

Translation of Humor in “เนปาลประมาณสะตือ” by New-Klom (นิวกลม)

A Translation Project

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บทคัดย่อและแฟ้มข้อมูลฉบับเต็มของวิทยานิพนธ์ตั้งแต่ปีการศึกษา 2554 ที่ให้บริการในคลังปัญญาจุฬาฯ (CUIR)

เป็นแฟ้มข้อมูลของนิสิตเจ้าของวิทยานิพนธ์ที่ส่งผ่านทางบัณฑิตวิทยาลัย

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Abstract

This translation project aims to study the translation of humor in the travel book, “เนปาลประมาณสะตือ,” by New-Klom (นิวกลม), from Thai to English, by applying translation theories and other theories and concepts of humor for the most appropriate application to the analysis of the source text and the translation of humor.

The three translation theories employed in this project are Hönig & Kußmual’s and John Searle’s Speech Act Theory, Reiß & Vermeer’s Skopostheorie, and Christiane Nord’s Discourse Analysis, while other theories and concepts of humor include the incongruity theory, the superiority theory, the relief/release theory, Semantic Script Theory of Humor (SSTH), the General Theory of Verbal Humor (GTVH), forms and categories of humor, and other concepts and techniques employed in Thai humor. Overall, the translation theories provide general guidelines in translation while other theories and concepts of humor help the translator analyze the factors determining humor so that he/she can keep or replicate those factors in the translated text and recreate the humor in the target language and culture.

Having studied the aforementioned approaches, I conclude that although the translation theories and other theories and concepts of humor have proved to be substantially efficient in helping with the translation process, the translator also has to be creative and resourceful. In other words, he/she has to adapt to the changing contexts between the source humor and the target humor, research thoroughly both the source culture and the target culture, and be ready to make adjustments in translation where necessary in order to recreate a sense of humor in the target text and at the same time to preserve the equivalent factors determining that humor in the source text.

บทคัดย่อ

สารนิพนธ์ฉบับนี้มุ่งศึกษาการแปลอารมณ์ขันในหนังสือบันทึกการเดินทางเรื่อง “เนपालประมาณสะดือ” ของนิวกลม จากภาษาไทยเป็นภาษาอังกฤษ โดยผู้วิจัยได้นำทฤษฎีการแปล และทฤษฎีและแนวคิดอื่นๆที่เกี่ยวกับอารมณ์ขันมาประยุกต์ใช้ เพื่อช่วยในการวิเคราะห์หัตถ์ฉบับต้นฉบับและการแปลอารมณ์ขัน

ทฤษฎีทางการแปลที่นำมาใช้ในโครงการแปลนี้มีสามทฤษฎี คือ ทฤษฎีวิัจจนกรรม (Speech Act Theory) ของเฮอนิกซ์และคุสมาลส์ (Hönig/ Kußmual) และจอห์น เซิร์ล (John Searle) ทฤษฎีสโคโปส (Skopostheorie) ของไรส์และเฟร์เมียร์ (ReiB/ Vermeer) วาทกรรมวิเคราะห์ (Discourse Analysis) ของคริสเตียนเน นอร์ด (Christiane Nord) นอกจากนี้ผู้วิจัยยังนำทฤษฎีและแนวคิดอื่นๆที่เกี่ยวกับอารมณ์ขันอันรวมไปถึง ทฤษฎีความไม่เข้ากัน (Incongruity Theory) ทฤษฎีความเหนือกว่า (Superiority Theory) ทฤษฎีความผ่อนคลาย (Relief/Release Theory) ทฤษฎี SSTH (Semantic Script Theory of Humor) ทฤษฎี GTVH (the General Theory of Verbal Humor) องค์ประกอบและประเภทของเรื่องขำขัน และแนวคิดและกลวิธีอื่นๆของเรื่องขำขันในภาษาไทย มาใช้ศึกษาด้วย ขณะที่ทฤษฎีการแปลช่วยกำหนดแนวทางในการแปลโดยรวม ทฤษฎีและแนวคิดอื่นๆที่เกี่ยวกับอารมณ์ขันนำมาใช้วิเคราะห์ปัจจัยที่ทำให้เกิดอารมณ์ขัน เพื่อให้ผู้แปลสามารถรักษาหรือเลียนแบบปัจจัยเหล่านั้นในหัตถ์แปล และสร้างอารมณ์ขันขึ้นใหม่ในภาษาปลายทางและวัฒนธรรมปลายทาง

หลังจากได้ศึกษาตามขั้นตอนการศึกษาวิจัยแล้ว ได้ผลสรุปว่า แม้ทฤษฎีการแปลทั้งสาม และทฤษฎีและแนวคิดอื่นๆที่เกี่ยวกับอารมณ์ขันที่นำมาใช้ จะช่วยในกระบวนการแปลได้อย่างมีประสิทธิภาพในระดับหนึ่ง แต่ผู้แปลเองก็ต้องอาศัยความคิดสร้างสรรค์และมีแหล่งค้นคว้าข้อมูลเพื่อช่วยในการแก้ปัญหาการแปลอย่างเพียงพอด้วย กล่าวคือ ผู้แปลจำเป็นต้องปรับ กลวิธีการแปลให้เข้ากับบริบทที่เปลี่ยนไประหว่างอารมณ์ขันในหัตถ์ต้นฉบับ และในฉบับแปล ต้องค้นคว้าทั้งวัฒนธรรมต้นทางและวัฒนธรรมปลายทางอย่างละเอียด และต้องปรับบทแปลเมื่อจำเป็น เพื่อสร้างอารมณ์ขันขึ้นใหม่ในบทแปลและรักษาสมมูลภาพของปัจจัยที่ทำให้เกิดอารมณ์ขันนั้นให้เหมือนกับในต้นฉบับ

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I express my thanks to Prof.Assist. Sarapi Gaston and Ajarn Tongtip Punlap, Ph.D. for the useful advice during my early work on the translation project outline. I also owe my gratitude to New-Klom, Sarawuth Hengswat, the author of the book “เนปาลประมาณสะตือ” who kindly gave an interview as guidance for the translation. Apart from his positive outlook on life and innovative view on Thai literary works, his unique style of writing and wonderful sense of humor have showed me the true cruelty in the translation of humor, the most difficult challenge I have ever taken and will never regret doing so.

Lastly, I would like to thank my translation teachers, my classmates, and all the faculty members without whom this project would have been a distant reality. I also extend my heartfelt thanks to my family and friends for all the support and encouragement throughout my study in the Master of Arts Program in Translation.

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Humor Translation in “เนปาลประมาณสะตือ” by New-Klom (นิวกลม)

Chapter 1: Introduction

1.1 Title

Translation of Humor in “เนปาลประมาณสะตือ” by New-Klom (นิวกลม)

1.2 Rationale

Humor is an emotional response which may or may not be attached to language or culture. While a sender delivers a message with or without the intention to create humor, each receiver may or may not perceive humor in accordance with the intention, or may perceive it by varying degrees, depending on his/her cognitive experience.

However, most humor which appears in written works is attached to language and culture -- that is 1) it is transferred via language, narrative choices, the writer's style, sentence structure, and other writing techniques, or 2) it is closely related to any particular culture of a country or ethnic group. As a result, in translating humor from the source language within one cultural framework into the target language within another cultural framework, it is hard to avoid the problems of transferring the form, the meaning, and the emotional effect across the language and cultural barrier.

While the writer's ability to create humor springs from his/her unique style and often from intuition rather than explainable reasons, the translator may not always be able to depend on such an instinct. The method of translating humor requires understanding and analysis of both the source language and the source culture so that he/she can identify the factors which create humor and apply or adapt them in the translated text to create an equivalent effect. Another difficulty of translating humor is that the source-text audience and the target-text audience may have different levels of cognitive learning and experience. Therefore, the translator should take such differences into account so that he/she can translate humor more effectively.

New-Klom (นิวกลม) is the pen name of Sarawuth Hengswat (สรวุฒ เฮ้งสวัสดิ์), an advertiser and a freelance writer for many magazines such as *Matichon Weekly*. With his different perspective on the world, his unique writing style and his delicious sense of humor,

New-Klom is a representative of a young generation of writers who has received considerably wide recognition among Thai readers and professional writers. Among his early pocket books, most of which are travel journals and the best sellers, “โตเกียวไม่มีขา (No-Legged Tokyo)” (2003), “กัมพูชาพริบตาเดียว (One-Blink-of-an-Eye Cambodia)” (2004), and “เนपालประมาณสะดือ” (2005). His other works include “อิฐ (Brick)” (2006), “ณ (Na)” (2007), “อาจารย์ในร้านคุกกี้” (Teachers at a Cookie Shop) (2009), and “บุกคนสำคัญ (Exploring Lives of Important People)” (2010).

“เนपालประมาณสะดือ,” the 13th book of the Young Blood series, was first published in 2005 by A Book Publishing. The book is a travel journal of the author’s journey to Nepal, joined by the other two travel mates, Hmee and Nump. The journey also shares with readers life lessons in almost every chapter. The author’s style of writing and use of humor are two dominant features of the book and indeed require significant consideration when it comes to translation.

A variety of humor used in this book is created out of many factors. Some examples are as presented below:

- The sentence “เมื่อคิดให้ดีสะดือนี้ประหลาด (A belly button is mysterious.)” employs a line of a famous song in Thai culture and substitutes the original word “โลก (the world)” with an odd choice of word “สะดือ (a belly button).”
- The sentence “ลองถามตัวเองดูก็ได้ว่า คุณบรรจงลงมือถูสะดืออย่างพิถีพิถันครั้งสุดท้ายเมื่อไหร่? (Try asking yourself then: when was the last time you scrupulously rubbed your belly button?)” employs words from different register to create an incongruous feeling and humor.
- The sentence “เลือกเพื่อนร่วมเดินทางผิด คิดจนเพื่อนตาย (If you choose the wrong type of friends, you’ll be sorry for the rest of your life.),” employs a parody of a Thai traditional proverb.
- The sentence “...เราเคยนอนข้างถนนด้วยกันมาแล้วที่โตเกียว และผมก็รอดเงื้อมมืออันล้ำสันของชายฉกรรจ์อย่างมันมาได้ ระดับความน่าไว้วางใจอยู่ในเกณฑ์ดี (We used to sleep side by side on the street in Tokyo and I managed to survive his powerful grip, so he is quite trustable.),” employs a unique style of writing and adds a homosexual implication to create humor. It can be viewed as a mocking remark to the homosexuals as well.

- The sentence “วีซ่าเนปาลของง่ายกว่าขอซาลาเปาจากพนักงานเซเว่นฯ เสียอีก” employs an odd metaphor, comparing the fast visa application process at the Nepalese embassy with the convenience of buying food in a famous mini-mart in Thailand. It can be viewed as a sarcastic remark on the mini-mart as well.
- The sentence “ผมพยายามโต้ตอบมันด้วยคำตอบคลุมเครือคลุมหัวคลุมปลี ... (I try to give him some vague answers...)” employs wordplay.

In studying the translation of humor, I have decided to select the book “เนปาลประมาณสะตือ” for three main reasons: firstly, the book contains a considerable amount of jokes or funny remarks; secondly, the book is widely read and well-known among Thai contemporary readers; and lastly, the subject matter of life’s journey and life’s philosophy is quite universal and accessible to people of any nationality. The fact that the author has developed a unique style of writing to convey a type of humor which subtly integrates Thai culture as well as his philosophy of life into the narration makes the book an appropriate case study for humor translation from Thai to English.

It should be noted that the book “เนปาลประมาณสะตือ” was selected as a source text for a translation workshop in the course 2241632 (Tran Prac from T-F) in 2009. However, the study was conducted in a group and focused only on the translation of Chapters 63-65 (Pages 371 – 384). Also the workshop did not focus specifically on the translation of humor but rather on the general and transcultural translation. This translation project will narrow the scope of study down to within the page 23 – 103 where the instances of humor are particularly dense. Therefore, the study in this project does not overlap or repeat that conducted in the previous workshop.

1.3 Objectives

- 1) To study translation theories and other theories and concepts of humor for the most appropriate application to the analysis of the source text and the translation of humor from Thai to English.
- 2) To study possible means of translating humor found in the book “เนปาลประมาณสะตือ” and problem-solving approaches in translation in order to create a target text which is closely equivalent to the source text in terms of the content, mood, tone, and sense of humor.
- 3) To translate a selected part of the source text as part of the study of humor translation.

1.4 Hypothesis

In translating humor occurring in the book “เนปาลประมาณสะตือ,” translation theories which include Hönig & Kußmual’s and John Searle’s Speech Act Theory, Reiß & Vermeer’s Skopostheorie, and Christiane Nord’s Discourse Analysis, and theories and concepts of humor are essential to help analyze the factors which create humor and find the most appropriate approaches to humor translation in order to create as much translation equivalence as possible.

1.5 Research boundary

As the instances of humor occur most frequently within the first half of the book, the parts of the source text to be studied in this project will be taken from between page 23-103. Out of the total 399 pages of the book, photos included, the selected parts consist of 36 pages. The details are as follows:

Chapter	Page	Number of Pages	Estimate Number of Instances of Humor
Introduction	23-27	4	8
1	31-33	3	3
2	34-37	4	6
3	38-40	3	4
4	41-43	2	4
5	44-46	3	4
8	57-59	2	2
9	61-63	3	3
10	65-67	3	5
13	79-82	3	3
14	85-88	3	8
17	101-103	3	4

It should be noted that the content is divided into short chapters, each of which is about 2-4 pages long. These chapters are not closely linked but rather narrate what happened in each place the author visited, one place per one chapter. Therefore, the reader can understand individual chapters even without reading the previous chapters.

1.6 Research Methods

- 1) Study the source text and select the part where instances of humor occur.
- 2) Study the theories related to humor translation which include Hönig & Kußmual's and John Searle's Speech Act Theory, Reiß & Vermeer's Skopostheorie, Christiane Nord's Discourse Analysis, and the theories and concepts of humor.
- 3) Study other works of the author, New-Klom, in order to analyze his writing style.
- 4) Interview the author to gather more information about his strategies in creating humor.
- 5) Do a discourse analysis of the source text and the selected parts which contain humor. Find the factors which constitute humor. Analyze the translation problems and find appropriate solving strategies. Determine the translation approach, set a plan for the translation and propose possible solutions in accordance with the theories and concepts provided in the hypothesis.
- 6) Translate the selected parts of the source text and record the translation problems during the process.
- 7) Edit the translated text.
- 8) Sum up the results of the research, revise the hypothesis, discuss problems, and propose possible solutions.

1.7 Expected Benefits of the Research

- 1) For the benefit of the researcher, the project is expected to provide enough fundamental knowledge and skills required in translating humor from Thai to English and thus enable the researcher to effectively apply the knowledge and skills to other translation work in the future.

- 2) For the benefit of translators, translation students, and the general public who are interested, the project is hoped to become a case study which will put forward appropriate approaches to humor translation from the Thai language under Thai social and cultural context into English.
- 3) It is hoped that the project will become a part of an effort to encourage the translation and publication of translated works written by promising Thai writers of the new generation so that these works are read and recognized in the global community.

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1.9 Contents

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Chapter 4 Source Text, Translated Text and Explanation of Translation Approaches

Chapter 5 Conclusion, Revision of the Hypothesis and Discussion of Research Problems and Suggested Solutions

Bibliography

Chapter 2: Translation Theories and Other Theories and Concepts of Humor

According to Collins COBUILD Dictionary (2003), **humor** is “a quality in something that makes you laugh.” The definition is simple and understandable. Yet, as humor is closely attached to one’s experience, language and/or culture, translating humor so that it provokes laughter in the target audience is not an easy task. A translator may have to understand how humor works and identify the factors which determine humor in each joke so that he/she can recreate the humor in the target text. In this chapter, I will explain both the translation theories and other theories of humor and their applications to this translation project. While the translation theories help guide the overall translation approach, other theories and concepts of humor help a translator understand how the humor in each selected part of the source text works so that he/she can adapt the translation method to make that joke work in the target language.

2.1 Translation Theories

2.1.1 Skopostheorie

Proposed by Reiß and Vermeer, Skopostheorie places importance on the objective of the translation, or in other words, how the translated text will be used (cited in วรรณภา แสงอร่ามเรือง, 2552:11). The theory prioritizes the function of the translated text determined by either the culture and/or the period of time in which the targeted audience lives or the order prescribed by the initiator. Therefore, in translating a source text bounded in a source culture into a targeted text bounded in another culture, not only does the translation have to transfer the source culture along with the translated text, but he/she is a key mediator to decide which approaches to translation best suit the purpose of the translation. The first and most important question to consider is not “how to translate the text” but “why.” Every translation decision must derive from

the translator's intention to conform with the function of the translated text. Furthermore, as the communicative situation of the source text is not the same as that of the target text, the theory emphasizes the skill of the translator, who must observe and thoroughly understand both the cultures of the source text and the target text, as well as the communicative situation of the translated text as the framework for the translation process. It may be said that this theory is target-text oriented.

The application of Skopostheorie to this translation project is most evident at the beginning of the process when the function of the translated text must be considered. As the project focuses on the translation of humor, the main function of the translated text is obviously to create humor, which largely depends on the culture and cognitive experience of the target audience. Therefore, every translation decision, including the adaptation of the translated text, must be determined by the culture of the target language, English. To be specific, in this project I aim to set Americans as the target audience and to foreignize the text, which is written in the local Thai culture, to fit into mainstream American-English culture.

2.1.2 Discourse Analysis

According to the Discourse Analysis proposed by Christiane Nord, a translation process is an intercultural transfer initiated by a customer (or an initiator). As texts are not originally produced just to be translated but to fulfill certain communicative purposes for a specified source-text audience, a translator may be regarded as the actual receiver of the source text who has to observe thoroughly both intratextual and extratextual factors of the source text so that he/she can translate the text under the particular conditions determined by the initiator and the interrelation between the source culture and the target culture (Cited in Nord, 2005: 6-7).

In relation to Skopostheorie, Nord's concept of translation is basically functional and so does not focus only on the equivalence effect of the target text but also on the intended purpose of the target text that determines translation methods and strategies (Nord, 2005: 5).

Accordingly, extratextual factors, these factors of the communicative situation in which the source text is used such as the sender, the sender's intention, the audience, and the motive, must be considered as carefully as the intratextual factors, which involve text-linguistic principles and subject matter.

This translation project will employ Nord's concept of Discourse Analysis as an important tool to dissect the source text and thus provide fuller comprehension of the communicative situation (via the extratextual analysis) and the contents (via the intratextual analysis) prior to the actual translation of the selected source text. For a more thorough analysis of the extratextual and intratextual factors of the selected text for translation in this project, see Chapter three.

2.1.3 Speech Act Theory

Based on the study of Speech Acts by Ludwig Wittgenstein and later the Speech Act theory proposed by J.L. Austin, both in the 1960s, Speech Act Theory was subsequently developed by John R. Searle during the same decade (cited in พรรณมา แสงอร่ามเรือง, 2552: 45).

The theory centers on the relationship between the sender and the receiver in a particular communicative situation and the intentionality of the sender. Instead of studying the different categories of sentences in human speech, the theory treats speech as an act and therefore focuses on the intention of the sender, the nature of the mind behind the act (cited in John R. Searle, 1979: vii). According to Searle (1979: viii), there are five general categories of illocutionary acts:

- The Assertives (We tell people how things are)
- The Directives (We try to get them to do things)
- The Commissives (We commit ourselves to doing things)
- The Expressives (We express our feelings and attitudes)
- The Declarations (We bring about changes in the world through our utterances)

Searle also points out the complexity occurring in indirect speech acts in which the true illocutionary acts lie underneath the explicit utterance. For example, in the sentence “Sir, you are standing on my foot,” the sender makes not only an Assertive, but also an indirect request or even an indirect order to the receiver of the message to get off his/her foot. So this Assertive utterance is also an indirect Directive. There are relations between literal sentence meaning and the sender’s utterance meaning, where “utterance meaning differs from the literal meaning of the expression uttered.” (1979: ix)

According to Searle (cited in วรรณภา แสงอร่ามเรือง, 2552: 46-47), utterances in human communication consist of four features: the utterance act, the propositional act (or the contents), the illocutionary act (or the intention of the sender), and the perlocutionary act (or the expected result made by the sender). In translation, while the perlocutionary act may or may not be pinpointed by the translator, the most important factor to be considered is the illocutionary act, especially when the speech act is indirect, so that the translated text can carry the true meaning and intention of the sender in the source text. This is not always easy to determine, especially in texts other than purely informative ones. The sender’s intention may be a matter of interpretation.

The application of Speech Act theory to this translation project will be narrowed down to the specific parts of utterances where an ironic or sarcastic tone is employed by the writer. Quite often the source of humor lies within the indirect speech acts and thus the translator must pay attention to the illocutionary acts which hide underneath the outer expression.

2.2 Other Theories and Concepts Relating More Specifically to Humor

2.2.1 Incongruity Theory

Developed by German philosophers, Immanuel Kant (1790) and Arthur Schopenhauer (1819), the incongruity theory focuses on the element of surprise and considers it the source of humor. It states that humor is created “out of a conflict between what is expected and what

actually occurs in the joke” (cited in Alison Ross, 1998: 7). Humor often contains 1) a conflict between what is expected and what actually occurs in the joke, 2) an ambiguity at some level of language which causes this conflict, and 3) a surprising punch line which resolves the conflict. Ambiguity can be demonstrated through the use of double meaning of words used in a joke.

According to Richard A. Shade (1996:11), as the incongruity theory focuses on the mental and intellectual components of humor, the skill of language manipulation which is acquired through cognitive learning is very important in understanding and using humor. As humor occurs, our attention, anticipation, tension, and the element of surprise all play vital parts in the process. Humor will exist only when the audience perceives the incongruity and attempts to resolve it.

In this project, the incongruity theory will be applied to explain how humor works as a result of a surprise element sprung from the incongruous use of language and then to analyze how particular sentences or phrases which contain wordplay or other uses of linguistic ambiguities work to construct humor. Therefore, the study of language manipulation in terms of phonology, graphology, morphology, lexis, and syntax is as necessary as manipulation in terms of semantics, pragmatics and register (Ross, 1998).

2.2.1.1 An Incongruity in Relation to Phonology, Graphology, Morphology, Lexis, and Syntax

An element of surprise may occur via the use of words, sounds, and sentence structures which convey double meanings or more than one possible interpretation.

On the phonological level, many jokes spring from more than one possible interpretation of the same group of sounds. Apart from stress and intonation which occur in the English language but not in Thai, there are also other ways of manipulating the language on its phonological level which occur in both English and Thai. For one thing, there are the uses of homophones (words that are pronounced the same but spelt differently – as seen in “read” and

“red”) and homonyms (words spelt and pronounced just the same but convey different meanings – as seen in “saw (v)” and “saw (n)”). Malapropism, which is an inappropriate use of words in place of ones which resemble them in sound, is also used to create ambiguity in an utterance as seen in, for example, “arrangement of epitaphs” and “arrangement of epithets”(cited in Delia Chiaro, 1992: 20). In addition, spoonerism, a verbal slip caused by the intended mixing of the initial sounds of words, can form phonological confusion and thus create humor as seen in the example, “according to Smayth and Trigger” instead of the corrected phrase “according to Smith and Trager” (Chiaro, 1992: 19). Lastly, allusion in humor, which includes both sound and extra-linguistic knowledge, can be used as part of a joke; for instance, “Cogito ergo Boom” refers to the famous quote by French philosopher René Descartes “Cogito ergo sum” (I think, therefore I am) while the sound “boom” refers to a nuclear explosion in war (Ross, 1998: 11).

