. This is because the nature of Thai and English is not exactly the same. The most important thing is to make the TT reader understand and enjoy the text as much as the ST reader does.

### b) Translation Assessment

In the extralinguistic aspect, the functions of the source text and the target text are consistent, i.e. to satirize the Thai bureaucracy, and analyze the nature of human beings. In the intralinguistic aspect, the level of language and writing style can be preserved in the target text. Yet, losses and gains are still unavoidable. The title or appellation cannot be maintained in the target text. The explicitation has been made for some cultural elements, and some metaphors have been communicatively transmitted, based on the linguistic and cultural resources of the target language.

### c) Other Problems during the Translation Process

No new problem is found during the translation, except the translator’s comprehensibility of the source text. The problem is solved by seeking advice from Thai language experts and search for more information from the library.

### d) Suggestions for Further Studies

i) Study on the translation of metaphors from English to Thai to check whether it will have the same result as this project has or not.

ii) Study on translation of Thai literature into English, with a focus on register and tone.

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