Graphology refers to the way the language is represented in written form. The common uses of wordplay to create incongruity on a graphological level include the ambiguity of word boundaries when written. An anagram, which is a word or phrase formed by changing the order of the letters in another word or phrase as seen in “Tony Blair, a PM = I’m a Tory, Plan B,” is one example (Ross, 1998: 13). Also the odd physical spacing between words to blur the meaning of the phrase can be employed; for instance, the phrase “the pen is” can be turned into “the penis.” Furthermore, misspelling can create accidental humor as seen in the sentence “He lives in huts and there was rush mating on the floor.”

Morphology involves the formation of an individual word. As some words are made up of a single morpheme – the smallest meaningful unit of sense – while others consist of many morphemes including prefixes and suffixes, a knowledge of how such morphemes constitute a new word (i.e. “pig” and “piglet”) or how they can be switched into a new order (i.e. “overpass” and “Passover”) can be exploited in jokes and thus create a degree of ambiguity. An example is seen in the following joke:

‘What’s a baby pig called?’

‘A piglet.’

‘So what’s a baby toy called?’

‘A toilet.’

On the lexical level, jokes may employ the use of puns – the use of words or phrases with two possible meanings (called homonyms) or of words with the same sounds but different meanings (called homophones). Slightly different from the way wordplay can be applied on a phonological level to create humorous sounds and subsequently convey unexpected or even ridiculous meanings, wordplay on a lexical level rather focuses on the double meaning of words to create unexpected but possible meanings in context and thus generate a sense of humor. An example is seen in the joke “What makes a tree noisy? Its bark” (Ross, 1998: 17). Another frequent use of wordplay on a lexical level occurs in prepositions whose meanings can also be twisted according to different contexts. For example, the joke, “You said you were over me. When were you ever under me?” is funny as the phrase “You said you were over me” can also be interpreted literally as “being physically on top of you” (Ross, 1998: 17). Prepositions often occur as part of fixed phrases or idioms, which cannot be understood by the meaning of the individual parts.

Syntax – the way that meaning is created by the structure of words in a sentence – can also convey ambiguity. In some sentences, double meaning can occur as there may be two possible ways to group the words in relation to each other. For example, the headline “terrible road accident” can be interpreted as “a road accident which is terrible” or as “an accident on a terrible road;” the former sees “terrible” as a modifier of the word “accident” while the latter views “terrible” as a modifier of the word “road.” Some ambiguity in meaning may also occur when the verbs used can be followed by both direct objects and indirect objects. For instance, in the sentence “We don’t serve colored people,” the word “colored people” is treated as an indirect object; however, if someone replies to the sentence, “That’s fine by me. I just want some roast chicken,” it is obvious that that person makes a joke by interpreting the word “colored people” as a direct object instead. He makes an offensive, racist joke (Ross, 1998: 23).

2.2.1.2 An Incongruity in Relation to Semantics, Pragmatics and Registers

Whereas the study of the incongruity theory in relation to phonology, graphology, morphology, lexis, and syntax stresses the double meaning within sounds, words, and sentence structure, the study of the theory as regards semantics, pragmatics and register will mainly emphasize the conventions of language and connotative meanings.

Semantics involve the study of meaning and the relations of sense between words which include the connotations and collocations in any particular contexts where conventions of language usage play an important role. Therefore an odd combination of words and meanings may create a sense of incongruity and thus construct humor. Semantic incongruity includes the use of contradiction – such as the opposite of clichés, paradox, and oxymoron – as well as the use of simile and metaphor. The following example illustrates how the contradiction between the word ‘protect’ and ‘shoot’ constructs humor:

‘Prince Philip shoots things. He’s the president of the World Wild Life Fund and he shoots things. ‘Oh look, there’s a panda. I’ll protect them and then shoot them dead.’ (Ross, 1998: 32)

Another example shows how metaphor which employs an incongruous comparison can create humor:

‘Football is a cruel mistress, she’s more than a mistress, she’s a wife, she’s a mother, she’s a daughter, she’s an errant child.’ (Ross, 1998: 35)

The following example shows a contradiction, or overturning, of the idiom or cliché “head over heels in love:”

‘All of us do almost everything head over heels. If we are trying to create an image of people doing cartwheels etc., why don’t we say they’re ‘heels over head’ in love?’ (Ross, 1998: 37)

Pragmatics is used to refer to the ways that sentences acquire meanings in contexts where the intention of the speaker matters. In relation to the speech act theory, there is a distinction between the form and the function of an utterance. This may create an ambiguity, cause the audience to misunderstand, and result in humor. For example, the utterance “That’s right, leave your clothes all over the floor” may be misinterpreted as an order which is illustrated in the form of an imperative sentence while in fact the speaker intends to make the line function as a sarcastic remark. To illustrate more, an incongruous misunderstanding which results from the breaking away from the maxim of conversation by one party is seen in the following joke:

‘Did you imagine you’d live here for twenty years?’

‘No, I didn’t imagine it – I really did.’ (Ross, 1998: 41)

The register of language can be employed as a tool to create a sense of incongruity and subsequently humor as well. The shift of language register occurs when the speaker has to consider the appropriateness to different situations. Therefore, when a person uses the wrong register, it reveals more or less his/her problem or clumsiness in coping with the situation. Malapropism, the misuse of familiar expressions, may be employed in the joke to show the speaker’s attempt to use a higher register than he/she is comfortable with. Furthermore, bathos, which means a sudden switch in style from one which has grand overtones to one which is commonplace can also be a source of humor. Take the following joke for example:

‘She can make you laugh, she can make you cry, she can bring tears to my eyes, she can bring blood to my shoulders, she can bring the kettle to the boil.’ (Ross, 1998: 45)

2.2.2 Superiority Theory

According to Thomas Hobbes (1651), humor is characterized as “a sudden glory at a triumph of our own or at an indignity suffered by someone else” (cited in Ross, 1998: 53).

Having been posited by many other philosophers including Plato, Aristotle, Cicero, Descartes, and Bacon (Shade, 1996: 12), the superiority theory points out that humans tend to laugh at the downfall of others, or in other words, humans receive pleasure when we see ourselves as better off than others. One of the most obvious examples is humor in the form of mockery – a way of “attacking others,” and “maintaining power and status by gaining support from others who join in the laughter” (Ross, 1998: 53). This type of humor can also extend to both a cruel mockery against the oppressed group and a satire against the follies of those superior to such a group – which can be seen as the victims fighting back. These types of behavior occur in everyday life where people stereotype others, individuals or groups alike, whether by means of ridicule, offensive remarks, criticism or humiliation.

In some cases, as in the case of stereotypes, people make fun of others when they or the group they belong to feel threatened by the others. These types of humor are therefore “context-bound,” as “perceptions of status vary from culture to culture” (1998: 55). Whether which social groups are the targets of stereotyping, the butt of humor, depends on the social and cultural context in a particular period of time. A joke against gays, blacks, and fat people may be funny in one culture at one period of time but an offensive comment or even taboo in another.

However, some humor may not focus entirely on the inferiority of the butt of jokes but rather emphasize human weaknesses in general. To quote George Orwell, “The aim of a joke is not to degrade the human being but to remind him that he is already degraded” (1998:54). The superiority theory also includes self-deprecating humor where the joke tellers make themselves the butt of humor in order to show that the weaknesses they have are also common features shared by others.

In this project, the application of the superiority theory will be specifically on the humor which contains a sense of mockery, criticism, and stereotyping of particular social groups within a Thai social and cultural context so that it will help analyze the source of the humor and thus

enable the translator to imitate the context of ridicule in accordance with the social and cultural context of the target language, which in this project is the contemporary American social and cultural context. Also, the theory can be applied to the humor in which the author makes fun of himself as he points out some of his weaknesses, which occur commonly in human beings.

2.2.3 Relief/ Release Theory

While the superiority theory can be viewed as an attack or a defensive mechanism against others to boost one's ego and degrade others', the relief/ release theory stresses the social and behavioral components of humor used as a tool to rebel against “the repressive or uncontrollable elements” in one's life (Shade, 1996: 12).

According to Sigmund Freud, who laid out the fundamental concept underlying the relief/release theory (1905), dreams and jokes share the same characteristic in that they both can “provide insights into the normal workings of the psyche” (Sturge, 2002: 401). While many theories of humor generalize the concept of humor as something powered by aggression or unexpectedness, Freud approached it more specifically by applying his thinking on the unconscious and explaining how the general technique of jokes results in pleasure. He then labeled two types of jokes: nonsense jokes which mostly relate to wordplay and the exercise of language to create funny sound rather than content, and, as Freud believed, cannot be applied by the relief/release theory; and tendentious jokes of which the main sources involve the matters of, for example, sexuality, hostility, and attacks on moral and social institutions. While nonsense jokes tend to work best on children who take pleasure in the sound and not the content, tendentious jokes, as Freud claimed, create greater laughs among those who have experienced social conventions, including older children who have more cognitive learning. (Sturge, 2002: 402-404). It is the latter type of jokes Freud focused on in his relief/release theory.

According to Freud, it takes at least three people to create jokes: the joke teller, the joke target who is the object of the hostile or sexual aggression, and the joke audience with whom

the joke's aim of entertaining is fulfilled. The triggering of laughter releases humans from any social conventions or restrictions which also include humans' inevitably hard condition of life, emotional suppression and taboos. As Freud explains, jokes allow a certain extent of inhibition and suppression to be released and thus tendentious jokes can be expressed in a more socially acceptable way. In making tendentious jokes, it helps humans combat suppression and repression and provide pleasure by releasing inhibited emotions while avoiding the censor and providing playful and acceptable expressions (Freud, 1905: 167, 188-189).

Apart from the humor generated from funny sounds which can be explained by the concept of Freud's nonsense jokes, the application of the relief/release theory to this translation project will be narrowed down to humor in which the author includes implications regarding taboos (i.e. sexuality, religion) and his other emotional suppression to help the translator understand the source of the particular humor and consequently be able to crosscheck whether or not that source will still work in the social and cultural context of the target language. For example, when the author makes jokes about homosexuality, the translator may have to consider whether such a taboo in Thai culture is also a taboo in American culture and whether the audience of the joke will laugh along.

2.2.4 Semantic Script Theory of Humor (SSTH) and the General Theory of Verbal Humor (GTVH)

Developed in 1985 by Russian linguist Victor Raskin, the semantic script theory of humor (SSTH) attempts to define humor and discusses humor competence from a linguistic aspect. Its hypothesis is that a text can be considered a humorous text if it meets the two following conditions: 1) the text is compatible, fully or in part, with two different scripts; 2) the two scripts with which the text is compatible are opposite. The script here is defined as “a large chunk of linguistic information surrounding the word or evoked by it, and is a cognitive structure internalized by its speaker and represents the native speakers' knowledge of a small part of the world” (Raskin, 1985: 99). To illustrate the hypothesis, take the following joke, for example:

“Is the doctor at home?” the patient asked in his bronchial whisper.

“No,” the doctor’s young and pretty wife whispered in reply. “Come right in.”

(Raskin, 1985: 100)

According to the example, the line “Is the doctor at home?” can be perceived as two different scripts: the first is in a doctor-patient situation where a sick patient asks to see a doctor; the second, which is revealed later in the second line, is a love-affair scenario where a male lover visits the doctor’s wife. Also, the two scripts contain two opposite – or different – meanings. The text conforms to the two conditions of the hypothesis and thus is considered humorous.

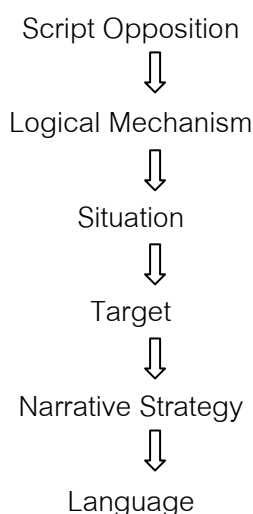
Although the SSTH concept of two opposite scripts which are compatible within one text is relatively similar to the concept of ambiguity and the element of surprise in the incongruity theory, SSTH aims to explain humor purely from a linguistic aspect and formulates a model for only an ideal speaker-hearer community where people have exactly identical senses of humor. Therefore, the application of SSTH to this translation project may not be appropriate. However, the description of SSTH is necessary as it is a fundamental concept for the next theory of humor, the general theory of verbal humor (GTVH), which will be used for this project.

Salvatore Attardo developed the general theory of verbal humor (GTVH) in 1994, based on and extended from Raskin’s SSTH. According to GTVH, the formation of a joke is based on six Knowledge Resources as follows (Attardo, 2002: 176-182):

- 1) *Language* (required)
- 2) *Narrative Strategies* or narrative forms – i.e. a dialogue, a riddle, a simple narrative (required)
- 3) *Target* or the butt of the joke (optional)

- 4) *Situation* or props of the joke – i.e. objects, participants, instruments, activities(required)
- 5) *Logical Mechanism*¹ or how the joke works logically either in the realm of reality or imaginative simulation – i.e. juxtaposition, analogy, self-undermining, exaggeration. (optional)
- 6) *Script Opposition* as presented in SSTH (required).

The concept of the six Knowledge Resources can be applied to the evaluation of humor translation. According to Attardo, who also bases his proposal on Ruch et al.’s hypothesis of linear variation, “the degree of perceived difference between jokes increases linearly with the height of the Knowledge Resources in which the two jokes differ” (2002: 183). Here is the height order from the lowest to the highest: Language, Narrative Strategy, Target, Situation, Logical Mechanism, and Script Opposition. To put it simply, there is much less perceived difference between two jokes that differ in Language than there is between two jokes that differ in Script Opposition.



¹ As cited in Attardo, 2002: 180, the list of known Logical Mechanisms include the following:

Role reversals	Role exchanges	Potency mappings	Vacuous reversal
Juxtaposition	Chiasmus	Garden-path	Figure-ground reversal
Faulty reasoning	Almost situations	Analogy	Self-undermining
Inferring consequences	Reasoning from false premise	Missing link	Conincidence
Parallelism	Implicit parallelism	Proportion	Ignoring the obvious
False analogy	Exaggeration	Field restriction	Cratylism
Meta-humor	Vicious circle	Referential ambiguity	

According to the concept, a translation of humor then changes at least one Knowledge Resource which is “Language.” and thus the humor translation that strictly maintains the other five resources is considered utopian while translation which respects none is not considered a translation. Attardo finally concludes: “if possible, respect all the six Knowledge Resources in your translation, but if necessary, let your translation differ at the lowest level necessary for your pragmatic purposes” (2002: 183).

However, as Attardo points out, it should be noted that a translation of puns and other types of wordplay, only in the case that they are the center of the humor, has to be treated differently from the translation of other types of humor. As some types of wordplay are constructed to some extent by Logical Mechanism -- for instance, the belief that there is a connection between sound and sense – there is then the need to prioritize the respect for Logical Mechanism over that for Script Opposition. Yet, as each type of wordplay consists of a set of different features which may or may not be parallel in the target language, only the types that exhibit in the source language a set of features which is consistent with a set of features in the target language will be translatable.

In this project, GTVH will be used as a guideline in humor translation to help the translator judge which features of a joke should be strictly maintained and which features can be compromised if necessary. The theory will also help the translator evaluate how the translated joke differs from the source joke so that such difference can be reduced to create the best equivalent effect possible.

2.2.5 Forms and Categories of Humor

Prior to the actual translation of humor, it may be beneficial to consider the humor forms and categories so that a translator can grasp the overview of types of humor present in a contemporary society.

According to Richard Shade (Shade, 1996), there are four forms of humor: figural humor (commonly referred to as cartoons including comic books, comic strips, etc.), verbal humor, visual humor (or physical humor), and auditory humor (which focuses on humorous sound effects).

The humor to be focused on this translation project is verbal humor which has numerous forms and requires the audience to comprehend language-based incongruities. The following examples are taken from the book *License to Laugh: Humor in the Classroom* by Richard A. Shade.

- 1) A pun is the humorous use of words to suggest different meanings or applications. It includes the uses of homophones and homonyms.
- 2) A riddle is a word game, an enigma or a puzzling fact. It is usually presented in a question-answer format.
- 3) A joke is a general term to call something that provokes laughter. There are many ways to create jokes:
 - a. Phonological-based form (based on the phonological structure of words)
Example: Rebecca: What is this?
Waiter: It's bean soup.
Rebecca: I don't care what it's "been." What is it now?
 - b. Lexical-based form (based on multiple meanings of words)
Example: Dave: What has 18 legs and catches flies?
Lynn: A baseball team.
 - c. Surface structure-based form (based on the alternative grouping of words)
Example: Don: What kinds of flowers like to be kissed?
Joan: A tulip (two lip).

d. Deep structure-based form (based on the interpretations of words or phrases)

Example: Sue: What animal can jump higher than a house?

Chris: Any animal. Houses can't jump.

e. Metalinguistic-based form (based on the language form instead of the meaning)

Example: Kathy: What's at the end of everything?

Tim: The letter g.

- 4) Satire is a literary composition to ridicule vice or folly of the times via the uses of irony, sarcasm, or wit. It mostly includes both humor and criticism.
- 5) A limerick is a five-lined nonsense verse
- 6) A parody is an imitation of a poem, song, story, or movie, in which the style is the same but the theme ludicrously different.
- 7) An anecdote is an oral account of a real or fictional event. It usually involves an elaboration of a story, occurrence or event.
- 8) A farce is a style of comedy marked by boisterous humor and extravagant gesture. It often makes fun of a particular event.
- 9) Irony is a mode of speech in which the intended meaning is the opposite of the literal meaning. It can be considered as sarcasm or satire.
- 10) A tall tale is a long complicated story that is difficult to believe because most of the events it describes seem unbelievable and exaggerated.
- 11) Wit is the ingenuity in connecting amusingly incongruous ideas and thus creating humor. It is often spontaneous.

(cited in Shade, 1996: 3-6)

Apart from the forms of humor, humor can also be classed into 10 categories as stated in the book *The Antioch Humor Test: Making Sense of Humor* by Mindess et al. (cited in Shade, 1996: 15-19) However, some humor can be cross-categorical.

- 1) Nonsense – or silly, foolish, playful, lighthearted

- 2) Philosophical – usually involving mockery of human beliefs i.e. religions, relationships
- 3) Social Satire – usually sophisticated, intended to poke fun at authority figures and social conventions
- 4) Sexual – ranging from a mild flirting to an obscene subject matter
- 5) Hostile – usually attacking or insulting someone’s dignity
- 6) Demeaning to Men
- 7) Demeaning to Women
- 8) Ethnic – involving ridicule of a particular group of people stereotyped by race, nationality or religion
- 9) Sick – often poking fun at deformity, death and disease
- 10) Scatological – or “bathroom humor” which involves bodily noises and bodily functions

2.2.6 Other Concepts and Techniques Employed in Thai Humor

Although many theories and concepts of humor developed by western researchers can be applied to the analysis of Thai humor, there are also some specific or common characteristics of Thai humor that should be taken into consideration especially when it is to be translated into other languages. Most of the information that follows is taken from the study “Discourse Analysis of Thai Humor” by Kanchana Charoenkiatbaworn (กาญจนา เจริญเกียรติบวร, 2548)

2.2.6.1 Wordplay in Thai Humor

According to Kanchana Charoenkiatbaworn (กาญจนา เจริญเกียรติบวร, 2548: 90), wordplay commonly used in Thai humor is categorized into these three groups:

- 1) *Wordplay which misleads the audience to a false interpretation*

This category of wordplay will first lead the audience to one interpretation of words or establish a certain expectation within a particular concept, but later exposes the true

meaning and interpretation of words under another totally different concept. There are two ways of setting up this type of wordplay:

- Presenting ambiguity caused by two possible meanings or sentence structures

Example 1: อะไรเอ่ยจะทำลายสักกี่ทีก็ไม่มีใครว่า

สถิติ

[Translated: No matter how often you break it, nobody cares. What is it?

Answer: *Statistics.*]

Example 2: เพื่อนกินหาง่าย เพื่อนตายหาอะไร

หาวัดสิ

[Translated: Fair-weather friends are easy to find. But where do you find a friend 'to the death' (for life)?

Answer: *at the funeral home*]

Example 3: ปลาอะไรแพง

ปาขยะไม่ลงถังไง (ปรับ 2000 บาทเนาะ)

[Translated: What kind of fish (pronounced in Thai, 'Pla') is very expensive?

Answer: *throw (pronounced in Thai, 'Pa') a piece of rubbish at the bin but miss (because you will be fined 2,000 baht.)*

The humor in the first example which plays on the two different referential meanings of the word “ทำลาย (to destroy),” misleads the audience with the concept of physical destruction while in fact it assigns the true meaning of the word as “to beat a record.” The second example shows ambiguity in the sentence structure, misleading the audience with the Thai proverb “เพื่อนกินหาง่าย เพื่อนตายหายาก” which presents “เพื่อนกิน” and “เพื่อนตาย” as two words, but later reveals the true structure of the latter phrase “เพื่อนตาย” as “เพื่อน + ตาย” (a subject + verb). The third example plays on a homophone “ปลา” which is a noun and “ปา”

which is a verb. As most Thai people do not pronounce the “ล” sound when it follows the consonant “ป,” once the audience hears the sound “ปลา,” he/she assumes it refers to a fish while instead the true meaning of the word is the verb “ปลา,” meaning “to throw.”

- Presenting a new word with no referential meaning

Example 1: อะไรเอ่ยตามไดโนเสาร์มา...

ไดโนอาทิตย์

[Translated: What is it that follows a dinosaur (pronounced in Thai, ‘dai-no-sao’)?

Answer: *Dai-no-ar-tit*. (‘Sao’ means Saturday while ‘Ar-tit’ means Sunday)]

Example 2: แมลงปอพันธุ์ไหนเจอบ้างที่ว่ามีแต่คนตาย

แมลงปอเต็กตึง

[Translated: When you see this type of dragonflies (pronounced in Thai, ‘ma-laeng-por’), someone always dies. What type of dragonfly is it?

Answer: *Ma-lang-por-teck-tung* (a Thai rescue-team and funeral foundation)]

This type of humor differs from the former one in that it focuses only on the sounds of particular syllables – such as “เสาร์” and “ปอ” – which, as the humor is revealed to the audience, combine to form new words, the first example as “ไดโนอาทิตย์” and the second as “แมลงปอเต็กตึง.”

2) Wordplay which provides the audience with an unexpected interpretation

This type of wordplay does not lead the audience to false interpretations of meanings but rather presents the ambiguity usually at the ending of the text. The audience is not led to another false direction but is left with the feeling of bewilderment. There are two ways of setting up this type of wordplay:

- *Providing a context for an alternative interpretation*

Example:

วันหนึ่ง คุณยายท่านหนึ่งเดินออกมาหน้าบ้านของตัวเอง แล้ว
ชะเง้อมองไปข้างหน้า สักพักมีแท็กซี่คันหนึ่งวิ่งเข้ามา คุณยาย
ไม่รีรอ โบกเรียกทันที แท็กซี่จึงจอด แล้วคนขับแท็กซี่ก็ถามคุณ
ยายว่า

คนขับแท็กซี่ “สวัสดิ์ครับ จะไปไหนครับยาย”

คุณยาย “เออ ไม่ได้ไปไหนหรอกหลาน จะมาบอกว่า ช่วยไปขน
ของกับยายในบ้านหน่อยสิ ยายกำลังย้ายห้องอยู่คนเดียว ยก
ของไม่ไหวนะ”

คนขับแท็กซี่ (สีหน้าง) “ไฉน ไม่ได้หรอกครับ ผมยุ่ง เดี่ยวต้องไป
รับผู้โดยสารอีก”

คุณยาย “ยุ่งอะไร ก็เห็นเขียนไว้ที่หน้าต่างว่า “ว่าง”

[Summary: An old lady was looking for a taxi and finally found one. When the driver stopped, he asked her where she wanted to go. However, she told him she didn't need a ride but a hand to help her carry her luggage. The driver said no, telling her he was too busy driving. The lady then replied: “Busy? But the sign in your window says, “free.”]

The humor is based on the ambiguity underneath the word “ว่าง” which can mean in Thai “free” or “not busy.” The audience is not intentionally misled by either one of the meanings but is made aware in the end that the word indeed carries two possible referential meanings and one of them fits properly in the context of the story.

- *Playing on sounds to create new words*

Example 1: จังหวัดอะไรแม่ชอบต่อยลูก

มุกดาหาร (มาร-ดา-ฮุก)

[Translated: In which province do mothers usually punch their children?

Answer: Muk-da-han (‘มุกดาหาร’ is a province in Thailand)]

Example 2:

ลูกชาย “แม่ครับ ผมเกลียดชื่อเล่นของผมจังเลย ช่วย
เปลี่ยนชื่อใหม่ให้ผมได้มั๊ยครับ”
แม่ “อ้าว... ทำไมล่ะลูก ชื่อนี้เพราะดีนะ ชื่อชิป ฟังเป็นฝรั่ง
ดีออก” แม่ตอบ
ลูกชาย “ก็เวลาผมป่วยทีไร พอมีคนมาเยี่ยม ก่อนกลับจะ
พูดว่า “ขอให้คุณชิปหายเร็วๆ ขอให้คุณชิปหายวัน ขอให้
คุณชิปหายคืน แล้วจะให้ผมชอบชื่อตัวเองได้ยังไงล่ะครับ”

[Summary: A son asked his mother to change his nickname for him. The mother wondered why; to her, the name ‘Chip’ sounded very modern and international. The son then answered, “Because every time I get sick, everyone who comes visit me will say ‘I hope you (in Thai, ‘Khun Chip’) get better (in Thai, ‘hai’) very soon’]

This type of wordplay involves metathesis (in Thai “คำผวน”) and other forms of puns in order to create new words or phrases. In the first example, the new phrase is pronounced “มาร-ดา-ฮุก (man-da-huk)” which means “a mother who punches.” The second example plays on the ambiguity of two continuous sounds, whether pronounced separately as two separate words “ชิป (the name)” and “หาย(to recover)” or as one two-syllable word “ชิปหาย (pronounced in Thai, ‘chip-hai,’)” which is a homophone of “ชิบหาย (meaning ‘go to hell’)”

3) Wordplay which repeats ambiguity

Appearing less often than the first two, this type of wordplay does not mislead or present the ambiguity of words or phrases, but openly establishes such ambiguity and later emphasizes it again at the ending of the story.

Example:

ชายคนหนึ่งชอบกินก๋วยเตี๋ยวเหนือน้ำตกเป็นประจำ เกือบทุกวันเขาต้อง
ไปนั่งกินที่ร้านแล้วสั่งว่า “เส้นหมี่น้ำตก เนื้อสด ใส่น้ำ” สั่งแบบนี้เป็น
ประจำจนติดปาก อยู่มาวันหนึ่ง เนื่องจากงานมาก จึงทำให้หิวมาก เขา
รีบสั่งไปว่า “เส้นหมี่น้ำตก เนื้อสด ใส่น้ำ” คนขายจึงตะโกนตอบกลับว่า
“ไอ้เนื้อสดมันมีอยู่ แต่ถ้าจะใส่น้ำด้วยต้องรอหน่อย เพราะยังไม่ปูด ”

[Summary: A man liked beef noodles and would go to the same noodle stall everyday to eat it. He always ordered, “Sen-mee-nam-tok Nur-sod-sai-tub (meaning: noodles with beef and beef liver).” One day, he was very hungry, so he spoke the same line so fast that the sound got mixed up into “Sen-mee-nam-tok Nur-sub-sai-tod (meaning: noodles with minced beef and fart).” The cook then answered, “Well, I can cook the minced beef for you, but the fart will have to wait a while.”]

From the example, it is obvious that the humorous ambiguity is in the line “เส้นหมี่น้ำตก เนื้อสับ ใส่ตด” but the humor is further emphasized and extended by the last line of the cook “ไอ้เนื้อสับนะมีอยู่ แต่ถ้าจะใส่ตดด้วยต้องรอนหน่อย เพราะยังไม่ปวด ”

In this project, the humor based on wordplay is not presented in the obvious form of discrete jokes as seen in the examples gathered by Kanchana Charoenkiatbaworn (กาญจนา เจริญเกียรติบวร, 2548) but rather integrated into the author’s narration in the form of sentences or phrases. However, the common characteristics of Thai wordplay summarized by Kanchana provide an overview of Thai humor which can still be applied to the translation of humor in “เนปาลประมาณสะตือ.”

2.2.6.2 Narrative Strategies in Thai Humor

To analyze the features of discourse in Thai humor, a translator has to pay attention in particular to strategies of narration structured by, for example, plot order and logic. According to Kanchana Charoenkiatbaworn (กาญจนา เจริญเกียรติบวร, 2548: 109-137), there are six types of narrative strategies employed in Thai humor.

1) *The Garden Path*

The term derives from the saying "to be led down the garden path," meaning "to be misled." This strategy includes misleading information in context which will later be revealed at the end of the story in the form of a twist. To establish the false interpretation for the audience, the joke teller may limit the context of the story to create ambiguity. An example is seen below:

“อะไรเอ่ย เข้าก็ร้อง ออกก็ร้อง เข้าลึกๆแล้วมีน้ำไหลด้วย
เซเว่นอีเลเว่น”

[Translated: When it goes in, there is a cry. When it goes out, there is a cry. When it goes deep, there is also a cry and water running. What is it?

Answer: Seven Eleven (a Thai minimart)]

With the limited context, the example inevitably conveys a sexual connotation through the phrases “เข้าก็ร้อง” “ออกก็ร้อง” and “เข้าลึกๆแล้วมีน้ำไหล.” However, when the answer is revealed, the audience finally realizes that he/she has been trapped by the ambiguity of the text. Seven Eleven, a popular convenience store in Thailand, also fits the description as the shop's doors are equipped with sound sensors that are triggered every time customers walk in and out. Moreover, at the far end of the shop, there is a drink machine providing a variety of soft drinks.

2) *Unexpected events*

Different from the Garden Path, this strategy does not mislead the audience into a false interpretation of the story but rather includes an unexpected event or answer beyond the audience's speculation. Such twists can be witty as well.

Example:

ผู้หญิงคนหนึ่งทำกระเป๋าถือหล่นหายในห้างสรรพสินค้า โชคดีที่มีเด็กคนหนึ่งเก็บได้ และเขาก็เอามาคืนเธอ เมื่อเธอเปิดกระเป๋าออกดูหลังจากได้รับแล้ว เธอก็ต้องแปลกใจ

“เอ๊ะ ... ชัวร์จ๋าได้ว่ามีแบงค์ห้าร้อยในกระเป๋าอยู่ใบนี้เนี่ยนา ทำไมมันกลายเป็นแบงค์ยี่ร้อยหมดเลยล่ะ”

ผู้หญิงรีบตอบอย่างรวดเร็ว “คือว่าจ๊ะค่ะ ครั้งที่แล้วผมเก็บกระเป๋าตั้งค์ได้ เจ้าของเค้าไม่มีแบงค์ยี่ร้อย ผมเลยอดรางวัลเลยคับ”

[Summary: A woman lost her purse. Fortunately, a boy found it and returned it to her. After checking inside the purse, she asked how a 500-baht banknote disappeared and was replaced by 5 100-

baht banknotes. The boy answered, “Last time I found a purse, the owner didn't have small banknotes. So I didn't get a reward.”]

3) *Violations of Social Norms*

This strategy employs unexpectedness in contrast with social conventions, values, and beliefs. It is sometimes closely related to mockery or criticism as well. While some violations play on expected behavior set up by social convention, others play on verbal conventions.

An example of the violation of behavioral conventions:

ในวันหนึ่งขณะที่จิตแพทย์หนุ่มกำลังตรวจคนไข้จิตเวชที่ความจำเลอะเลือนๆอยู่ คนไข้จิตเวชก็ถามขึ้นมาว่า

คนไข้: “คุณหมอครับผมไม่มีภรรยาหรือครับ”

หมอ: “มีสิครับ ก็ผู้หญิงคนที่ขาวๆสวยๆอวบๆอ้อมๆ ที่มาเยี่ยมมาดูแลคุณบ่อยๆไง”

คนไข้: “หรือครับ ผมนี่กว่าเธอเป็นน้องสาวผม”

หมอ: “ผมก็อยากให้เป็นอย่างนั้นเหมือนกัน”

[Summary: An amnesia patient asked a young psychiatrist whether he (the patient) had a wife. The doctor said yes; it was the one who came to visit him very often. The patient then said, “I thought she was my sister.” The doctor replied, “I wish the same thing too.”]

An example of the violation of verbal conventions:

คุณแม่พาลูกสาววัยแปดขวบไปเที่ยวนอกบ้าน ระหว่างทางเจอหน้าสาว น้ำสาวเห็นหลานน่าเอ็นดูจึงส่งยิ้มให้ผลหนึ่ง หนูน้อยรับมาแต่ไม่พูด “ขอบคุณ” สักคำ คุณแม่เลยเตือนสติลูกว่า “คุณน้ำให้ยิ้มลูก ลูกต้องพูดยังไงจ๊ะ”

ลูกสาวได้ยินก็ส่งยิ้มคืนให้น้ำแล้วพูดว่า “คุณน้ำขา ช่วยปกเปิดอกให้หนูด้วยสิคะ”

[Summary: A mother and her little daughter met a cousin who gave the girl an orange. The girl took it without saying thank you. So, the mother told her, “What are you supposed to say, darling?” The girl then handed the orange back to the cousin and said, “Could you peel it for me?”]

While the first example shows the deviation from the expectedly prudent behavior of a psychiatrist, the second example illustrates the little girl's unexpected response in contrast with the verbal convention of the particular kind of conversation.

4) *The Use of Presuppositions*

Similar to jokes in other languages, a lot of Thai humor employs local or cultural knowledge which is usually omitted in the jokes. In order to appreciate the humor, the audience needs to recognize the presuppositions hidden in the text. According to Kanchana, most Thai humor which employs presuppositions deals with common incidents or news events in the society.

Example 1:

รายการไหนที่คุณเฉลิมไม่เคยออก และเขาก็ไม่เคยคิดจะเชิญคุณเฉลิมเป็นแขกรับเชิญ
รักลูกให้ถูกทาง

[Translated: Which TV show does Mr. Chalerm (a Thai politician whose son has broken the law about violence so many times) never attend? And that show never thinks of inviting him either.

Answer: Rak-look-hai-took-tang (meaning ‘love your child in the right way’)]

Example 2:

49 ประการที่ผมได้เรียนรู้จากชีวิต 16 ปี 4 เดือน ...

ข้อ 6. ภาพตัวเองในบัตรประชาชนมักดูทุเรศกว่าตัวจริงเสมอ

ข้อ 7. นับวันมือถือจะถูกพัฒนาให้ห่างไกลความเป็นมือถือขึ้นเรื่อยๆ

[Translated: 49 things I have learnt from my 16 years and 4 months of life ...

No.6 – The photo on an ID card always looks worse than the real person.

No.7 – Mobile phones are developing in ways that make them less and less like mobile phones.]

While the first example indirectly includes humorous criticism of a particular political figure which requires prior knowledge of his character as well as his son's, the second example includes humorous remarks about the district office who usually produces ugly photos on Thai people's ID cards, and the increasingly advanced functions of mobile phones available in the Thai market.

5) *Sarcasm*

Sarcasm is speech or writing which actually means the opposite of what it seems to say. Sarcasm is usually intended to mock or insult someone. (Collins COBUILD Dictionary, 2003). According to the research by Kanchana, sarcasm found in Thai humor is most commonly presented in the form of a definition.

Example: Definition of Bangkok Transportation

1. รถเมล์ = รถประจำทางสำหรับผู้รักการผจญภัย และพาหนะที่มักจะไม่มาเมื่อคุณรอ แต่วิ่งให้ว่อนเมื่อไม่ต้องการ

...

6. ค่าโดยสาร = จำนวนเงินที่ต้องจ่าย กรุณาจ่ายเป็นเศษสตางค์ ไม่รับแบงค์ใหญ่กว่า 100 ฟาฟีนอาจถูกสรรพสิทธิจาก พกส. และอาจลามไปถึงบุพพการีที่นอนอยู่กับบ้านได้

7. ป้าย = ไป (สันนิษฐานว่าเลยไปเลย สังเกตจากพกส.จะพูดคำนี้ทุกครั้งเมื่อถึงป้าย)

[Translated: Definition of Bangkok Transportation

1. A bus = transport for people who love adventure;
transport which doesn't come when you wait for it but
runs everywhere when you don't
6. bus fare = the amount you have to pay; you should pay
in change because a banknote bigger than 100 baht is not
accepted, or else you will be “praised” by the bus
conductor and that praise may involve your parents at
home
7. A bus stop = go (you should assume that the bus will
go past it because the bus conductor always says ‘go’
every time the bus reaches the sign.]

6) *Metahumor*

Metahumor, which means jokes about jokes, is also used in Thai humor but rather in an expected form of a typical humorous story. This strategy works because the audience is fully aware that the story is meant to be humorous, but in the end the joke teller will reveal the punch line which appears to be quite ordinary in contrast with the humorous effect the audience has expected. In Thai language, this strategy is chiefly used in the form of question-answer jokes.

Example:

หมาอะไรเลยขึ้นต้นไม้พร้าวได้

หมาพยายาม

[Translated: What kind of dogs can climb a coconut tree?

Answer: Dogs with determination]

In conclusion, there are three translation theories and four theories of humor to be applied to this project.

While Skopostheorie sets the framework of the translation approach as a target-text oriented translation, aiming to create humor and prioritizing the culture of the target language, which in this case is mainstream American-English culture, Nord's Discourse Analysis and

Searle's Speech Act theory help the translation in a more specific scope: the former will dissect the source text and thus provide fuller comprehension of the communicative situation (via the extratextual analysis) and the contents (via the intratextual analysis); the latter will help translate these parts of utterances where an ironic or sarcastic tone is employed by the writer.

The four theories of humor will help analyze the factors which determine humor in each selected part of the source text and evaluate the quality of the translation. Firstly, the incongruity theory will be applied to explain how humor works as a result of a surprise element sprung from the incongruous use of language (i.e. wordplay and linguistic ambiguities). Secondly, the superiority theory will be applied specifically to analyze the humor which contains a sense of mockery, criticism, and stereotyping of particular social groups within a Thai social and cultural context. Thirdly, the relief/release theory will help to explain the humor in which the author includes implications regarding taboos (i.e. sexuality, religion) and his suppressed emotions to help the translator understand the source of the particular humor. Finally, GTVH (the General Theory of Verbal Humor) will be used as a guideline in humor translation to help the translator judge which features of a joke should be strictly maintained and which features can be compromised if necessary. The theory will also help the translator evaluate how the translated joke differs from the source joke so that such a difference can be reduced to create the best equivalent effect possible.

The forms and categories of Humor and Other Concepts and Techniques Employed in Thai Humor will not be directly employed in the actual translation, but will provide an overview of the types of humor in general and the most-commonly found characteristics of Thai humor.

Chapter 3: Discourse Analysis, Tentative Plans on Translation Problem Solving, and Translation Approaches

3.1 Discourse Analysis

3.1.1 Extratextual Factors

Published by A Book, a publisher which values the work of young generations and writers with a fresh outlook in Thai contemporary society, “เนปาลประมาณสะตือ” is a non-fiction travel documentary book which records the traveling experience of the author during his visit to Nepal. It is written by New-Klom, the pen name of Sarawuth Hengsaawat, a new-blood writer and an advertiser. Only in his early thirties, New-Klom’s works have been published and widely admired among general Thai readers, especially the readers of the same or a younger generation as his. The book “เนปาลประมาณสะตือ” was New-Klom’s third book, following two other travel books entitled “โตเกียวไม่มีขา (No-Legged Tokyo)” and “กัมพูชาพริบตาเดียว (One-Blink-of-an-Eye Cambodia).” The author has also written three other travel books “นั่งรถไฟไปตู้เย็น (On a Train to a Fridge),” and “ลอนดอนไดอารี่ 1.1 (London Diary 1.1).

The writer’s profile and his published works are directly relevant to the understanding of the extratextual context. As the author is the narrator, using the first-person point of view, his identity and character are to some extent revealed throughout the book, and thus implicitly connect him with the audience. The fact that he works as an advertiser also hints at the creative approach he uses to tell the story – i.e. wordplay, the excessive use of exclamation marks and other punctuation -- and possibly the innovative style of humor he tends to employ. In addition to his age which influences his choices of words, ranging from Thai slang spoken among teenagers to Thai contemporary colloquial language, another dominant style of New-Klom is how he matches words from totally different registers and combines them into the same sentence to convey a sense of playfulness. Furthermore, since he works as a freelance columnist, his style of writing is influenced by that of a magazine column whose layout consists of short paragraphs. Lastly, his other published books, which include many travel books, share

a similar theme: the journey of life as a life lesson, a reflection of life's philosophy and a means to express one's individuality, the last of which is emphasized in response to the materialistic society of Bangkok. (New-Khom's individual styles of writing will be discussed again in more detail in Chapter 3.)

While the author recounts his journey in chronological order while providing a description of each place he visited and the people he met in Nepal, it is his outlook on life and his philosophy reflected from the experience in the country that distinguishes the book from other travel-guide resources. Although readers may find the book persuasive enough to convince them to go to Nepal, I think the first and foremost intention of the author is to entertain the audience rather than to provide travel information about Nepal; the persuasive quality of the text only results from his entertaining style of narration, the vivid descriptions of the country and its people, and his expression of the grandeur and beauty of the landscape. Therefore, the target text has to maintain that entertaining quality as well.

The audience of the source text is general Thai readers. Though the author is especially well-known among the readers of the Y generation and the book appeals most to the readers of his generation or a younger generation, the subject matter is universal enough to appeal to audiences of every age group and most of the content is written in informal contemporary Thai language, with only a few modern expressions and slang. However, in order to fully appreciate the humor in the source text, the readers have to have a keen and insightful knowledge of Thai language as well as Thai popular culture and current affairs in the news and the media. For example, one of the instances of humor in the book alludes to a famous host of a well-known game show in Thailand, Fan Pan Tae (แฟนพันธุ์แท้), and therefore, the audience's presupposition of the host's character is vital in making the humor work. When the text is translated into English and its audience changes from Thai to Western – or to be specific, American – an audience not familiar with Thai pop culture or local lifestyle, the translator has to

be aware of the shift of the communicative situation and find a way to adapt the humor and make it work for the new target audience.

The book “เนปาลประมาณสะดือ” was first published in 2006, so the period of time in which the source text was produced is relatively contemporary with today’s society. However, the place is probably a problem that needs to be considered. Even though the subject matter revolves around the modern condition of human life in the globalized 21st century which is quite universal, the way the subject matter is presented is local and closely attached to Thai language, culture and local lifestyle. When the communicative situation of the target text changes from the Thai context to the American context, many adaptations in the translation may have to be made, either by foreignization or generalization, so that the means of representing the content will fit into the new social context.

3.1.2 Intratextual Factors

The book “เนปาลประมาณสะดือ (Nepal, Just around the Belly Button)” is a non-fiction narrative of the author’s journey in Nepal. The narration follows chronological order, starting from how the author got the idea of setting off on the trip and started to invite his two friends along, and ending at the departure from Nepal and arrival in Bangkok. The book is 408 pages long, pictures included. The content is divided into 67 chapters in accordance with each stop the author and friends made, each of which is 3-7 pages long and is given a title. In the first half of the book, the story takes place in many towns in Nepal, while in the second half, the travelers went hiking in the Himalaya Mountains. The selected part to be studied in this project is between page 23-103, and therefore the story mainly involves the description of the towns, the local people and Nepali culture.

Apart from the literal meaning of the journey, the book can be viewed as an adventure account and a metaphor of achievement over obstacles in life. The journey started off with the author and friends’ touring local towns and getting to know new people and the culture of Nepal.

Along the way, the author attained philosophical notions about life, most of which are derived from the contrast between Nepalese and Thai society, and thus the book presents some insight into the world at the end of each chapter. Later, the author's team decided to travel to one of the base camps in the Himalayas. Highlighting the hardships of the trek reflects the attitude of human perseverance and appreciation of accomplishment as well as the natural grandeur.

As for the text's composition, the author employs the same structural pattern in every chapter. They all begin with appealing – and many times abnormal – titles to represent the content. Take for example, “หาบไป,” “ถุยถุย,” and “สถานทูตตูดมด.” Then the first paragraph, and sometimes the first several paragraphs, consists of one short sentence or even a phrase. Other paragraphs are also relatively short, a style which is similar to that of a magazine column. At the end of each chapter, the author draws either a conclusion of the event or a philosophical lesson, and ends the chapter with, again, a one-sentence paragraph or a one-phrase paragraph. An example of such an ending is presented below:

“บางครั้งการรุกเร้าก็ทำให้เราหมดคุณค่า ไม่ว่าจะเป็นเรื่องขาย
ของ หรือกระทั่งการหยิบยื่นหัวใจให้ใครซักคน

ผิดล่ะ – ที่ว่า “ตือเท่านั้นที่ครองโลก”

ผมว่า การตือแบบไร้ขอบเขต

เป็นเหตุของ เดท ออฟ อะ เซลส์แมน

อย่างแท้จริง”

[Translated: “Sometimes the chase makes us less valuable,

whether it is a chase of trade, or of love.

It is probably wrong to say “an incessant chase rules.”

I think a chase without limit ...

Is truly the cause of Death of a Salesman.”]

(Chapter 14 “ปีตือ,” Page 88)

The presuppositions have to be taken into account as well. The source text is closely related to Thai popular culture including local TV shows, popular songs, traditional proverbs, famous figures, mass products, well-known places, etc. More importantly, most of the presuppositions are part of the author’s humor, jokes which may only work with Thai people who live in Thai culture. Take one humorous part of the source text, for example:

“สำหรับวีซ่า: วีซ่าเนปาลของง่ายกว่าขอซาลาเปาจาก
พนักงานเซเว่นฯ เสียอีก ...”

[Translated: “Visa to Nepal: applying for it is even easier
than asking for Salapao (a Chinese Dim-Sum) from the
cashier at Seven-Eleven (a famous minimart in
Thailand)...”]

(Chapter 3 “สถานทูตตูดมด,” Page 39)

To appreciate the joke, the audience needs to have enough experience living in Thai society to know that the cashiers at Thailand’s most famous minimart, Seven Eleven, always repeat the same sentence “รับขนมจีบซาลาเปาเพิ่มมั้ยะคะ” when the customers are paying at the cashier’s counter. Such a presupposition is vital in understanding the humor. If this part of the text is translated literally into English, the humor is gone since the target-text audience is not familiar with the normal practice in a Thai minimart. The translator has to tackle the problem so that the target text can transfer the humorous quality in an equivalent manner with that of the source text.

The lexis used in the book may be one of the most interesting aspects to consider in this translation-oriented text analysis. Not only is the author’s unique style of writing his personal signature, but, to some degree, it also establishes humor. For one thing, though writing in prose,

he uses a lot of internal rhyme, alliteration and repetition which many times help create a funny sound that builds up to exaggeration. Here is one of the examples:

“...เพราะถ้าไม่มีสะตือ ก็ไม่รู้่ว่าพวกเราจะมีโอกาสได้สนุกสนาน
สะควาบ สะใจ สะกาง สะสม สระผม สบาย สบถ สะบัดสะบั้ง สระสิน
ศรัณย่า ส่งเสริมสวัสดิ์ กันอีท่าไหน”

[Translated: “... if we didn't have belly buttons, we wouldn't be this (here the writer uses a set of alliterations (the 's' sound) on more than ten syllables which combine into an illogical expression of joy).”]

(An Introduction, Page 23)

For another thing, the author often juxtaposes words from different language registers in the same sentence to create an odd effect. According to the incongruity theory, such juxtapositions can also convey humor since the strange combination of words emphasizes or overstates the content. Take the following text for example:

“... ผมโทรหาน้ำทันทีที่มีความรู้สึกอยากไปเนปาล อาจเพราะ
เราเคยนอนข้างถนนด้วยกันมาแล้วที่โตเกียว และผมก็รอดเงื้อมมืออันล้ำ
สันของชายฉกรรจ์อย่างมันมาได้ ระดับความน่าไว้วางใจอยู่ในเกณฑ์ดี”

[Translated: “... I called Nam as soon as I feel like going to Nepal, perhaps because we had spent some time sleeping on the street of Tokyo. That time I managed to save myself from his manly powerful grips, so he is satisfactorily reliable.”]

(Chapter 2 “หมื่นน้ำ – คุณสมบัติของเพื่อน,” Page 35)

In the example, the phrase “เงื้อมมืออันล้ำสัน” (meaning “solidly-built hands”), the word “ชายฉกรรจ์” (meaning “a strong young man”) and the word “เกณฑ์” (meaning “a level/degree”)

are not spoken language but rather eloquent or formal expressions and thus they stand out from the other informal sentences. Moreover, they convey a sexual implication which is the way the writer makes fun of his friend by accusing him of being a homosexual.

Moreover, the author’s constant use of wordplay not only carries multiple layers of meaning but also builds up humor. For instance, in the sentence “ผมพยายามโต้ตอบมันด้วย คำตอบคลุมเครือคลุมเหวี่คลุมปลีไม่แน่ใจ อย่าง...(Chapter 4, “ยากยัดหิมาลัยไว้ในหนังสือ,” Page 41)” the author plays with the sound “เครือ” which has two meanings as in “คลุมเครือ” and “เครือกล้วย.” His creativity in linking one sound with one meaning with another similar -- or identical -- sound with another meaning often adds a funny tone to the text.

In addition, there are some uses of metathesis and teenage slang to add to the humorous tone. One example is below:

“... ผมได้ยินเสียง อืออ้า ฮือฮา โห้โฮ โห้วาว อึ้งตาย มายก๊อด!
พระเจ้ายอด มันจ๊อดมาก ก่อนเครื่องลงจอด”

[Translated: “... I heard the noise (*the transliterated sound of an exaggerated exclamation, including one of Thai slang meaning “Oh my god, George, it’s incredible”*) before the plane landed.”]

(Chapter 8 “เอเวอร์เรสต์ สีด้า ทางขวา,” Page 35)

The writer plays with the sound of the slang “pra chao george mun yod mak” by switching of the consonant sounds between the word “George (a name)” and “yod (meaning “incredible”),” so the humor occurs in the new sentence “par chao yod mun george mak.”

One last intratextual factor to discuss is the suprasegmental features which occur in the source text. The author uses a lot of high-pitch markers and stressed-volume markers to convey lightheartedness which in many cases contributes to the humorous tone. It is his intention to select high-pitch words, and many times words which are transliterated from spoken words as seen in this example “ไม่มี...ไม่มี (mái-mí ... mai-mi),” to highlight the informality of the text as

well as its playful quality. The markers also include an exclamation mark, a repetition mark (๓), italicized letters, and bold letters. Also, many types of punctuation marks and symbols such as quotation marks, question marks, dashes, commas and plus marks (+) are employed throughout the text. As the Thai written language normally does not employ such punctuation marks, this style of writing is quite eccentric and inevitably creates a sense of novelty in the text. However, most of the marks are commonly used in English except the repetition mark (๓) and the plus mark (+) which indeed require a special consideration in translation. The first one does not exist in English so the translator has to find another way to give stress to the text and meaning. As for the latter, keeping the mark in the target text may be possible but the word choices are a matter of the translator’s judgment regarding the appropriateness in context. For example, instead of writing “หล่อเลี้ยง (lor-lieng)” (page 23), the author puts the plus mark in between the two syllables to emphasize the true meaning of the word, which even when separated into “หล่อ(lor)” and “เลี้ยง(lieng)” can still mean to nurture.

3.2 Tentative Plans on Translation Problem Solving and Translation Approaches

3.2.1 Analysis of the Writer’s Style Based on Other Published Books and the Interview

Studying New-Klom’s other travel books helps with the analysis of his writing techniques, while interviewing him helps gain a broader understanding of his outlook, his attitude in writing and his opinion on humor in general.

3.2.1.1 Analysis of the Writer’s Style Based on Other Published Books

New-Klom’s style of writing is undoubtedly unique. To capture his signature style, a translator may have to study his other books to find certain writing features and techniques used in common. In this project, the three other books which also belong to the travel-account category have been selected to study the common writing features by New-Klom. While “โตเถียวไม่มีขา (2003)” and “กัมพูชาพริบตาเดียว (2004)” which were published two years and one year respectively before “เนปาลประมาณสะตือ (2005)” may demonstrate the author’s writing style and

its progress in his early years of work, “นั่งรถไฟไปตุ๋น (2008)” may show how his style has changed or evolved in more recent years.

A. The use of punctuation marks

To bring a sense of novelty to the text, New-Klom usually employs many punctuation marks, many of which are not conventionally used in the Thai text. Apart from an infrequent use of a comma, a slash and a bracket, these are the following marks which are often employed and should be noted: quotation marks, a dash, a plus sign, and an exclamation mark.

1) Quotation Marks

Quotation marks are used to in a conversation or direct speech by another character. This is not actually unconventional in a Thai text. However, the way the author includes direct speech and conversations between him and others as part of his narration is quite interesting. Some examples are presented below.

“ผมเลือกเนปาล”

เป็นคำตอบที่กระเด็นพุ่งหลุดออกมาจากปากไกด์สูง
ประสบการณ์...

[Translated: “I chose Nepal.”

The answer shot out of the mouth of a highly experienced tour guide.]

(“เนปาลประมาณสะตือ,” Chapter 1, Page 31)

“ใช้เงินเท่าไรวะ?” นำส่งคำถามมาตามสาย

“ไม่แพงหรอก มีแต่คนบอกว่าใช้ไม่เกินสองหมื่น” ผมตอบแล้ว
ยัดคำไฉไลมให้หายท้าย

“ถ้ามึงไม่ไปเดินเขาตอนนี้ อีกหน่อยแก่ๆ ไม่มีแรงก็เดินไม่ไหว
แล้วนะโว้ย!”

[Translated: “How much will it cost?” Nump asked on the phone.

“Not much. They say it takes 700 tops.” I continued my seduction.

“When you get old, it’ll be too late to trek. It’s now or never!”]

(“เนปาลประมาณสะตือ,” Chapter 2, Page 36)

The use of quotation marks can be seen in New-Klom’s other works as well. Some examples are presented as follows:

““มึงบ้ารีเปล่า แบ็กแพ็คครั้งแรก ไปโตเกียว”
คำพูดของรุ่นพี่คนหนึ่งยังดังก้องอยู่ในหัว”

[Translated: “Are you crazy? Going to Tokyo the first time you
backpack?” The words from my friend still play loudly in my
head.]

(“โตเกียวไม่มีขา,” Chapter 4, Page 37)

“คุณมาจากที่ไหนคะ?” เธอจ้องที่ฉันตามมราวกับจะจับโกหก
“ไทย”
“พูดญี่ปุ่นได้รีเปล่าคะ?” ...”

[Translated: “Where are you from?” She looked into my eyes as if
she were trying to catch me in a lie.”

“Thailand.”

“Can you speak Japanese?” ...]

(“กัมพูชาพริบตาเดียว,” Chapter 24, Page 154)

“เสียดาย “กางเกงที่ซื้”...
เสียดายมือมาจับขาอ่อนของผมแล้วหัวเราะลั่น “จะไปไหนหรือ
บางขนาดนี้ นี่ ลองจับของเสียดู”...”

[Translated: The old man asked, “How many layers of pants are you wearing?” ...]

He touched my thigh and then laughed. “This won’t work. Too thin. Here, touch mine.” ...]

(“นั่งรถไฟไปตุ๋น,” Page 114)

The use of direct speech and conversations marked by quotation marks add a light-hearted tone as well as a sense of the present into the text. Not only do they shorten the distance between the author and the audience, but they also engage the audience into a particular situation with other characters the author met or went with during the journey. In many cases, humor lies in the conversational lines. Thus, when translating the words within the quotation marks, a translator has to think carefully about the characters of the speakers and the tone of the lines so that authentic and realistic spoken language can be translated more properly.

2) A Dash and/or A Comma

It is very unconventional to include a dash and/or a comma in Thai texts. However, New-Klom often uses them in his work with the function to modify the word or phrase in front of the mark. When translating the text with a dash/a comma, a translator may not be confronted with any problems as the marks are very typically used in English texts. Yet, it should be noted that the marks should be kept in the translated text. Some of the examples of this style of writing follow:

“ชาวเนปาลี่ส่ายหน้าแทนการยอมรับ ผงกศีรษะแทนการปฏิเสธ
(เข้าใจมั๊ย? – ส่ายหน้าสิ!)”

[Translated: The Nepalese shake their heads when they mean ‘yes’ and nod when they mean ‘no.’ (*Do you understand? – please shake your head!*)]

(“เนปาลประมาณสะตือ,” Chapter 5, Page 45)

“ค่าตั๋วเครื่องบินชมหิมาลัย 113 US\$ / ตั๋วไปโพคาราชาเดียว 67 US\$ (แพงหูฉี่ – อยากรู้เห็นอวัยวะนี้ทำหน้าที่นี้มากเลย)”

[Translated: The plane ticket to view the Himalayas costs \$113, a one-way ticket to Pokhara costs \$67 (which are ** (here, the author uses a Thai idiom meaning ‘very expensive’) – ** (here, the author plays on the phrase in the idiom).]

(“เนปาลประมาณสะตือ,” Chapter 5, Page 45)

“ที่พักมาก่อนที่เที่ยว – นับว่าผมยังคงมีสติครบถ้วนดีที่ยังเห็นความสำคัญของที่พักห้วนนอนมากกว่าสถานบันเทิง...”

[Translated: A place to stay is more important than tourist spot – I’m still able to think sanely, prioritizing shelter over clubs...]

(“โตเกียวไม่มีซา,” Chapter 4, Page 38)

“ชีวิตที่ผ่านมา, มีรถไฟขบวนสำคัญขบวนหนึ่งที่ผมไม่ได้ขึ้น...”

[Translated: In my life so far, there is one important train I missed...]

(“โตเกียวไม่มีซา,” Introduction, Page 16)

““ฟังข่าวยัง? มีเหตุระเบิดที่เขมรนะ” น้ำ – เพื่อนรักโทรมาบอก”

[Translated: “Have you heard the news? There has been another bombing in Cambodia.” Nump – my dear friend – called me.”]

(“กัมพูชาพริบตาเดียว,” Chapter 2, Page 34)

“จะพูดไป, ไม่ใช่ก็เหมือนใช่ – มันก็ใช่เรื่องของผมเหมือนกัน”

[Translated: Honestly, the seemingly irrelevant is actually relevant – it is also my business.]

(“กัมพูชาพริบตาเดียว,” Chapter 42, Page 286)

“...สรุปคือ – มึงควรไปซื้อเสื้อผ้าใหม่ทั้งหมดไอ้หนู! ไม่งั้นเอ็ง
ตายในตู้เย็นแน่ๆ”

[Translated: ...to conclude –just go buy all the new clothes, Son!
Or else, you're gonna die in the fridge.]

(“นั่งรถไฟไปตู้เย็น,” Page 115)

3) A Plus Mark

New-Klom usually uses a plus sign to separate a two-syllable word in which the meaning of each syllable is similar or identical. In some cases, the mark is used to link two phrases. Instead of using the word “and,” the author emphasizes the meaning of the word and establishes his signature as a writer. Some examples are presented below:

“เด็กที่กระป๋องสีขาวหม่นล้อตะกุกฝุ่นฟุ้ง มุ่งหน้าสู่กรุง
กาฐมาณฑุ ผ่านเมืองที่น่าตื่นตาตื่นใจ เมืองที่เต็มไปด้วย ‘ชีวิต’ เป็นชีวิต
อีกแบบที่ปรุง+แตงน้อย, ธรรมดา, สกปรก, และรุงรัง”

[Translated: The white worn-out taxi turned its wheels through
thick dust, heading into Kathmandu. On the way it passed
through a spectacular town which was full of ‘life.’ It was mildly
seasoned+colored, normal, dirty, and messy.]

(“เนปาลประมาณสะตือ,” Chapter 9, Page 63)

“ส่ายหน้าครั้งที่ร้อยของน้ำ + ส่ายหน้าครั้งที่ร้อยของหมี รวม
เป็นสองร้อยพอดีบพอดีไม่มีขาดไม่มีเกิน”

[Translated: Nump’s hundredth headshake + Hmee’s hundredth headshake
made up the exact total of two hundred, no more, no less.]

(“เนปาลประมาณสะตือ,” Chapter 14, Page 85)

“‘สะตือ’ มิใช่หรือ ที่เป็นท่อส่งอาหารเพื่อหล่อ + เลี้ยงให้ชีวิตที่ยังไม่เป็นชีวิตตัวนิดๆ ตัวน้อยๆ ตัวนั้น ค่อยๆ เติบโตใหญ่ จนดันผนังพุงคุณแม่...”

[Translated: Isn't it the belly button through which food is sent to feed+nourish that little lifeless life in the womb...]

(“เนปาลประมาณสะตือ,” Introduction, Page 23)

“...เราตกลงกันว่าแยกย้ายกันหาข้อมูลเกี่ยวกับที่พัก ค่าตั๋ว เครื่องบิน และอย่างอื่นที่จำเป็นแบบตัวใครตัวมัน แล้วค่อยเอามาแบ่ง+ปันกันตรงกลาง”

[Translated: ...We agreed that we would work separately to find the information about the rooms, the ticket prices, and other necessary things. Then we would later share+give it between the two of us.]

[Explanation: the phrase ‘แบ่งปัน (แบ่ง+ปัน)’ is comprised of two syllables: ‘แบ่ง (to give and share)’ and ‘ปัน (to give and share).’]

(“โตเกียวไม่มีซา,” Chapter 4, Page 38)

“...วันนี้ชาวสารที่เป็นถนนก็ทำหน้าที่นำเข้านักเดินทางชาวต่างชาติทั้งโลกหลั่ง+ไหลมารวมกันที่นี่”

[Translated: ...Today, foreign tourists from all over the world flood + flow into Khao San Road.]

[Explanation: the phrase ‘หลั่งไหล (come pouring into one place)’ is comprised of two syllables: ‘หลั่ง’ means to give out liquid, to pour; ‘ไหล’ means to flow.]

(“โตเกียวไม่มีซา,” Chapter 7, Page 49)

“...นี่คือบรรยากาศบนรถทุกครั้งหลังซื้บปั้งความสนุกที่ได้จับ +
จ่าย”

[Translated: ... This was the ambience every time we finished our shopping, having fun spending(จับ+จ่าย) money (in Thai: จับ (to catch) + จ่าย (to spend).]

(“กัมพูชาพริบตาเดียว,” Introduction, Page 20)

“...เพียงไม่กี่นาทีที่ได้สังเกต ผมก็รู้สึกว่าเขาเป็นนักเดินทาง
อิสระที่มีความหมายเต็มๆสำหรับทั้งสองคำ “นักเดินทาง+อิสระ”

[Translated: ...After just a few minutes, I could tell that he truly was a free traveler, who encapsulated completely the meanings of the two words, ‘free+traveler.’]

(“นั่งรถไฟไปตุ๋เย็น,” Page 255)

In the translated text, not only should the mark be maintained, but the two syllables or words paired also have to convey the similar or identical meanings to preserve the emphasis conveyed in the source text. In some cases where the two syllables or words in the source text play on alliteration, the two translated words should share the same initial sound as well.

4) An Exclamation Mark

Apart from the typical use of an exclamation mark where the author tries to convey abrupt feelings such as shock, surprise, and anger, one of the unique features of New-Klom’s writing is the exaggerated use of exclamation marks at a time to create hyperbole. Some examples are seen as follows:

“สามร้อยหกสิบสามดอลลาร์ ต่อคน !!!

จำนวนเครื่องหมายตกใจเท่ากับความตกใจของเราสามคน, แบ่ง
กัน – คนละอัน

[Translated: Three Hundred and Sixty Dollars per Person!!!

The number of exclamation marks is equal to the amount of our shock, the three of us -- one mark for each.]

(“เนปาลประมาณสะตือ,” Chapter 10, Page 65)

“สองร้อยรูปี” พี่หนวดยื่นราคาต่ำฮวบ เฮ้ย! นี่มันจากพันหนึ่ง
นะเนี่ย!!!”

[Translated: “Two hundred rupees,” Brother Mustache offered the shocking price. Hey! The price was originally one thousand!!!]

(“เนปาลประมาณสะตือ,” Chapter 14, Page 87-88)

“ญี่ปุ่นเตะตะกร้อ! ในปริมาณความประหลาดใจขนาดนั้น นับว่า
ผมยังใช้เครื่องหมายอัศเจรีย์อย่างตระหนี่เกินไปด้วยซ้ำ อะแถมให้
!!!!!!!!!!!!!!”

[Translated: The Japanese were playing Takraw! (a Thai traditional sport, played with a ball of woven rattan strips).

Considering the large amount of surprise, I think I was too stingy and used too few exclamation marks. So, there you go
!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!”]

(“โตเกียวไม่มีขา,” Chapter 12, Page 73)

“เราต่อเขาเหลือ 1,000 บาท เขาพยักหน้า !!! (เสียดาย... ไม่มี
เครื่องหมาย ‘แปลกใจ’ ผมเลยต้องใช้เครื่องหมาย ‘ตกใจ’ ซ้อนกันสาม
อันแทนความ ‘แปลก+ตกใจ’ ไปพลางๆ)”

[Translated: I offered him 1,000 baht. He nodded!!! (What a shame ... there isn't a 'surprise' mark. So I have to use three exclamation marks to show my 'surprise+shock' instead.)]

(“กัมพูชาพริบตาเดียว,” Chapter 11, Page 70)

“เขากวางที่ขายกันนั้นไม่ใช่ถูกๆ ที่นี้ว่าถูกแล้ว ยังขายหนึ่งเขาตั้ง
หกพันหยวน นั้นหมายความว่าประมาณสามหมื่นบาท! (กรุณาตกใจ
หากคุณไม่ใช่พานทองแท้ หรือพิณทองทา)”

[Translated: The deer antlers sold there are not cheap. The
cheapest one went for as much as 6,000 yuan, or about 30,000
baht! (Please be shocked, if you are not Pantongtae or Pintongta
(Taksin’s children who are notoriously wealthy).]

(“นั่งรถไฟไปตู้เย็น,” Page 272)

The overuse of the mark may not cause any trouble in translation but a translator may have to maintain the exact numbers of the marks used as in many cases, the numbers also signify humor, or in the case of the three friends, the number of marks carries meaning.

B. The use of repetition, alliteration and rhyming

Despite New-Klom’s light-hearted tone and informal style of writing, he often uses eloquent language, including repetition, alliteration, and rhyming, not only when he wants to stress important messages or life lessons, but also when he tries to create a humorous effect. It could be said that he likes to play with the sounds of words to add some artistic quality and/or incongruously humorous tone to his work. Some examples are presented below:

“... เพราะถ้าไม่มีสะตือ ก็ไม่รู้ว่าจะเรามีโอกาสได้
สนุกสนาน สะคราญ สะใจ สะสง สะสม สระผม สบาย สบถ
สะบัดสะบั้ง สระสิน ศรีณย่าส่งเสริมสวัสดิ์ กันอีท่าไหน”

[Translated: “... if we didn’t have belly buttons, we wouldn’t be
this [here the writer uses a series of syllables all beginning with
the ‘s’ sound which combine into an illogical expression of
joy].”]

(“เนปาลประมาณสะตือ,” Introduction, Page 23)

“... ทั้งที่ผิวหน้าอันแต่งตัวของเราก็ถูกประเคนประคมประหมม
ประทินกันจนประเพณี”

[Translated: ... even though our facial skin is being taken care of (here, the author plays on the ‘ประ (pra)’ repeated sound).]

(“เนปาลประมาณสะตือ,” Introduction, Page 24)

“เหมือนชายใจง่าย ผู้พลาดหวังจากหญิงที่กะเกณฑ์ เมื่ออีกหนึ่ง
ความงามมายวนยั่ว ก็ไม่ยอมหยุดยั้งให้ยุ่งยาก เราทั้งคู่เฝ้าอย่างเข้าหา
โตเกียวทาวเวอร์...”

[Translated: We were like womanizers who had just been disappointed from the women we had been hitting on, when some new beauty came to seduce us, we didn't want to stop and so stepped closer to Tokyo Tower...]

[Explanation: the author plays on the sound repetition as seen in, for example, ‘กะเกณฑ์’ (pronounced ‘ka-kaen,’ meaning ‘as planned’), ‘ยวนยั่ว’ (pronounced ‘yuan-yua,’ meaning ‘to seduce’), and ‘หยุดยั้ง’ (pronounced ‘yood-yang,’ meaning ‘to stop’)]

(“โตเกียวไม่มีขา,” Chapter 26, Page 134)

“ผมโยนเป้ขึ้นรถ ก่อนกระโดดตามขึ้นไปนั่งบนเบาะ ล้อทั้งสาม
หมุน พร้อมกับเสียงเครื่องที่ดังขึ้นก็ก๊กก๊กก๊ก อวัยวะในหน้าอกข้างซ้าย
ผมเต้นตึกตึกตึกตึก ...ความรู้สึกตอนนั้นมันช่างคึกคักคึกคักดีเสีย
นี่
อะไร”

[Translated: I threw my backpack in the car before jumping in. The three wheels spun along with the engine humming ‘guk-gak-guk-gak’ (the Thai transliterated sound of the engine). The organ inside the left side of my chest pounded ‘tuk-tak-tuk-tak’ (the Thai transliterated sound of the heart beat) ... My feeling at that time was so ‘kuk-kak-kuk-kak’ (the Thai transliterated sound of the joyful and energetic mood).]

(“กัมพูชาพริบตาเดียว,” Chapter 6, Page 51)

“อืม...คุณนี่เก่งนะคะ ต่อกระชูดตุ๊ดแฉะเลย คนขายเขาไม่เอา
หัวโขกผนังตายไปแล้วหรือคะ?”

[Translated: Em... Madam, you are so good at asking for
cheaper prices. (Here, the author uses an expression with
rhyming, as transliterated, ‘tor-kra-shood-tood-shae-loey,’
meaning persistently asking for cheaper prices) How come the
shopkeepers didn’t bang your head against the wall of the shop,
mam?]

(“กัมพูชาพริบตาเดียว,” Introduction, Page 20)

“แม่เพิ่งตื่น แต่ขึ้นชื่อว่ามีจีนไม่มีสงบเสียงมอยู่แล้ว เสียงพูดคุย
โขมงโขมงยิ่งทำให้บรรยากาศซุกมุ่นวุ่นวาย...”

[Translated: Though just waking up, the Chinese indeed
deserved their reputation for loud behavior and so they talked
and talked (in Thai ‘คุยโขมงโขมง,’ as transliterated, ‘kui-kamong-
chong-chaeng’) so loud that the atmosphere became hectic...]

(“นั่งรถไฟไปตู้เย็น,” Page 177)

In the translation, a translator may have to imitate the sound effects in the source text, either by keeping the techniques exactly the same or adjusting them to fit the translated text. The ideal translation would be to preserve the same techniques in the translated text. However, if those techniques do not exist or work very well in the target language, the translator should make some adjustments as necessary.

C. The juxtaposition of words from different registers

One technique New-Klom often uses in creating humor is the juxtaposition of words from different registers. This can be explained by the incongruity theory, how the audience expects to read the text of the same register in the same sentence but then will be surprised to see some words of contrasting registers. Some examples are presented below:

“... เป็นคำตอบที่กระเด็นพุ่งหลุดออกมาจากปากไกด์สูง
ประสบการณ์ ยี่สิบนิ้วผ่านมาหลายดินแดน สองรูจมูกสูดกลิ่นอากาศ
ที่แตกต่างกันมาไม่ต่ำกว่าหนึ่งร้อยเจ็ดสิบประเทศทั่วโลก”

[Translated: ... the answer shot out of the mouth of a highly
experienced tour guide. His twenty toes have stepped on many
lands, his two nostrils have taken in the air in at least 170
different countries around the world.]

[Explanation: there is contrast between the registers of the
words ‘กระเด็นพุ่งหลุด (shot out)’ and ‘สูงประสบการณ์ (highly
experienced)’]

(“เนปาลประมาณสะตือ,” Chapter 1, Page 31)

“30,000 นำมาซึ่งอารมณ์หลากหลาย ตั้งแต่ความสนุกที่ได้ทำ
ทายความแพงของเมืองที่เลื่องชื่อ(*formal*) เรื่องราคาข้าวของ ความหัว
วิตก(*formal*)ว่า “กูจะรอดมั๊ยวะ?(*informal*)” ความมันที่ได้ลองใช้ชีวิต
แบบโคตรพอดี(*informal*) พออยู่พอกิน ...”

[Translated: The number 30,000 brought many kinds of emotions,
ranging from the fun of living in the city where the cost of living is
notoriously high, to the concern “are we gonna make it?” and the
excitement of trying to live the incredibly (in Thai ‘โคตร,’ an
impolite expression meaning ‘very’) self-sufficient life.]

(“โตเกียวไม่มีชา,” Chapter 6, Page 45)

“...แต่ภาพตรงหน้าบอกกับผมว่าข้างในน่าสนุก ผู้คนหลังไหลแห่
กันเข้าไปเหมือนมีใครเอาเงินมาแจกฟรี ทั้งที่ไม่มีใครรู้ชะตาตัวเองเลยว่า
วันนี้จะได้หยิบตังค์กลับบ้านหรือจะหมดตัว หมดตุต อาจหมดกระทั่ง
ชีวิตสิดวง!”

[Translated: ...However, what I saw told me that something fun was going on inside. People poured into the place, as if someone were giving out money, without knowing their own fate, whether to go home with loads of money or none! (Here the author uses the expression “หมดตัว (being broke), หมดตุต (losing all the money (‘หมด’ means ‘lose’ while ‘ตุต’ means ‘ass’), and ริดสีดวง (hemorrhoids)”]

(“กัมพูชาปริบตาเดียว,” Chapter 8, Page 61)

“(an old man warning the author about the danger of cold weather)... ฟังเฮียแกพูดแล้วผมแทบอยากจะปล้นเสื้อผ้าเฮียแกมาใส่ เสียตายไม่มีอุปกรณ์ก่อการ (*formal, meaning ‘props for committing crimes’*) ครั้น (*formal, meaning ‘if’*) จะเอากล้องทุบกบาล (*informal, meaning ‘head’*) ก็เกรง (*formal, meaning ‘afraid’*) จะไม่สลบ”

[Translated: ...After hearing that, I almost wanted to rob him for his clothes. It was a shame I didn't have the equipment for robbery, and hitting his head with my camera might not have knocked him out.]

(“นั่งรถไฟไปตู้เย็น,” Page 93)

When translating the source text, a translator should pay close attention to the author's choice of words and their register, especially where there is a contrast of word registers, so that the translated text will be able to convey the best equivalent effect possible.

D. The use of wordplay

Wordplay is probably the most dominant feature of New-Klom's style, and as it is usually where his humor lies, it is no doubt one of the most difficult features to translate. Some examples are presented below:

“หลังจากฟังหูฟังอยู่นานจนหูแห้ง ...”

[Translated: After listening for so long ... (Here, the author plays on the idiom ‘ฟังหูฟัง (to listen) and the homonyms of the word ‘ฟัง (meaning either ‘to listen’ or ‘to dry’))]

(“เนปาลประมาณสะตือ,” Chapter 1, Page 32)

“... ผมพยายามโต้ตอบมันด้วยคำตอบคลุมเครือคลุมหัวคลุมปดี
ไม่แน่ใจ ...”

[Translated: ... I try to come up with some very ambiguous answer. (Here, the author plays on the word ‘คลุมเครือ’ and the homonyms of the word ‘เครือ’ which can also mean ‘a bunch of bananas’)]

(“เนปาลประมาณสะตือ,” Chapter 4, Page 41)

“เช้าวันเสาร์เราเดินทาง ... วันนี้ (วันพฤหัสบดี) ผมยุ่งเป็นฝอย
ขัดหม้อพ่นกับสก๊อตตีไบรต์...”

[Translated: As we would leave on Saturday morning, today (Thursday) I was as busy as a ‘a hard scrubbing tool and Scotch-Brite’ surface.]

[Explanation: the author plays on the homonyms of the word ‘ยุ่ง’ which can mean both ‘busy’ and ‘messy (texture).’ So he links the two meanings by comparing his being extremely busy to the messy texture of the two well-known kitchen utensils in Thailand, ‘ฝอยขัดหม้อ’ and ‘a Scotch-Brite scrubbing product.]

(“โตเกียวไม่มีซา,” Chapter 7, Page 49)

“... การเตรียม ‘ของ’ ก็สำคัญ ... ของที่จำเป็นต้องมีติดตัวไป
อย่างขาดไม่ได้ กับของที่เอาติดไปเผื่อไว้ก็ดี และสุดท้าย ของที่ไม่รู้จะ
หอบไปทำหอกอะไร อู๋ย! ขอโทษ ไม่ได้ตั้งใจจะไม่สุภาพ แต่ของบางชิ้นที่
บางคนขนไปอย่างว่าแต่หอกเลย แค่ไม้จิ้มฟันยังทำไม่ได้ด้วยซ้ำ”

[Translated:... Preparing ‘stuff’ is also important... First is the stuff
you need when traveling. Second is the stuff you should bring
just in case. And lastly, there’s the stuff you have no reason to
bring whatsoever (here, the author uses an impolite expression in
Thai which involves the word ‘หอก,’ meaning both ‘the ‘f’ word’
and ‘a spear’). Oops! Sorry, I didn’t mean to be impolite. But
some of the things people take along when travelling can’t even
make toothpicks, let alone the spears.]

(“ไตเกี่ยวไม่มีขา,” Chapter 5, Page 41)

“เส้นล่องหนก็กลายเป็นเส้นร่องเห็น ในที่สุด”

[Translated: The invisible line finally became the visible line.]

[Explanation: in Thai, the invisible line is pronounced ‘sen(a line)
–longhon (invisible)’ while the visible line is pronounced ‘sen (a
line) – rong (a trench, a long narrow crack) – hen (to see).’]

(“กัมพูชาพริบตาเดียว,” Chapter 8, Page 60)

“พระอาทิตย์กำลังจะตก ไม่เห็นใครช่วยรับสักคน”

[Translated: The sun was dropping, but no one made an effort to
catch it.]

[Explanation: in Thai the word ‘(sun)set’ is pronounced ‘tok (ตก),’
meaning ‘to fall,’ so the author plays on the homonyms of the
word, ‘the sun set’ and ‘the sun fell down.’]

(“กัมพูชาพริบตาเดียว,” Chapter 16, Page 95)

“ชิพหาย ไฉย! เทรนหาย... ไม่ใช่เรือหาย แต่เป็นรถไฟหาย”

[Translated: *Chip Hai* (an expression in Thai meaning ‘Shit’ – hai in Thai also means ‘to lose’). No, wait! It’s *Train Hai*... It’s not *Boat Hai* but *Train Hai*.]

(“นั่งรถไฟไปตุ๋น,” Page 151)

The solutions of wordplay translation will be discussed later in 3.2.2 (*Analysis on Factors Determining Humor in Each Selected Part of the Book, Translation Problems and Tentative Solutions*) and in Chapter four.

E. The use of allusions to Thai contemporary culture

Being a representative of the young generation in Thai contemporary society, New-Klom has plenty of opinions to put forward and makes fun of many things in Thailand. However, instead of making a direct social criticism or playing aggressive jokes, he opts to take a more gentle approach by including some mockery of Thai culture in his works. This style is also evident, though not extensively, in his travel books. Some examples are presented below:

“สำหรับวีซ่า: วีซ่าเนปาลของง่ายกว่าขอซาลาเปาจากพนักงานเซเว่นฯ เสียอีก ...”

[Translated: For the visa: asking for a Nepalese visa is easier than asking for Dimsum at Seven-Eleven (a Thai minimart).]

(“เนปาลประมาณสะตือ,” Chapter 3, Page 39)

“... ก็เห็นตรงกันว่า ถึงนาบาจะหน้าตาไม่คล้ายสมรักษ์ แต่ก็ดูท่าว่านาบา “ไม่ได้โม้!””

[Translated: We agreed that though Naba didn’t look like Somrak (a Thai boxer who likes to boast), he didn’t appear to be bluffing!]

(“เนปาลประมาณสะตือ,” Chapter 10, Page 66)

“อาจเพราะเป็นคืนวันจันทร์ เราลงความเห็นกันว่า ร็อบปงหงิ
ควรเรียกอาร์ ซี เอ ว่า ‘พ่อ’ ทั้งจำนวนคน และปริมาณความบันเทิง...”

[Translated: Probably because it was Monday, we both agreed that ‘Roppongi’ is by all means less impressive than RCA (one of the most famous areas for night clubs), considering the number of people and the amount of entertainment...]

(“โตเกียวไม่มีซา,” Chapter 26, Page 134)

“... หน้าแมวสีน้ำเงินหัวกลมไร้หู ลอยแวบขึ้นมาในหัว ก่อนที่จะ
แวบเปลี่ยนเป็นแมวหน้าเหลี่ยมๆ คุณมีฐานะและอำนาจพอที่จะสร้างไทม์
แมชชีนให้พวกเราได้ย้อนกลับไปดูเรื่องราวของเมืองไทยสมัยอดีต เราก็
อยากชาตินิยมไม่แพ้คนญี่ปุ่นหรอก

แมวที่วานี้มีหู หากแต่อาจมีความสามารถในการรับฟังไม่
สมบูรณ์นัก

ถ้าคุณสังเกตดีๆ จะเห็นว่าบนแมวนี้มี ‘ไม้โท’”

[Translated: ... The face of the blue cat with no ears came in to my mind before changing into a rectangular-shaped face which seemed well-to-do and powerful enough to build a time machine for us to take a tour back to the past of Thailand. We want to be nationalistic just like the Japanese.

This cat actually has ears, but doesn't seem to have a complete ability to hear.

If you watch closely, you'll see that there is ‘mai-toe (ไม้โท is a symbol in Thai letters which suggest a certain pitch of the word)’ hanging above this cat.]

[Explanation: the author refers to both Doraemon, a famous Japanese manga character who is a futuristic cat robot, and Taksin Shinawatra whose face is rectangular and whose nickname is ‘แมว’ (Without ‘ไม้โท’ (mai-toe), the name becomes ‘แมว ,’ meaning a cat .]

(“โตเกียวไม่มีซา,” Chapter 16, Page 95)

“เขาบอกผมว่า “พี่ก็เป็นคนไทย” แต่จะให้ผมเชื่อจากอะไร ก็
 แหม...เสียงพี่แกออกจะสะตือกะตึกสะตือเพียงเสียงสะตือขนาด
 นาน!”

[Translation: He told me “I am Thai, too.’ But how could I believe
 him. Well... his voice was so ‘(transliterated) sa-tok-ka-dok-sa-
 deang-preang-meang-sa-dei-sa-kanad-nan.’]

[Explanation: the author makes fun of the Cambodians by using
 the sound mocking the accent of the Cambodians who speak
 Thai. This joke is also a cultural matter as it is commonly known
 among Thai people that the Thais and Cambodians are not very
 friendly with each other.]

(“กัมพูชาพริบตาเดียว,” Chapter 7, Page 54)

“ผู้คนรอซื้อตั๋วกันราวกับรอต่อแถวซื้อบัตรคอนเสิร์ตของ เบิร์ด
ปะทะแดน บีมควบ กอล์ฟไมค์ บวกไชยา โดยมีแขกรับเชิญเป็นทาทายัง”

[Translated: People waited inline to buy train tickets as if they
 were buying concert tickets for ‘Bird Vs. Dan, Beam, Golf, Mike,
 Chaiya, and Tata Young (all the names are Thai famous singers).]

(“นั่งรถไฟไปตู้เย็น,” Page 177)

“...ก้อนน้ำแข็งซึ่งแห้งราวกับใครเอา ลอริเออร์ ซักสามโหลมาซับน้ำ
 ออกไปจนเกลี้ยง...”

[Translated: ...The ice blocks were so dry as if someone had
 used ‘Laurier’ sanitary napkins to absorb all the water inside them
 ...]

[Explanation: Laurier and its widely-advertised quality of
 absorbing liquid so efficiently are the butt of this joke.]

(“นั่งรถไฟไปตู้เย็น,” Page 195)

“เขากวางที่ขายกันนั้นไม่ใช่ถูกๆ ที่นี้ว่าถูกแล้ว ยังขายหนึ่งเขาตั้ง
หกพันหยวน นั่นหมายความว่าประมาณสามหมื่นบาท! (กรุณาตกใจ
หากคุณไม่ใช่พานทองแท้ หรือพิณทองทา)”

[Translated: The deer antlers sold there are not cheap. The
cheapest one went for as much as 6,000 yuan, or about 30,000
baht! (Please be shocked, if you are not Pantongtae or Pintongta
(*Taksin's children who are notoriously wealthy*).]

(“นั่งรถไฟไปตุ๋น,” Page 272)

When translating the part of the text where the author includes some mention of Thai contemporary culture, a translator may have to apply Skopostheorie and make a certain adjustment to the translated text to fit the target culture.

F. The use of figurative language

One of the unique features of New-Klom's narration is the use of figurative language, especially simile and metaphor, to describe people, places, incidents and emotions. Some examples are presented below:

“ถ้าเป็นตอนเด็กๆ เราคงนั่งลงก้นจ้ำเบา แล้วเอากำปั้นตะบันใส่
พื้นเอเจนซีทัวร์แห่งนี้ โดยมี ‘นบา’ นั่งมองดูด้วยความสงสารผสมกับ
ความสมเพช แต่บังเอิญที่เราโตจนหมาพูเดิลต้องเขย่งขาถึงจะอ้าปาก
เลียก้นถึงแล้ว ...”

[Translated: If we had still been little kids, we would probably
have dropped on our butts, and pounded the floor of the tour
agency with our fists, while ‘Naba’ sat looking sympathetically at
this pathetic bunch of people. Unfortunately, we were now so big
that a poodle would have had to stand on its two hind legs to lick
our butts...]

(“เนปาลประมาณสะตือ,” Chapter 10, Page 65)

“เราตัดสินใจนอนกันที่นี่ เราเริ่มเล็งทำเลที่นอนเหมาะๆไว้ตั้งแต่
พระจันทร์ยังไม่ตอกระบตรเข้างาน...”

[Translated: We planned to sleep here and started looking for a
suitable location even before the moon had arrived to punch in
for work.]

(“โตเกียวไม่มีซา,” Chapter 19, Page 105)

“อากาศที่หนาวไม่เลิกเหมือนผู้ชายที่ไม่ยอมหยุดคือสาวที่ตน
หลงรัก ทั้งยังเพิ่มดีกรีขึ้นเรื่อยๆจนสาวเจ้าลำบากใจ ปลูกเราตื่นขึ้นมา
ด้วยอาการสั่นเหมือนลูกนก...”

[Translated: The weather here was so persistently cold just like a
man who didn't stop pursuing his love and did so even harder
until the woman became uncomfortable. We finally woke up with
our body shaking like a soaked little bird...]

(“โตเกียวไม่มีซา,” Chapter 15, Page 88)

“...ประโยคพวกนี้กระแทกหูผมตั้งแต่เท้าเท่าโลโก้เชลล์และไม่ว่า
จะโตขึ้นจนฝ่าหอยนางรมห่มเท้าไม่มีผิดแล้ว ...”

[Translated: ...These sentences had been punched into my ears
since my feet were as little as the 'Shell' logo, and still continued
until my feet were a lot bigger than Oyster shells ... (The author
plays on a Thai idiom, 'ตีนเท่าฝ่าหอย' (feet as tiny as oyster
shells), meaning a very young child.)]

(“กัมพูชาพริบตาเดียว,” Chapter 2, Page 34)

“ยังมีคนเดินตามมาต่อแยไม่เลิก ล้อมหน้าล้อมหลัง เหมือน
แมลงวันตอมอุจจาระ”

[Translated: Men still kept pursuing us, surrounding us like flies
on shit.]

(“กัมพูชาพริบตาเดียว,” Chapter 11, Page 70)

“ผมทำหน้าที่เป็นเครื่องหมายคำถาม โดยมีสิ่วใต้คางเป็นจุดใต้
เครื่องหมาย”

[Translated: I made my face like a question mark, with the pimple
on my chin for the dot of the mark.]

(“นั่งรถไฟไปตุ๋น,” Page 103)

“ตายแน่ ตายแน่ กลับไปเจ้านายคงจะทุ้มคอมพิวเตอร์เครื่อง
ใหญ่ใส่กบาลของผมจนนูนโหนก ฟาดกะโหลกด้วยคีย์บอร์ดจนเลือด
กระจาย แล้วเอาสายเมาท์รัดคอให้หายใจไม่ออกตายคาออฟฟิศไป”

[Translated: Bad. Bad. When we went back, our boss would
pound my head with a computer until it swelled, hit my head with
a keyboard until my blood splashed, and strangle me with the
mouse wire until I suffocated to death at the (office) scene.]

(“นั่งรถไฟไปตุ๋น,” Page 151)

The solutions of the translation of figurative language vary, depending on the content of each joke. If the figurative language in the source text conveys the meaning based on funny descriptions commonly understandable by both the source audience and the target audience, then the translation approach should be a communicative or idiomatic translation. However, if the figurative language in the source text conveys meaning based on language or specific culture, an adaptation may be required. For further explanations and the full translation, see 3.2.2 (*Analysis on Factors Determining Humor in Each Selected Part of the Book, Translation Problems and Tentative Solutions*) and Chapter four.

3.2.1.2 Analysis on the Writer's Style Based on the Interview

In order to gain an insight into the source text and the writer's style, I interviewed New-Klom and asked about his opinion on his books in general and the role of humor in his works.

Viewing himself as a funny person, though commenting that his sense of humor reduces once he gets older, New-Klom believes that writers who produce humorous works are inherently

funny. It is only the matter of the mode of presentation they are good at, either a verbal or literal one, or both. However, he does not think that written work poses any obstacles in making jokes. “Books have no limit. The writers just have to exploit their abilities in language manipulation to create the proper pace, image and imagination for a humorous effect,” he commented. He also discussed the tool of writers. In contrast with stand-up comedians, writers work with silence and have only words as their tools. He added that the pace and the psychological understanding on the audience are the two factors in making jokes in a written form work. Short sentences, short paragraphs, punctuation marks, the order to plots, and the timing of punch lines are all important in setting the pace of humorous narration while knowing the target audience and their expectation and determining the tone of the written work at the early stage of writing, whether it is a serious or humorous one, allows the writer to convey his mood more effectively. However, one of the most important things in writing jokes is naturalness. Too obvious intention in making the text funny can ruin the humorous effect. Humor should come without any plans.

His inspiration in writing in his early works comes from many Thai writers. While *Win Lyovarin*²'s experimental books such as ‘สิ่งมีชีวิตที่เรียกว่าคน (The living creature called human)’ influences New-Klom's innovative styles, Prabda Yoon³'s work inspires him in term of language. However, the most influential writer when it comes to wordplay and humor is Humorist⁴ (Aob Chaiwasu). New-Klom said that Humorist's language is very enjoyable to read. His wordplay is smart and naturally funny. It shows him the numerous possibilities to play with Thai language. When discussing about his favorite books, New-Klom said Buddha Dasa⁵'s ‘แก่นพุทธศาสนา

² วินทร์ เลียววาริณ, a Thai writer and a two-time S.E.A Write winners in 1997 and 1999

³ ปราบดา หยุ่น, A Thai writer and a S.E.A Write winner in 2002

⁴ ฮิวเมอริสต์ (1901-1997), a pen name of the writer ‘อับ ไชยวาส,’ a writer, a columnist, and a Thai national artist in 1986.

⁵ พุทธทาสภิกขุ (1906-1993), one of the most influential and venerable Buddhist monk who revolutionized the perception of Buddhism, its principles and practice, in Thai society

(Essences of Buddhism),’ has changed his life and become his guidance, while the works of Seksan Prasertkul⁶, Prapas Chonsaranon⁷, etc, shape his outlook on life.

Observing Thai people’s jokes especially how they respond to his comments on Twitter, New-Klom commented on one of the most common ways of Thai humor: wordplay. “I think Thai people are very funny and light-hearted. We are very good at creating ‘คำผวน (Spoonerism),’ mostly that with sexual connotations.” He also talked about the popularity of his books among the new generations, noting that young people do not want to read serious books as they already face a lot of tension in study and work. That explains why his humor appeals to this certain group of readers. However, though his later works do not employ a lot of humor, he still has new groups of readers who do not read his books just because they are funny.

Although he views humor as one of the important factors that makes his work popular, he does not think it is the vital component of his writing style. “As I grow older, I find myself less funny. I read more and thus reflect on new ideas in my books. Ideas and the mode of presentation are what establish my style of writing.” Another characteristic of his style is the use of punctuation marks. He likes to use the plus mark to emphasize the meaning of two-syllable words by showing the audience the source of those words (i.e. ‘ลึกซึ้ง (profound, deep)’ originally comes from the word ‘ลึก (deep)’ and ‘ซึ้ง (intense, profound).’). His use of full stops has reduced a lot as he has become more simple and less experimental in his style. However, he thinks that commas and dashes are important in his writing; they allow his audience to stop and pause their ideas for a while, making the pace of his works “softer and smoother.”

Although he did not intend to make his early books funny, he received lots of feedbacks from his book fans who said they loved his jokes. He later saw the benefits of his sense of humor. It makes unpleasant matters more pleasant to read about. For example, it allows him to talk about obscene issues in a milder and more comfortable manner. It also provides him a

⁶ เสกสรร ประเสริฐกุล, a contemporary writer

⁷ ประภาส ชลศรานนท์, a song writer, a writer, and a TV producer

chance to criticize the authorities (i.e. politicians, the governments, etc.) without offending them but still effectively making statements that can discredit them. In addition, humor makes his books more widespread among Thai readers. “People with sense of humor always have many friends. Humorous books also have many readers. “

He thinks his humor springs from his easy-going personality and optimistic attitude. He is willing to show his true identity and is not afraid to make fun of himself. His experience in Advertising industry in Thailand also has an influence on his sense of humor. “I work in the time when Thai commercials employ humor to tell stories and sell products.” Among his books, he -- and his fans -- thinks “เนปาลประมาณสะตือ” is probably the most humorous book he has written so far. He thinks that the degree of his humor in each book varies. While his last two books are not funny at all, his travel accounts are the most humorous. As he explains, “the journals capture his mood during his trips, so every time I write them, I feel as if I were in those particular places and time. If the experience is fun, my accounts will be humorous.” He talked about his trip to Nepal in which he went with his close friends who make jokes all the time.

As he discussed his common ways of creating humor in his works, he mentioned wordplay which he uses quite a lot, and subtle jokes on sex and sexuality. He also talked about metaphor, viewing it as an important technique of making jokes. “Metaphor gives writers a chance to create humor through descriptive language. It reveals writer’s personality and their outlook toward the world.”

Lastly, New-Klom commented on the possibility of translating his humor into foreign languages. He thinks that it depends on the types of jokes. If the joke is universal as its humor is based on contents, funny descriptions which provoke certain images, or experiences shared by people in general, it is translatable. However, if it is based on wordplay, it is very hard. “Jokes have to be told in a simple manner. If the narration of jokes is too complicated, the jokes lose their humorous effects.”

3.2.2 Analysis of Factors Determining Humor in Each Selected Part of the Book, Translation Problems and Tentative Solutions

According to Peter Newmark (1981), there are two main types of translation methods: *SL emphasis* which consists of word-for-word translation, literal translation, faithful translation, and semantic translation; and *TL emphasis* which comprises adaptation, free translation, idiomatic translation, and communicative translation.

Since the beginning of the project, I have set the method of translation as ‘a target-text oriented translation,’ focusing on the target audience: American readers. Therefore, the overall translation method which seems most appropriate is communicative translation. Yet, in the parts where humor plays an important role in narrating the text, I may need to change the translation methods, adjust the translated text, and recreate humor which fits the target audience’s cultural context. To analyze the translation problems in each selected part of the source text, I categorize the humor into four groups, specify the theories which can explain the factors determining the humor, and offer some tentative solutions.

3.2.2.1 Humor Based on Language

Most of the humor in this category is funny because of many kinds of wordplay, the way of making jokes by using the meanings of words in an amusing or clever way, or as explained by the incongruity theory, an incongruity between the sound and sense of the words used. The problems occur when there may be no words/expressions in the target language which have the same relationship between the sound and sense as that of the source text. To translate this kind of humor, I sometimes have to adjust the translation method to an idiomatic translation or an adaptation, depending on the suitability of the target language. However, for the humor which displays an incongruity between the word registers in the same sentences, I have decided to employ communicative translation to preserve the writer’s style. The table below gathers some of the examples of this type of humor. For further explanation and the full translation, see Chapter Four.

No.	Source Text	Theories Applied			Factors Determining Humor	Translation Problems and Tentative Solutions
		Incongruity Theory	Superiority Theory	Relief/Release Theory		
1	<p>คำ(แนะ)นำ: ระหว่างเดินขึ้นเขา คนเราควรพูดสะตืออย่างน้อยวันละ สองหน (Introduction, Page 23)</p>	*			The source text plays on the word ‘คำนำ (Introduction)’ by inserting ‘แนะ’ in brackets to suggest a second meaning ‘แนะนำ (suggest),’ an incongruity on a morphological level.	To imitate the incongruity on a morphological level, an idiomatic translation may be the most suitable translation method. The phrase ‘For(word) of advice’ seems an appropriate solution.

No.	Source Text	Theories Applied			Factors Determining Humor	Translation Problems and Tentative Solutions
		Incongruity Theory	Superiority Theory	Relief/Release Theory		
2	<p>‘สะตือ’ เป็นอวัยวะที่สำคัญที่สุดของมนุษย์และสิ่งมีชีวิตที่ไม่ได้กะเทาะเปลือกไข่ออกมาหายใจบนโลกใบนี้ เพราะถ้าไม่มีสะตือ ก็ไม่รู้ว่าพวกเราจะมีโอกาสได้สนุกสนาน สะคราญ สะใจ สะสง สะสม สระम्म สบาย สบต สะบัดสะบิ้ง สระสิน ครัณย่า ส่งเสริมสวัสดิ์ กันอีท่าไหน</p> <p>(Introduction, Page 23)</p>	*			The humor occurs because of the repetition of ‘ส (s)’ sound repetition, creating a sense of incongruity on a phonological level.	As the source text does not convey any significant messages, but rather plays on the ridiculous sound, an adaptation which focuses only on the ridiculousness of the sound and ignores the literal meaning of the source text seems the most appropriate translation solution. Therefore, I translate the text into ‘blissfully blessed, cheerfully chirpy, deliberately delirious, ecstatically exuberant, fantastically fabulous, gracefully glamorous, and absolutely et cetera.’
3	<p>ลองถามตัวเองดูก็ได้ว่า คุณบรรจงลงมือดูรูสะตืออย่างไร พิถีพิถันครั้งสุดท้ายเมื่อไหร่?</p> <p>(Introduction, Page 23)</p>	*			The humor occurs because the author intentionally juxtaposes words of two contrasting registers such as ‘บรรจง’ (formal), ‘ดู’ (informal), ‘รู’ (informal), and	To preserve the incongruity on a register level, I think communicative translation is the most suitable translation method. Therefore, I choose the words ‘attentively’

No.	Source Text	Theories Applied			Factors Determining Humor	Translation Problems and Tentative Solutions
		Incongruity Theory	Superiority Theory	Relief/Release Theory		
					‘พิถีพิถัน’ (formal), an incongruity on a register level.	and ‘scrupulously’ which are formal. Also, instead of using ‘a belly button,’ I choose the word ‘hole,’ which is informal, to contrast with those two formal adverbs.
4	จากสถิติ เราไม่ค่อยพบว่ามีผู้ป่วยเป็นหวัดคัดสะตือ (นอกจากไข้ผู้ป่วยคนนั้น มันจะสะกดคำว่า ‘สะตือ’ ผิด ต่อหน้าอาจารย์ภาษาไทย) (Introduction, Page 25)	*			The humor occurs in the wordplay ‘เป็นหวัดคัดสะตือ’ which derives from the Thai idiom ‘เป็นหวัดคัดจมูก,’ a common symptom of a cold. This is an incongruity on the semantic level. The humor continues with the second instance of wordplay on the homonym of ‘คัด’ which can also mean writing down words. This wordplay constructs humor with incongruity on the lexical and syntactical levels; the word ‘คัด’ changes its meaning from a symptom to an action because of the shift in the part of speech from an adjective	Since the wordplay plays on the Thai idiom and the homonym of the word ‘คัด,’ both at the same time, I think the most possible method of translation is an idiomatic translation (for the wordplay on the idiom ‘เป็นหวัดคัดจมูก’) and adaptation (for the wordplay on the homonym of the word ‘คัด’). Therefore, I translate the wordplay into ‘a cold patient has watery eyes and a runny belly button (unless the patient is so extremely sloppy that he spills Sex-on-the-Beach in his

No.	Source Text	Theories Applied			Factors Determining Humor	Translation Problems and Tentative Solutions
		Incongruity Theory	Superiority Theory	Relief/Release Theory		
					to a verb.	navel).’
5	หลังจากผึ่งหูฟังอยู่นานจนหูแห้ง ผมถามเขาว่า “ถ้าให้ เลือกไปซ้ำอีกที พี่จะเลือกที่ไหน?” (Chapter 1, Page 32)	*			The author plays on the idiom ‘ผึ่งหูฟัง’ which means to listen. ‘ผึ่ง’ can also suggest the meaning ‘to dry something,’ and in this case, ‘to dry the ear.’ The humor occurs because of the wordplay which plays on the homonyms of the word ‘ผึ่ง.’	As it is difficult to find an English expression which shares the same homonym of the word ‘ผึ่ง,’ I think an idiomatic translation is the most suitable solution. I imitate the wordplay by using the English idiom, ‘being all ears’ and adjusting the wordplay by adding other parts on the face. The translated text is ‘After being all ears and eyes and nose and mouth, I asked him, “If you had to visit a place for a second time, where would you choose to go?”’
6	ผมชอบพูดภาษาเน่าๆเกี่ยวกับเรื่องการเดินทางใส่หูฟัง สองของน้ำ เพื่อผลักดัน + ดันกันให้มันออกเดินทาง	*			The humor occurs because the incongruous use of the word ‘ผลักดัน (to motivate)’ which	As the author uses the words ‘ผลักดัน (to push)’ and ‘ดัน (to push),’ separated by a

No.	Source Text	Theories Applied			Factors Determining Humor	Translation Problems and Tentative Solutions
		Incongruity Theory	Superiority Theory	Relief/Release Theory		
	(Chapter 2, Page 36)				is semi-formal, with the word ‘กั๊น (a bottom),’ which is informal, a contrast in word registers.	plus mark, an ideal translation would be to find a word of two syllables, each of which conveys the meaning of ‘push.’ However, it is very difficult to do so, so an idiomatic translation seems the most possible solution. I decide to play on the sound of the word ‘bottom,’ and change its spelling into ‘buttum,’ so that I can separate the two syllables by a plus mark. Each syllable will also mean ‘butt’ and ‘tum’ (tummy). The translated text is <i>‘...encourage him to launch his butt(om)+tum(my) on the journey.’</i>
7	ผมพยายามโต้ตอบมันด้วยคำตอปลุมเครือคลุมหัวคลุมปลีไม่แน่ใจ	*			The phrase ‘คลุมเครือคลุมหัวคลุมปลี’ is the wordplay on the word, ‘คลุมเครือ (ambiguous).’ The author plays on the	As this wordplay consists of a feature which is not parallel in English, the most likely translation method is an

No.	Source Text	Theories Applied			Factors Determining Humor	Translation Problems and Tentative Solutions
		Incongruity Theory	Superiority Theory	Relief/Release Theory		
	(Chapter 4, Page 41)				homophones of the word ‘เครือ’ which can mean both ‘คูลูมเครือ’ and ‘เครืออกกล้วย (a huge bunch of bananas). ‘เครือ’ and ‘หวี’ are the classifiers for a bunch of bananas, while ‘ปลี’ is a banana blossom.	idiomatic/communicative translation. I decide to use the phrase ‘possible plausible probable way I could ever impalpably come up with’ to play on the ‘p’ sound to recreate a sense of humor.
8	นี่เป็นครั้งแรกที่ผมได้ยินเสียง อื้ออ่า ฮือฮา ไอ้โฮ ไอ้ว่าว ผู้ตาย มายก็อด! พระเจ้ายอด มันจืดมาก ก่อนเครื่อง ลงจอด (Chapter 8, Page 57)	*			The joke works because of the incongruity on a phonological level. The author plays on the exclamation in Thai, exaggerating the surprise by using many swear words and switching the sound from ‘พระเจ้ายอด มันยอดมาก (pra-jao-george man-yod-mak)’ to ‘พระเจ้ายอด มันจืดมาก (pra-jao-yod man-george-mak).’ The expression is very popular among Thai young people.	As both Thai and English have a feature of wordplay called spoonerism, it is possible to have an idiomatic translation of this joke. I try to imitate the sound effect, applying spoonerism on the translated expression from ‘Oh my good lord’ to ‘Oh my lood god,’ which creates a funny sound and a repetition on the sound ‘god’ as well. My translation is “ <i>Wooh... Woow... What... Oh my... Oh my god ...</i>

No.	Source Text	Theories Applied			Factors Determining Humor	Translation Problems and Tentative Solutions
		Incongruity Theory	Superiority Theory	Relief/Release Theory		
						<i>Oh my lodd god... Oh my goodness...</i>
9	ตาย ตาย ตาย เราจะเอาที่ไหนมา จ๋าย จ๋าย จ๋าย ก็เรา พก พก พก มาแค่คนละหนึ่งหมื่นบาท หรือสองร้อยห้า สิบบดอลลาร์เท่านั้นเอง (Chapter 10, Page 65)	*			The text is funny because of an incongruous use of repetition to exaggerate the author's feeling.	The problem in translation is that the sentence structure in English does not allow some kinds of word repetition. By using communicative translation, I think it is possible to adjust the translated text and reconstruct the repeated sound in the target language while keeping the meaning of the source text. I also have to sacrifice some of the natural tunes in English so that I can keep the repetitive style of the author, the style which creates humor.
10	ส่ายหน้าครึ่งที่ร้อยของน่า + ส่ายหน้าครึ่งที่ร้อยของหมี รวมเป็นสองร้อยพอดีบพอดีไม่มีขาดไม่มีเกิน	*			The text is humorous because of the author's use of overstatement and rhyming,	To reconstruct the humor, I use communicative translation, trying to keep

No.	Source Text	Theories Applied			Factors Determining Humor	Translation Problems and Tentative Solutions
		Incongruity Theory	Superiority Theory	Relief/Release Theory		
	(Chapter 14, Page 85)				an incongruity on a semantic and phonological level.	the exaggeration and using repeated words and rhyming in the translated text. My translation is ‘ <i>Nump’s hundredth headshake + Hmee’s hundredth headshake made up the exact total of two hundred, no more, no less.</i> ’

3.2.2.2 Humor Based on a Combination between Wordplay and Other Factors

Most of the humor in this category is funny because of the combination between wordplay and other kinds of mockery/parody. While the humor based on wordplay can always be explained by the incongruity theory, the humor based on other factors may need all three theories to explain. As there is more than one factor which determines humor, if possible, I try to imitate all the humorous effects in the translated text. If not, I have to prioritize one factor over the others, depending on the context and content of each joke. The table below gathers some of the examples of this type of humor. For further explanation and the full translation, see Chapter Four.

No.	Source Text	Theories Applied			Factors Determining Humor	Translation Problems and Tentative Solutions
		Incongruity Theory	Superiority Theory	Relief/Release Theory		
1	เมื่อคิดให้ดี ‘สะดือ’ นี้ประหลาด (Introduction, Page 23)	*			The source text plays on the famous line of a well-known song in Thai. It is funny because 1) the word ‘belly button’ is incongruous with the line, an incongruity on a semantic level and 2) it is a parody of the famous Thai traditional song. The original line is ‘เมื่อคิดให้ดี <u>คือโลก</u> (the world) นี้ประหลาด.’	The suitable translation method is a communicative/ idiomatic translation by finding a famous song/quote in English which talks about ‘the world’ so that I can replace the word ‘world’ with ‘belly button’ to recreate an incongruity on a semantic level. The phrase ‘ <i>A belly button works in mysterious ways.</i> ’ (from the saying ‘ <i>Life works in mysterious ways.</i> ’) seems a suitable solution.
2	ขณะที่กำลังเดินเขาอยู่ที่โนน เพราะมันช่างเหน็ดเหนื่อย เมื่อย ล้า เหนือไหล่ และแน่นอนที่ขูด ... พอเหนือไหล่ สิ่ง ที่จะตามมาก็คือ ‘ไคลย้อย’ (ไม่ใช่ ‘ไซย้อย’ !!) (Introduction, Page 26)	*		*	The author uses the Thai idiom ‘เหนือไหล่ไคลย้อย,’ and later plays on the phrase ‘ไคลย้อย,’ by changing the pitch of the syllable ‘ไคล’ to ‘ไซ.’ Thus he has a new phrase ‘ไซย้อย,’	The ideal translation would be to keep both the sexual implication and the wordplay formation. However, it is quite impossible to preserve both. I think the

No.	Source Text	Theories Applied			Factors Determining Humor	Translation Problems and Tentative Solutions
		Incongruity Theory	Superiority Theory	Relief/Release Theory		
					<p>meaning testicles. Humor occurs because of the sexual connotation constructed from the incongruous wordplay on the phonological level. This can be explained by the relief/release theory – seeing sexual matters as a taboo which humans secretly want to talk about – and the incongruity theory.</p>	<p>sexual implication plays a more important role in this humor, so I decide to apply idiomatic translation of the Thai idiom ‘เหงื่อไหลไคลย้อย’ and an adaptation of the wordplay ‘ไคลย้อย Vs ไข้อย’, keeping only the sexual connotation in the translated wordplay. In the translation, I choose the words which have the same ‘s’ consonant sound as seen in the phrase ‘so extremely exhausting ... soaking wet in sweat.’ I later choose to play on the words ‘seamen’ and ‘semen,’ which are homophones, so that the wordplay has a sexual connotation which indirectly talks about the author’s private parts.</p>

No.	Source Text	Theories Applied			Factors Determining Humor	Translation Problems and Tentative Solutions
		Incongruity Theory	Superiority Theory	Relief/Release Theory		
3	<p>ทั้งคู่เป็นเพื่อนผม เป็นมานานไม่ต่ำกว่าแปดปี มันยังไม่เคยพยายามเปลี่ยนสถานะไปเป็นอย่างอื่น อาทิ เพื่อนรู้ใจ, เพื่อนคู่กาย, เพื่อนตาย, เพื่อนซี้, เพื่อนสาว, หรือ ภรรยา!</p> <p>(Chapter 2, Page 34)</p>	*	*		<p>The humor is constructed by the incongruity of the wordplay on many types of friends. Also, to some extent, the text is humorous because the author makes fun of the friendship among his male friends and homosexuals, how he and his friends still remain straight after being together for a long time; this can be explained by the superiority theory.</p>	<p>As both Thai and American culture have the terms to call the types of friends in the source text, to maintain both the wordplay and meanings, I think a communicative translation is the best solution. I try to recreate the humor by using the repetition of the word ‘mates’ and translate the text into ‘soul mates, handy mates, martyr mates, best mates, gossip mates or bed mates!.’</p>

3.2.2.3 Humor Based on Mockery and/or Cultural Difference

Most of the humor in this category makes fun of the butt of jokes and can be explained by either the superiority theory or the relief/release theory. For the jokes which are based on Thai culture and thus pose a cultural barrier in the translation, an adaptation may be the best solution for

translation. However, if the butt of jokes exists in both Thai and American cultures – i.e. homosexuals and whiny children – or if the jokes are based on Nepalese culture, the translation method can be either communicative or idiomatic translation. The table below gathers some of the examples of this type of humor. For further explanation and the full translation, see Chapter Four.

No.	Source Text	Theories Applied			Factors Determining Humor	Translation Problems and Tentative Solutions
		Incongruity Theory	Superiority Theory	Relief/Release Theory		
1	แววตาใสวิ้งว้าวราวกับประกายแดดแรกต้องนำค้าง ไม่ต่างกับดวงตาสุกสกาแวววิบของหญิงสาวในการ์ตูนญี่ปุ่นคู่นี้ (Chapter 1, Page 32)	*			The author compares his colleague's eyes to the first dew drop in the morning, a cliché of the eye beauty metaphor, and the sparkling eyes of a Japanese female manga character, with which Thai people are familiar due to Manga's popularity in Thai society. The humor occurs because the metaphor is over the top, an incongruity on the semantic level.	While the eye beauty cliché exists in both Thai and American culture, the sparkling eyes of a female manga character may not. Therefore, I think an idiomatic translation is the most suitable method. My solution is to recreate the metaphor, using Blossom the Power Puff Girl, an American comic character whose eyes are big and sparkling instead of the Japanese one.

No.	Source Text	Theories Applied			Factors Determining Humor	Translation Problems and Tentative Solutions
		Incongruity Theory	Superiority Theory	Relief/Release Theory		
2	<p>ผมโทรหาน้ำพันทีที่มีความรู้สึกอยากไปเนปาล อาจเพราะเราเคยนอนข้างถนนด้วยกันมาแล้วที่โตเกียว และผมก็รอดเงื้อมมืออันล่ำสันของชายฉกรรจ์อย่างมันมาได้</p> <p>ระดับความน่าไว้วางใจอยู่ในเกณฑ์ดี</p> <p>(Chapter 2, Page 35)</p>	*	*	*	<p>The author makes fun of himself and his male friend who used to sleep together on the trip to Japan and yet neither turned out to be homosexual. The humor works because of the underlying mockery of homosexuality (on which the superiority can be applied) and the pressure and homophobia men face in society (on which the relief/release theory can be applied).</p>	<p>The translation is difficult because the author does not say this directly but implies it through the words ‘เงื้อมมือ (a grip),’ ‘ล่ำสัน (solidly-built),’ and ‘ชายฉกรรจ์ (a strong young man)’ which carry sexual connotations as well as employing a formal register in contrast with the sexually trivial content. As both Thai and American people are familiar with homosexuality, I think communicative translation seems to be the best solution. Therefore, I translate the text into ‘<i>I called Nump right after I got the urge to go to Nepal. It may be that we had slept together on the streets of Tokyo, and I had managed to survive those cruel</i></p>

No.	Source Text	Theories Applied			Factors Determining Humor	Translation Problems and Tentative Solutions
		Incongruity Theory	Superiority Theory	Relief/Release Theory		
						<i>nights lying side by side with this alpha male.'</i>
3	<p>เริ่มที่ตัวเครื่องบิน มีเพียงสองสายการบินเท่านั้นที่กางปีกแหวกเมฆพุ่งตรงไปลงที่ท่าอากาศยานโดยไม่จอดแวะเขา ล้อแตะพื้นที่ยื่นก่อน</p> <p>หนึ่ง คือการบินไทย รักคุณเท่าฟ้า ค่าโดยสารอยู่ในอัตราประมาณ 17,000 – 18,000 บาท</p> <p>(Chapter 3, Page 39)</p>			*	The source text is funny because it makes fun of the Thai Airways' motto, 'รักคุณเท่าฟ้า (our love for you is as big as the sky).	The problem is that when translated into Thai Airways' motto in English, 'Smooth as Silk,' which is quite well-known among foreigners, the translation is not funny because it does not clearly convey a sense of mockery. Yet, if I translate the Thai motto into English, the American audience will not know it is Thai Airways' motto either. This is the problem of cultural differences. To keep a sense of humor, I think an adaptation is the most suitable solution. Therefore, I decide to translate the text into 'Thai Airways –

No.	Source Text	Theories Applied			Factors Determining Humor	Translation Problems and Tentative Solutions
		Incongruity Theory	Superiority Theory	Relief/Release Theory		
						<i>Smooth as Silk (Stockings).</i> I add the word 'stockings' in the brackets to emphasize the mockery.
4	สำหรับวีซ่า: วีซ่าเนปาลของง่ายกว่าขอซาลาเปาจากพนักงานเซเว่นๆ เสียอีก (Chapter 3, Page 39)			*	The source text is funny because the joke makes fun of the behavior of the cashiers at Seven Eleven, Thailand's most famous mini-mart; they always repeat the same sentence “รับขนมจีบซาลาเปาเพิ่มมั๊ยคะ (Would you like some Dim-Sum too?) ” when the customers are paying at the cash register.	The joke is based on Thai culture and thus the Americans will not understand the humor if I translate it literally. To solve the cross-cultural translation, I think an adaptation is the most suitable translation solution. Therefore, I use the behavior of the employees at McDonald's who tend to offer extra large fries to customers at the cash register, a practice which many want to criticize.

No.	Source Text	Theories Applied			Factors Determining Humor	Translation Problems and Tentative Solutions
		Incongruity Theory	Superiority Theory	Relief/Release Theory		
5	<p>น้ำในลำธารเห็นใสๆ แต่ไว้ใจไม่ได้ อย่าดื่มเด็ดขาด (เพราะจุลินทรีย์ไม่ได้มีแค่แลคโตบาซิลลัส)</p> <p>(Chapter 5, Page 45)</p>			*	<p>The joke works because it makes fun of Thailand's most famous fermented milk, 'Yakult,' which advertises the benefit of Lactobacillus bacteria in the product. As the joke does not insult the product but rather makes fun of it, I think the relief/release theory is the most appropriate theory to explain the factor determining the humor.</p>	<p>There is a problem in translation: whereas the notion of Yakult and Lactobacillus has been a cliché commonly known in the Thai society, the notion of fermented milk and this type of bacteria is not a cliché in the American society. For this cross-cultural translation, the most possible translation method is probably an adaptation: to find an equivalent cliché in American culture. Therefore, I have to adapt the translated text, using the Activia Yogurt which is a popular product among Americans, and its advertisement on the benefit of the probiotic bacteria in the yogurt as the butt of the joke.</p>

No.	Source Text	Theories Applied			Factors Determining Humor	Translation Problems and Tentative Solutions
		Incongruity Theory	Superiority Theory	Relief/Release Theory		
6	“ฮือฮือฮือ แงแงแง!!! แม่จำหนอยากไปปูนฮิลล์!!!” (Chapter 10, Page 65)		*		The text is humorous because it makes fun of whiny children. The author makes fun of the children as well as himself, how he was so pathetic and desperate to go to Poon Hill, and the audience laughs at his desperation.	As both Thai and American audiences are familiar with children’s whiny behavior, I think there is no translation problem concerning a language or cultural barrier. Therefore, communicative translation may suit best this situation. I translate the text literally but have to make sure the translated text has a childish pathetic tone.
7	ถึงนาบาจะหน้าตาไม่คล้ายสมรักษ์ แต่ก็ดูว่านาบา “ไม่ได้ไม้!” (Chapter 10, Page 66)		*		The text is humorous because it compares ‘นาบา (Naba)’ to ‘สมรักษ์ (Somrak, a Thai boxer who is notorious for his bragging attitude).’ The humor works because the text makes fun of Somrak, how he likes to boast about his boxing skill.	The translation problem is that the American audience does not know Somrak and his character. .At first, I planned to compare ‘Naba’ with ‘Mike Tyson,’ who is a notorious American boxer and shares a similar attitude with Somrak. However, the problem in translation is that

No.	Source Text	Theories Applied			Factors Determining Humor	Translation Problems and Tentative Solutions
		Incongruity Theory	Superiority Theory	Relief/Release Theory		
						<p>the verb ‘โม่’ in Thai has two meanings: to brag and to deceive someone; the former meaning is applied to ‘Somrak’ while the latter one is applied to ‘Naba.’ As there is no expression in English which has both of those meanings, the boxer metaphor does not work in English anymore, so I have to adjust the translated text by choosing the expression ‘to rip us off,’ to convey only the latter meaning of ‘โม่.’ I decide to change the butt of the joke from ‘Somrak’ to ‘Bernie Madoff,’ a notorious American stock broker who has been convicted of fraud and has been in the news recently. Madoff would fit the context of the translated text better.</p>

No.	Source Text	Theories Applied			Factors Determining Humor	Translation Problems and Tentative Solutions
		Incongruity Theory	Superiority Theory	Relief/Release Theory		
8	<p>โชคดีที่นำเอาบัตรเครดิตมา เราดูเท่าที่สมควร เพราะไม่ รวยขนาดจะ รูดปรี๊ด...รูดปรี๊ด และแบ่งเงินสดเอาไว้ใช้ แบบพอดีๆ</p> <p>(Chapter 10, Page 66)</p>		*	*	<p>The text is humorous because the author makes fun of a Thai credit card TV commercial where a seemingly well-to-do businesswoman says the phrase ‘รูดปรี๊ด ... รูดปรี๊ด (smoothly swiping the card)’ to persuade the viewers of the convenience the card offers. The phrase has been quite notorious as many Thai people feel annoyed with the presenter’s expression of her wealth. Therefore, when making fun of the phrase, the author indirectly shows his dislike of such lavish behavior and his mockery of the rich.</p>	<p>The problem lies in cross-cultural translation. To make the mockery work, I think an adaptation is the most possible translation method. I need to find an equivalent slogan in the American social context and recreate the mockery in the target language within the target culture. Therefore, I decide to make fun of the two advertising slogans of American Express which are famous in the American society: 1) My life, my card and 2) Don’t leave home without it. Though it does not obviously reflect the dislike of the rich people with luxurious lifestyle, the campaign featured numbers of celebrities including Kate Winslet, Robert De Niro,</p>

No.	Source Text	Theories Applied			Factors Determining Humor	Translation Problems and Tentative Solutions
		Incongruity Theory	Superiority Theory	Relief/Release Theory		
						Ken Watanabe, etc. Its popularity can guarantee that most American people will recognize the slogans and that when the translated text makes fun of those slogans, they can laugh at the luxurious lifestyle the credit card tries to sell through those celeb presenters.
9	วัฒนธรรมถุยของชาวเมืองที่เป็นธรรมชาติเท่ากับการทิ้งขยะแยกถังของคนญี่ปุ่น คือทำไปด้วยจิตใต้สำนึก ไม่ต้องหยุดตรึกไตร่ตรอง (Chapter 13, Page 81)		*		The joke works because it makes fun of the Nepalese spitting habit as well as the Japanese garbage separating practice.	As the butts of the joke are the Nepalese and the Japanese, the American target audience will also view the spitting culture and the garbage separating practice as odd and funny. Therefore, I think communicative translation is the most appropriate method and translate the text literally.

3.2.2.4 Humor Based on Funny Description and/or Content

The humor in this category works because of an unexpected description and/or content, most of which can be explained by the incongruity theory. As this type of jokes relies on the content rather than the language or culture, there are not many problems in translation, and thus communicative translation is probably the most suitable solution. The table below gathers some of the examples of this type of humor. For further explanation and the full translation, see Chapter Four.

No.	Source Text	Theories Applied			Factors Determining Humor	Translation Problems and Tentative Solutions
		Incongruity Theory	Superiority Theory	Relief/Release Theory		
1	สถานบันเทิงที่นี้ปิดตีทุ่ม (ห้าทุ่มเราจึงควรออกเดินสำรวจ) (Chapter 5, Page 46)	*	*		The joke works because of the unexpected content. After reading the information about the Nepalese pubs' closing time, the audience would expect the author to go there before the closing time. Instead, the author wrote the opposite, making fun of his own curiosity about night life in Nepal by suggesting that anyone should go after that	As the joke is based on the incongruity of the content, a communicative translation is probably the most suitable solution. Therefore, I choose to translate it literally.

No.	Source Text	Theories Applied			Factors Determining Humor	Translation Problems and Tentative Solutions
		Incongruity Theory	Superiority Theory	Relief/Release Theory		
					time to see the real night clubs.	
2	ประตูรถแท็กซี่ที่กระป๋องสีขาว่าคันที่เราขึ้นนั่งเปิดฝัจะ ออกไปตั้งแต่ล้อเริ่มหมุนยังไม่ครบสามรอบ (Chapter 9, Page 61)	*			The source text is humorous because of the description of Raj's behavior; instead of getting worried about the broken door, he unexpectedly reacted as if the incident were completely normal.	As the joke is not language related, but rather about the funny behavior of Raj, I think communicative translation is the most suitable translation method.
3	เสียงแตรได้ตอบกันเหมือนรถแต่ละคันกำลังถกเถียง หัวข้อที่มนุษย์หลังพวงมาลัยเข้าใจมันได้คนเดียว ยิ่งขับ แตรยิ่งดัง ยิ่งบีบยิ่งมัน ยิ่งดังยิ่งสะใจ เอ้า! บีบกันเข้าไป พี่ อีกลี เค้าอีก เค้าอีก บรรเลงให้ครื้นเครงกันไปเลย (Chapter 9, Page 63)			*	The text is humorous because it makes fun of the Nepalese driving manner to sound the horn so often and so loud that it almost becomes a normal practice.	Since both Thai and American culture are not familiar with this horn blowing behavior, the joke works for both Thai and American audiences. So I think communicative translation is the most suitable method. Also, the speech act theory may help when translating the part of the text which has a sarcastic tone.

No.	Source Text	Theories Applied			Factors Determining Humor	Translation Problems and Tentative Solutions
		Incongruity Theory	Superiority Theory	Relief/Release Theory		
4	<p>ถ้าเป็นตอนเด็กๆ เราคงนั่งลงกันจำเบา แล้วเอากำปั้น ตะบันใส่พื้นเอเจนซี่ทัวร์แห่งนี้ โดยมี ‘นาบา’ นั่งมองดูด้วยความสงสารพสนกับความสมเพช แต่บังเอิญที่เรา ไตจนหมาพูเดิลต้องเขย่งขาถึงจะอ้าปากเลียกันถึงแล้ว คงต้องคิดทางแก้ไขวิธีอื่น</p> <p>(Chapter 10, Page 65)</p>	*	*		<p>The text is humorous because of two metaphors: the first one compares the author's pathetic condition to the description of childish whiny behavior, and the second one describes how he, as a grown-up, is so big that even a poodle has to stand on its two feet to lick his butt. According to the superiority theory, the first metaphor is humorous as the author makes fun of his own pathetic circumstance. The second metaphor is humorous because of the unexpected image the author creates – how he describes a little poodle trying to lick his butt, an incongruity between the author's desperate situation and the exaggerated metaphor he employs to describe it.</p>	<p>As the joke is not language related, but rather about the funny description of the author and friends, I think communicative translation is the most suitable method. I translate the description of the whiny children literally to convey that metaphor straight-forwardly. For the second metaphor, as the joke depends on the funny image, I translate it literally as well, trying to keep the description as close to that in the source text as possible.</p>

No.	Source Text	Theories Applied			Factors Determining Humor	Translation Problems and Tentative Solutions
		Incongruity Theory	Superiority Theory	Relief/Release Theory		
5	ระหว่างย่างเท้าเดินเข้าสู่อดีตกาลผ่านด่านดงน้ำลาย กลางอากาศที่เราต้องหลบหลีกให้ดี ดูย! เหมือนคีนูรีฟ ในหนังเรื่อง เมทริกซ์ หลบท่ากระสุนปืนยังงัยงั้น (Chapter 13, Page 81)	*			The Matrix analogy is humorous because of the incongruous metaphor, comparing the situation in the market where the author and friends had to dodge the spit to the gun-fire scene in the film ‘The Matrix’ in which Keanu Reeves, the protagonist, had to dodge the bullets.	As the film is quite famous in American society and the target audience will be able to understand the funny metaphor, communicative translation is the most suitable method. So, I decide to translate the text literally and focus on the exaggerated tone of the scene description.

Chapter 4: Source Text, Translated Text and Explanation on Translation Approaches

Source Text	Translated Text	Translation Problems and Solutions
<p><u>คำ(แนะ)นำ:</u></p> <p><u>ระหว่างเดินขึ้นเขา คนเราควรถูสะตืออย่างน้อย</u></p> <p><u>วันละสองหน</u></p>	<p>(Fore)Words of Advice:</p> <p><u>Rub Your Belly Button at Least Twice a Day</u></p> <p><u>When Trekking in the Mountains.</u></p>	<p>The source text plays on the word ‘คำนำ’ by inserting ‘แนะ’ in brackets to suggest the second meaning ‘แนะนำ,’ an incongruity on a morphological level. So, I try to recreate this incongruity in the translated text by using brackets and inserting a morpheme in it as well.</p>
<p>เมื่อคิดให้ดี ‘สะตือ’ นี้ประหลาด</p> <p>ว่าไหมครับ?</p>	<p><i>‘A belly button’ works in mysterious ways.</i></p> <p>Don’t you think?</p>	<p>The source text plays on the famous line of a well-known song in Thai. It is funny because 1) the word ‘belly button’ is incongruous with the line, an incongruity on a semantic level and 2) it is a parody of the famous Thai traditional song. To create such incongruity, I choose the famous quote in English ‘God/Life works in mysterious ways.’ and then replace the word ‘God/Life’ with ‘a belly button.’</p>
<p>‘สะตือ’ เป็นอวัยวะที่สำคัญที่สุดของมนุษย์</p> <p>และสิ่งมีชีวิตที่ไม่ได้กะเพาะเปลือกไข่ออกมา</p> <p>หายไจบนโลกใบนี้ เพราะถ้าไม่มีสะตือ ก็ไม่รู้ว่</p>	<p>“The belly button” is the most important part of the human body and the body of any other creature not born by cracking an egg</p>	<p>The humor occurs because of the exaggeration by the use of ‘ส’ sound repetition, creating a sense of incongruity on a phonological level and at the same time ridiculousness. I try to play on the initial sounds of each pair of adverb and</p>

Source Text	Translated Text	Translation Problems and Solutions
<p>พวกเราจะมีโอกาสได้สนุกสนาน สะคราญ สะใจ สะสาง สะสม สระम्म สบาย สบถ สะบัดสะบั้ง สระสิน ศรัณย่า ส่งเสริมสวัสดิ์ กันอืทำไหนด</p>	<p>shell. Without it, we wouldn't have a chance to be blissfully blessed, cheerfully chirpy, deliberately delirious, ecstatically exuberant, fantastically fabulous, gracefully glamorous, and absolutely et cetera.</p>	<p>adjective, starting from the sound B C D E F G and then back to A, to create an exaggeration from repetitive sounds.</p>
<p>‘สะตือ’ มิใช่หรือ ที่เป็นท่อส่งอาหารเพื่อหล่อ + เลี้ยงให้ชีวิตที่ยังไม่เป็นชีวิตตัวนิดๆ ตัวน้อยๆ ตัวนั้น ค่อยๆ เติบโตจนดันผนังพุงคุณแม่ให้ ขยายเป่งก่อนที่จะเบ่งออกมาด้วยสีหน้าอันยับยั้ง อยู่เ็นแบบลื้มเขินคุณหมอ</p>	<p>Isn't it the belly button through which food is sent to bring+up that little lifeless life in the womb while it gradually grows bigger and blows up Mommy's balloon-like belly before she finally pushes so hard that her face crumbles beyond the point of embarrassment?</p>	<p>The use of a plus marks is the author's style of writing. So, I choose to keep the mark and find a phrasal verb which has a similar meaning with the word ‘หล่อเลี้ยง (to nourish).’ The word ‘bring up’ seems an appropriate choice since it contains two morphemes, each of which carries its own but similar meaning with the word ‘หล่อเลี้ยง.’ Also the phrase ‘ตัวนิดๆตัว น้อยๆตัวนั้น’ plays on repetitive sounds. Therefore, I choose the phrase ‘little lifeless life’ and play on the ‘l’ sound to imitate the author's style.</p>
<p>ว่ากันง่าย ๆ , หากไม่มี ‘สะตือ’ เราคงไม่มี ‘ชีวิต’</p>	<p>In other words, without a belly button, we would not be alive.</p>	

Source Text	Translated Text	Translation Problems and Solutions
<p>แต่ก็แปลกดี ที่พอเรามีชีวิตและหายใจเอาไ้อากาศเข้าไปในรูจมูก เอาตัวไปผูกกับสังคม เอาใจไปฝากฝังไว้กับเธอคนนั้น นายคนนี่ เรากลับมีเวลาให้ ‘รูสะดือ’ น้อยลง</p>	<p>It is strange though that once we live and breathe air into our nostrils, tie our bodies to society, and attach our hearts to that girl or that boy, we spare hardly a thought for our belly buttons.</p>	
<p>ลองถามตัวเองดูก็ได้ว่า คุณบรรจงลงมือถูสะดืออย่างพิถีพิถันครั้งสุดท้ายเมื่อไหร่?</p>	<p>Try asking yourself this: when was the last time you attentively and scrupulously rubbed that little hole in your stomach?</p>	<p>The humor occurs because the author intentionally juxtaposes words of two contrasting registers such as ‘บรรจง’ (formal), ‘ถู’ (informal), ‘รู’ (informal), and ‘พิถีพิถัน’ (formal), an incongruity on a register level. Therefore, to reconstruct such incongruity in English, I choose the words ‘attentively’ and ‘scrupulously’ which are formal. Also, instead of using ‘a belly button,’ I choose the word ‘hole,’ which is informal, to contrast with those two formal adverbs.</p>
<p>เฮ้ย! ไม่เอาน่า ผมไม่เชื่อหรอกว่า จะมีแค่ผมคนเดียวที่ปล่อยให้ขี้ไคลเกาะรอบขอบผนังสะดือ</p>	<p>C'mon! I don't think I'm the only one here with scurf all around the edges of my belly-button hole.</p>	

Source Text	Translated Text	Translation Problems and Solutions
<p>ไม่ต้องมาทำโก๋ คุณก็มีขี้ไคลที่สะอาด เหมือนกันแหละน่า อย่ามาโม้!</p>	<p>Don't give me that poker face! You have scurf on your belly button, too.</p>	<p>The source text is a spoken language. This is where the Speech Act theory is applied. The illocutionary act, the real intention of the author, is to joke, not to warn or scold or instruct as appears in the outer expression. So, I choose the phrase 'a poker face,' which signifies a light-hearted tone to recreate the mood of joking.</p>
<p>แต่- ณ วินาทีนี้ ผมขอยืนยันด้วยเกียรติของ ลูกเสือสามัญกับคุณได้เลยว่า สะดือของผม สะอาดสะอาดดีเป็นสีชมพูระเรื่อ และกรุณาเชื่อ เถิดว่ามันสะอาดถูกหลักอนามัยขององค์การ อนามัยโลกแล้ว</p>	<p>Still, at this particular moment, I solemnly vow on my boy-scout honor that my belly button is crystal clean and bears a rosy complexion, and please rest assured that it is hygienic in full compliance with the standards of hygiene set by the WHO...</p>	<p>According to the relief/release theory, the source text is funny because the author makes fun of the cliché of boy scout's vow and the hygienic standard of WHO. The author uses an exaggeration to compare his honor with the boy scout's and his navel's cleanliness with the hygienic standard of WHO. As the notions of the boy scout's vow and WHO exist in the American society, I translate the text quite literally to create a sense of exaggeration and incongruity on the semantic level.</p>
<p>ที่กล้ายืนยันเพราะผมเพิ่งขัดสะอาดไปเมื่อ เอง!</p>	<p>...because I just scrubbed it a second ago!</p>	

Source Text	Translated Text	Translation Problems and Solutions
อย่าเพิ่งเข้าใจผิดคิดว่าผมจะลงสมัครเป็นผู้ว่า การองค์การผู้คุ้มครองสิทธิสะดือแห่งประเทศไทย	Don't jump to conclusion, though, that I am running for governor of the Belly-Button Protection Organization of Thailand.	The author creates humor by the use of exaggeration, imitating the conventional naming pattern of organizations “องค์การผู้คุ้มครองสิทธิ... แห่งประเทศไทย.” So, I recreate the incongruity on the semantic level, adopting the conventional name of a protection organization in English and adding the word ‘belly button’ in the name.
ไม่ใช่อย่างนั้น! มันไม่มีอะไรมากไปกว่าความคิดกระจุริดที่ โผล่แหลมขึ้นมาระหว่างที่สายน้ำฝอยๆ จากฝักบัว กระเด็นมาถูกตัว ถูกนม ถูกพุง และถูกสะดือ	Nooo! It started with no more than a microscopic idea that popped up when drizzle from a shower splattered on my body, my nipples, my tummy, and my belly button.	The author emphasizes his description with the use of repetition of the word ‘ถูก,’ descriptive phrases ‘สายน้ำฝอยๆ จากฝักบัว’ and ‘ความคิดกระจุริด.’ So, I have to pay attention to this emphasis. I repeat the word ‘my’ to keep the style of repetition of the author, and use descriptive words like ‘microscopic,’ ‘drizzle,’ and ‘splatter’ to maintain the descriptive tone of the source text.
เออแฮะ ... เราไม่ค่อยได้ถูสะดือเท่าไรหรอก	Then I figured ... we don't really spend much time scrubbing our belly buttons.	
ทั้งที่ผิวหน้าอันเต่งตึงของเราก็ถูกประเคนประ	Our firm facial skin is daintily and	As the author uses a lot of alliteration, repetition and rhyming, I try to recreate the similar sound effect in English.

Source Text	Translated Text	Translation Problems and Solutions
<p>คมประหมประพทินกันจนประเพณีนี ทั้งที่ต้นขา หน้าท้อง เรียวน่อง ก็ได้รับการดูแลและออกกำลัง ให้เต่งตึงมีมัดกล้ามเนื้อสวยงามตามสัดส่วน, รอบ ดวงตาของสุภาพสตรีก็มีมาสคาร่า, ขนตายังถูก ตัดแต่ง, คิ้วยังถูกเขียนให้เป็นเส้นสวย, เล็บยังถูก แต่งเติมด้วยสีสันสดใส, หูยังมีตุ้มประดับ, ผมยัง ได้รับการนวด ทั้งที่มันไม่เคยเมื่อย, ขนจ๊กกะแร้ยัง ได้รับการถอนทิ้ง ดูจ๊วพีชในแปลงผัก, ปากซีดๆ ยังถูกขีดด้วยสีแดงเข้ม, พวงแก้มยังถูกทำให้ปลั่ง เปล่งเป็นสีชมพูระเรื่อ (กำลังคิดอยู่ละสิว่า มันจะ ยกตัวอย่างไปจนครบสามสิบสองอวัยวะเลย หรือ?) –พอละ เลิกยกแล้ว ตัวอย่างมันเยอะ แรง ผมมีน้อย)</p>	<p>delicately pampered. Our thighs, tummies, and calves are trained in the gym to make them fit and fabulous. Ladies' eyes are embellished with mascara, their lashes curled and their brows finely drawn. The nails are conspicuously colored. The ears are adorned with earrings. The hair is massaged even though the part never aches. The armpit hair is plucked as if it were weeds. Two pale lips are painted poppy red. Two cheeks are blushed the beaming complexion. (You're probably thinking: "Is this guy really gonna list every single part of the human body?" Okay, enough, I give up. So many examples. So little energy.)</p>	<p>The line in the brackets is probably the punch line where the author makes fun of himself.' The line has to be translated into spoken language and maintain a sense of humor, where the author mocks himself. This is where the superiority theory is applied.</p>

Source Text	Translated Text	Translation Problems and Solutions
<p>ผู้ชายก็เหมือนกัน ถึงแม้ไม่ได้แต่งเติมเสริมหล่อมากมายอะไร แต่เราก็ใส่ใจในอวัยวะอื่นๆ มากกว่าสะดืออยู่ดี</p>	<p>Men are no exceptions. Though we don't depend on so many beauty rituals, we care more about other body parts than we do our belly buttons.</p>	
<p>เอาง่ายๆ – ผมยังไม่เคยเห็นผู้ชายคนไหนเข้าไปในฟิตเนส แล้วบอกกับเทรนเนอร์ว่า</p> <p>“ผมจะมาเล่นกล้ามเนื้อสะดือ”</p> <p>ไม่มี... ไม่มี!</p>	<p>To put it simply – I have never seen a man walk into a fitness center and tell the trainer:</p> <p>“I want to build up my belly-button muscles.”</p> <p>Never ever ever!</p>	<p>According to the superiority theory and the relief/release theory, the humor occurs because of the mockery of men's behavior when they go to fitness centers and want to have perfect bodies. Such behavior occurs in both Thai and American culture, so I choose to translate the joke literally.</p>
<p>แต่ถึงแม้จะไม่มีใครสนใจ สะดือก็ไม่เคยเคียนเฉยโอดโอยหรือสร้างความเดือดร้อนรำคาญใจให้กับเจ้าของของมัน จากสถิติ เราไม่ค่อยพบว่ามีผู้ป่วยเป็นหวัดคัดสะดือ (นอกจากไข้ผู้ป่วยคนนั้นมันจะสะกดคำว่า ‘สะดือ’ ผิด ต่อหน้าอาจารย์</p>	<p>Despite this complete lack of attention, the belly button neither whines nor nags nor needles nor nudges its owner. According to statistics, it is rare to find that a cold patient has watery eyes and a runny belly button</p>	<p>The author uses repetition of the sound ‘อ’ in the phrase ‘เคียนเฉยโอดโอย’ to create a sense of exaggeration, so I try to imitate the sound, using the phrase ‘neither whines nor nags nor needles nor nudges.’ Also, the humor occurs in the wordplay ‘เป็นหวัดคัดสะดือ’ which derives from the Thai idiom</p>

Source Text	Translated Text	Translation Problems and Solutions
<p>ภาษาไทย) , ไม่เคยพบโรคมะเร็งในรูสะดือ, ไม่เคยได้ยินว่าใช้หัวदनกติดต่อกันผ่านทางสะดือ, ฯลฯ</p>	<p>(unless the patient is so extremely sloppy that he spills Sex-on-the-Beach in his navel), that cancer develops in the belly-button hole, that Avian Flu is contracted via this particular body part, etc.</p>	<p>‘เป็นหวัดคัดจมูก,’ a common symptom of a cold patient. This is an incongruity on the semantic level. The humor continues with the second instance of wordplay on the homonym of ‘คัด’ which can also mean writing down words. This wordplay constructs humor with incongruity on the lexical and syntactical level; the word ‘คัด’ changes its meaning from a symptom to an action because the shift in the part of speech from an adjective to a verb. Therefore, I have to find a similar word in English which has a homonym and adapt the translated text to fit the meanings of that homonym.</p> <p>According to GTVH and its guideline for wordplay translation, I prioritize the need to keep the Logical Mechanism over the need to keep the Script Opposition. Therefore, I keep the wordplay on the homonyms in the translated text even though it changes the Script Opposition (the two original meanings of the source text) so that the translation still creates a sense of humor.</p>

Source Text	Translated Text	Translation Problems and Solutions
<p>อย่างมากก็แค่คัน สะดือถึงจะเรียกร้องให้ พวกเราลงมือลงนิ้ว ‘เกา’ ให้มันบ้าง ก็เท่านั้น</p> <p>อาการคันสะดือ อาจเป็นวิธีหนึ่งที่สะดือ ต้องการจะสื่อกับเจ้าของให้ไม่ลืมว่า</p>	<p>The belly button may, at worst, itch. That’s when it calls for some ‘scratching.’</p> <p>Itchy symptoms may be one way for the belly button to remind its owner:</p>	
<p>I have สะดือ, therefore I am.</p>	<p><i>J’ai un Belly Button, donc je suis.</i> (I have a Belly Button, therefore I am.)</p>	<p>The humor occurs because of incongruity on the semantic level as the author plays on the famous quote of French philosopher, Rene Descartes, ‘I think, therefore I am;’ he replaces the word ‘think’ with ‘have สะดือ (belly button).’ To translate the humor, I write the quote in French except for the word ‘belly button’ which is written in English, to maintain the mockery of the original philosophical quote.</p>
<p>ก็ไม่รู้เหมือนกันครับว่าจะพูดพาลำเรื่อง อวัยวะที่ (ดูเหมือน) ไม่สลักสำคัญอันใดไปทำไม ทั้งที่หนังสือเล่มนี้ก็ทำหน้าที่เป็น ‘บันทึกการ เดินทาง’ ไม่ได้เกี่ยวข้องกับวิชาการใดกับชีววิทยา,</p>	<p>There is no specific reason why I should talk so much about a body part which (as it may seem) is so insignificant. The book is after all only a “travel record,” and has nothing to do whatsoever with Biology,</p>	<p>The humor occurs because of the incongruous use of the word ‘อวัยวะวิทยา’ which is a neologism created from two morphemes, ‘อวัยวะ’ and ‘วิทยา.’ Therefore, I imitate the word formation of this type of wordplay and create the new word ‘Organology.’</p>

Source Text	Translated Text	Translation Problems and Solutions
อวัยวะวิทยา หรือการสาธารณสุข	Organology, or Health Care.	
<p>หากจะเกี่ยวโยงบ้างก็คงเป็นเรื่องอาการที่มีขี้โคลสสะสมไว้ในรูสะตือ ขณะที่กำลังเดินเขาอยู่ที่โน่น เพราะมันช่างเหน็ดเหนื่อย เมื่อย ล้า เหงื่อไหล และแน่นอนที่ชุ่ม ... พอเหงื่อไหล สิ่งที่จะตามมาก็คือ ‘โคลย้อย’ (ไม่ใช่ ‘ขี้ย้อย’ !!)</p>	<p>If there is any relevance at all to a belly button, it would be to some thickened scurf in my belly button hole while I trekked in the mountains of Nepal. The trek was so extremely exhausting that I was soaking wet in sweat just like a seaman (not ‘semen.’!!).</p>	<p>The author uses the Thai idiom ‘เหงื่อไหลโคลย้อย,’ and later plays on the phrase ‘โคลย้อย,’ by changing the pitch of the syllable ‘โคล’ to ‘ไซ.’ Thus he has a new phrase ‘ไซย้อย,’ meaning testicles. Humor occurs because of the sexual connotation constructed from the incongruous wordplay on the phonological level. This can be explained by the relief/release theory – seeing sexual matters as a taboo which humans secretly want to talk about – and the incongruity theory. The ideal translation would be to keep both the sexual implication and the wordplay formation. In the translation, I choose the words which have the same ‘s’ consonant sound as seen in the phrase ‘so extremely exhausting ... soaking wet in sweat.’ I later choose to play on the words ‘seamen’ and ‘semen,’ which are homophones, so that the wordplay has a sexual connotation which indirectly talks about the author’s private parts.</p>

Source Text	Translated Text	Translation Problems and Solutions
		<p>To follow GTVH guidelines for wordplay translation, I prioritize the need to keep the Logical Mechanism over the need to keep the Script Opposition. As I cannot find a wordplay equivalence which plays on the word's stressed-sound shift, I instead reconstruct a new set of homophones between 'seaman' and 'semen,' and keep the sexual implication where the author makes fun of his own private parts. In doing so, I sacrifice the accuracy of the source text's Script Opposition (the contrast between 'โคลย้อย' and 'ไชย้อย'). I also compromise the accuracy of the source text's Logical Mechanism by using homophones instead of changing the word stress.</p>
<p>แล้วโคลจะย้อยไปไหนพัน ในเมื่อไลน์พัทมัน โค้งลงจากพุงมายังหลุมสะตือแบบไม่ต้องหนีไป ไหน ไม่ต้องอาศัยโปรระดับไทเกอร์ วูดส์ โคลก็ ไหลไปลงหลุม ตุ่มตุ่ม ได้เอง</p>	<p>And where would my sweat and scurf go since the curve of my belly led right to my button hole. It was such a perfect course for a birdie putt and you didn't need to be Tiger Woods to master the plop-plop shot!</p>	<p>The humor occurs because the incongruous comparison between scurf formation in the navel and golf putting. I try to reconstruct the humor by keeping the funny tone of the source text and imitate the sound 'ตุ่มตุ่ม (a liquid dropping sound)' in English.</p>

Source Text	Translated Text	Translation Problems and Solutions
<p>ซึ่ง – ทั้งหมดนั้นเป็นเหตุการณ์ที่คุณจะได้พบพานในไม่ช้า ถัดจากหน้ากระดาษแผ่นนี้</p>	<p>This entire incident will make your acquaintance very soon, next to this very page.</p>	
<p>และเรื่องของ ‘สะดือ’ ก็คงได้เวลาจบลงซะที</p> <p>ก่อนออกเดินทาง ผมใคร่ขอมีคำแนะนำเล็กๆน้อยๆว่า กรุณาเตรียมผ้าเช็ดหน้าหนาๆ และสบู่ติดมือไปให้พร้อม</p>	<p>And the story of ‘a belly button’ has finally come to an end.</p> <p>Before taking off, I would like to offer a couple of words of advice: please don’t forget to pack a thick washcloth and a bar of soap ...</p>	
<p>เพราะเวลาที่เราต้องเดินเขาขึ้นสู่ที่สูง ไม่ว่าจะอากาศจะหนาวเหน็บแค่ไหน ไคลก็ย่อยอยู่ดี (แต่ไขจะย่อยหรือไม่นั้น ผมไม่กล้ายืนยัน ปล่อยให้เป็นเรื่องของ ‘ไขใครไขมัน’ ดีกว่า)</p>	<p>... because at the time we are trekking in high mountains, no matter how cold and cruel the weather gets, we’ll get sticky and sweaty just like seamen anyway. (But if there were to be any semen on the scene, I would leave it a personal matter.)</p>	<p>The humor on ‘เหงื่อไหลไคลย่อย’ is repeated. So I have to mention the wordplay between ‘seamen,’ and ‘semen’ again and adapt the rest of the joke to fit with the sexual implication.</p>

Source Text	Translated Text	Translation Problems and Solutions
หากมีเม็ดเหงื่อผุดขึ้นมาตามร่างกาย ให้ใช้ผ้า ที่พกมาเช็ด+ซับ	If there are drips of sweat, use the washcloth to wipe + dry your skin.	To imitate the author's style of using the plus mark, I choose two words, 'wipe' and 'dry' to fit the context.
แต่สำหรับอวัยวะสำคัญระดับ ‘สะดือ’ เราคง ต้องสะอาดทำความสะอาดกันเสียหน่อย	As for our VIP body part, ‘the belly button,’ we may have to clean and clear the hole.	
เชื่อมั๊ยครับว่า หลังจากกลับลงมาจากภูเขา อันสูงชัน ผมรอไม่ไหวที่จะรีบหยิบสบู่มาถูสะดือ	You wouldn't believe how badly I was dying to grab soap and scrub it on my belly button after I got back from those incredibly steep mountains.	
เปล่าหรอกครับ – ไม่ได้คัน ผมแค่คิดถึงมันเท่านั้นเอง. <i>มีความสุขกับภูเขาและสะดือนะครับ</i> นิวกลม	No – it didn't itch. I just missed it, that's all. <i>Be happy with the mountains and your belly button.</i> New-Klom	

Source Text	Translated Text	Translation Problems and Solutions
<p style="text-align: center;">1</p> <p style="text-align: center;">ทำไมเนปาล?</p> <p style="text-align: center;">“ผมเลือกเนปาล”</p> <p>เป็นคำตอบที่กระเด็นพุ่งหลุดออกมาจากปากไกด์สูงประสบการณ์ ยี่สิบนิ้วเท้ายำผ่านมาหลายดินแดน สองรูจมูกสูดกลิ่นอากาศที่แตกต่างกันมาไม่ต่ำกว่าหนึ่งร้อยเจ็ดสิบประเทศทั่วโลก</p> <p>ผมเอ่ยปากถามเขาในร้านขายเครื่องของที่ระลึกแห่งหนึ่งในประเทศอินเดีย ซึ่งมีแผนที่โลกขนาดใหญ่ให้ชี้ชมกัน ก่อนหน้านั้น เขาค่อยๆ บรรยายความน่าสนใจในแต่ละดินแดนให้ผมฟังชะตาโต เขาพูดถึงยุโรปและอเมริกาอย่างไม่ลงลึกในรายละเอียดนัก ต่างจากตอนที่พูดถึงดินแดน</p>	<p style="text-align: center;">1</p> <p style="text-align: center;">Why Nepal?</p> <p>“I chose Nepal.”</p> <p>The answer was shot out of the mouth of a highly experienced tour guide. His twenty toes have stepped on many lands, his two nostrils have taken in the air in at least 170 different countries around the world.</p> <p>I asked him while we were in a souvenir shop in India where there was a large world map for viewing. Before that, he had described the points of interest in every land and I had been bug-eyed in wonderment. He mentioned Europe and America roughly but once he started talking about faraway</p>	

Source Text	Translated Text	Translation Problems and Solutions
ไกลลับในแถบแอฟริกาและอเมริกาใต้ อย่างเคนยา หรือบราซิล ดูประกายในแวตามีความตื่นเต้นมากกว่าอยู่หลายดีกรี	regions in Africa and South America, Kenya and Brazil, for example, his eyes sparkled with a certain degree of excitement.	
สมกับที่เป็นไกด์ – ประเทศไหนที่เขาเอ่ยขึ้นมา ดูเหมือนว่าจะนำไปเยือนเสียทั้งหมด	He certainly deserves his title as a guide – all of the countries he mentioned seemed worth a visit.	
หลังจากฟังหูฟังอยู่นานจนหูแห้ง ผมถามเขาว่า “ถ้าให้เลือกไปซ้ำอีกที พี่จะเลือกที่ไหน?”	After being all ears and eyes and nose and mouth, I asked him, “If you had to visit a place for a second time, where would you choose to go?”	<p>The author plays on the idiom ‘ฟังหูฟัง’ which means to listen. ‘ฟัง’ can also suggest the meaning ‘to dry something,’ and in this case ‘to dry the ear.’ As applied by the incongruity theory, the humor occurs because of the wordplay which plays on the homonyms of the word ‘ฟัง.’ I imitate the wordplay by using the English idiom, ‘being all ears’ and adjusting the wordplay by adding other body parts on a face.</p> <p>To follow the GTVH guidelines for wordplay translation, I prioritize the need to keep the Logical Mechanism (the wordplay on a Thai idiom) over the need to keep the Script</p>

Source Text	Translated Text	Translation Problems and Solutions
		Opposition (the wordplay between ‘ฟังหู (to listen)’ and ‘ฟัง (to dry)’).
<p>ครับ – คำตอบอยู่ที่บรรทัดแรก</p> <p>“คุณต้องไปให้ได้เลย เนปาลนี่ยะ ไม่แพงด้วย”</p>	<p>Yes – the answer is in the first line.</p> <p>“You have to go to Nepal. It’s a must. And it’s cheap, too.”</p>	
<p>ประโยคสะกดต่อมประหยัดนี้ตั้งขึ้นมาในร้านก๋วยเตี๋ยวใกล้ออฟฟิศ ขณะที่พวกเรากำลังพูดถึงจำนวนเงินแค่หมื่นกว่าบาท กับการใช้ชีวิตสิบวันในซิดนีย์ – ทริปก่อนหน้าของผม</p>	<p>The sentence activated my thrift gland when I was in a noodle stall near the office. My colleagues and I were talking about how 650 dollars had sustained me for ten days in Sydney – my previous trip.</p>	<p>I apply Skopostheorie in the translation and decide to translate the amount of money in US dollars to suit the perception of the target audience.</p>
<p>“รวมค่าตัวเครื่องบินแล้วไม่เกินสองหมื่นแน่ๆ ไปเลย แล้วคุณจะลืมไม่ลง”</p>	<p>“It can’t be more than 700 dollars, a plane ticket included. Go and you’ll never forget it.”</p>	
<p>พี่สาวร่วมออฟฟิศยากับผมหนักแน่น พี่คนนี้</p>	<p>One of my female colleagues repeated</p>	

Source Text	Translated Text	Translation Problems and Solutions
เองที่ตอบคำถามของผมว่า	to me. She is the one who answered my question:	
“ในประเทศที่ไปมาทั้งหมด พี่ชอบสุดคือ ลาว แล้วก็เนปาล”	“Among all the countries I’ve been to, I like Laos and Nepal the most.”	
‘เนปาล’ จึงฝังอยู่ในหัวของผมและถูกตอกให้จมลงลึกขึ้นเรื่อยๆ จากคำพูดกระแทกใจถึงความมีเสน่ห์ของประเทศนี้ ทั้งสภาพความเป็นอยู่ที่เรียบง่าย คนใจดีน่ารัก อากาศหนาวกำลังพอเหมาะ ไม่ต้องใช้งบประมาณบานเบอะ	So, ‘Nepal’ was implanted in my head, inscribed deeper and deeper by the tempting words that attested to the charm of the country – a simple way of life, nice people, cool weather, and a reasonable cost of living...	
และแน่นอนที่สุด กำแพงโลก – เทือกเขาหิมะขนาดยาวสุดลูกหูลูกตาที่มีชื่อว่า ‘หิมาลัย’	...and of course, the Wall of the World – the snow mountains stretching toward the horizon named ‘Himalayas.’	
แววตาใสิวี่ว้าวราวกับประกายแดดแรกต้อง	With a sparkle in her eyes, as	The author compares his colleague’s eyes to the first dew

Source Text	Translated Text	Translation Problems and Solutions
<p>น้ำค้าง ไม่ต่างกับดวงตาสุกสกาววาววับของหญิงสาวในการ์ตูนญี่ปุ่นคู่นี้เกิดขึ้นขณะที่เธอผู้นั้นกำลังนึกหวนทวนความหลังเมื่อครั้งก้าวย่ำลงบนดินแดนแห่งนั้นถึงสองครั้งสองครามาแล้ว แต่ภาพทรงจำยังชัดเจนราวกับพูดไปได้กลิ่นไป นี่คือคนรู้จักอีกคนหนึ่งที่กำลังถึงเนปาลราวกับต้องมนต์ ทุกครั้งที่เธอเอ่ยปากเล่าถึงประเทศนี้ ประกายตาการ์ตูนวิ้งจะปรากฏบั้งขึ้นเสมอ</p>	<p>crystallized as the first dew drop in sunlight, as cheerful as the eye of Blossom the Power Puff Girl, she recounted her past when she has set foot twice in her life on the very land, her memory still as clear as if she could actually smell the place. Here was another person who had been enchanted by Nepal. Every time she talked about the country, her eyes would suddenly glitter.</p>	<p>drop in the morning, a cliché of the eye beauty metaphor, and the sparkling eyes of a Japanese female manga character, with which Thai people are familiar due to Manga's popularity in Thai society. The humor occurs because the metaphor is over the top, an incongruity on the semantic level. While the eye beauty cliché exists in both Thai and American culture, the sparkling eyes of a female manga character may not. Therefore, I recreate the metaphor, using Blossom the Power Puff Girl, an American comic character whose eyes are big and sparkling instead of the Japanese one.</p>
<p>แม้จะไปมาแล้วสองครั้ง เธอยังบอกกับผมว่า – กำลังหาโอกาสไปอีกเป็นครั้งที่สาม</p> <p>ปฏิทินบนโต๊ะทำงานในเดือนธันวาคมกระซิบบอกกับผมเบาๆว่า ได้เวลาออกเดินทาง ผมใช้เวลาไม่กี่วินาทีในการตัดสินใจ เหมือนคำตอบของคำถามว่า ‘ไปที่ไหน?’ นั้นฝังตัวอยู่ในหัวมา</p>	<p>Having been there twice, she still said she was looking forward to a third time.</p> <p>The December calendar on my office desk whispered to me, “It's time to set off.” It only took me a few seconds to make the decision. The answer of the question,</p>	

Source Text	Translated Text	Translation Problems and Solutions
<p>นานเนิ่น หยิบเมจิกสีน้ำเงินเส้นหนาลากเป็นรูป เทือกเขาแนวยาวผ่านช่องสี่เหลี่ยมทั้งหมดสิบวัน ที่ตารางข้างบน ผมแอบวาดดวงตาพระพุทธรูป (Buddha Eyes) เอาไว้ในวันออกสตาร์ตเพื่อ ความเป็นสิริมงคล แล้วจัดแจงยกหูโทรศัพท์หา เพื่อนร่วมทริป</p> <p>“เฮ้ย! ไปเนปาลกันเปล่า?”</p> <p>เรื่องราวมันเริ่มต้นขึ้นง่าย ๆ อย่างนี้แหละ</p>	<p>“Where to?” seemed to have been in my mind for ever. I grabbed a blue marker and drew an outline of mountains covering the block of ten days. Above the table, I drew the Buddha's Eyes for good luck on the departure date. Then I gave my friends a call.</p> <p>“Hey! Wanna go to Nepal?”</p> <p>That's how the whole story began.</p>	
<p>2</p> <p>หมีน้า – คุณสมบัติของเพื่อน</p> <p>หมีเป็นคน</p>	<p>2</p> <p>Hmee Nump – What it means to be a friend.</p> <p>Hmee is a man.</p>	

Source Text	Translated Text	Translation Problems and Solutions
น้ำก็เป็นคน	Nump is also a man.	
ทั้งคู่เป็นเพื่อนผม เป็นมานานไม่ต่ำกว่าแปดปี มันยังไม่เคยพยายามเปลี่ยนสถานะไปเป็นอย่างอื่น อาทิ เพื่อนรู้ใจ, เพื่อนคู่กาย, เพื่อนตาย, เพื่อนซี้, เพื่อนสาว, หรือภรรยา!	Both are my friends, and always have been for at least 8 years. They have never tried to upgrade their status to soul mates, handy mates, martyr mates, best mates, gossip mates or bed mates!	The humor is constructed by the incongruity of the wordplay on many types of friends. Also, to some extent, the text is humorous because the author makes fun of the friendship among his male friends and homosexuals, how he and his friends still remain straight after being together for a long time; this can be explained by the superiority theory. I try to recreate the humor by using the repetition of the word 'mates' and adding adjectives describing different types of friends.
หมีนำนันยินดีที่จะเป็นแค่เพื่อนห้วนๆ แบบนั้น ไม่ต้องการคำวิเศษณ์ต่อท้าย	Hmee and Nump just want to be my one-syllable friends without any adjectives.	
ผมว่าบางทีคำว่า ‘เพื่อน’ มันก็กินความหมายลึก + ซึ่งอยู่ในตัวของมันเองพอเพียงแล้ว	I think the word “friend” is in itself meaning + ful(l).	To maintain the author’s style of using the plus mark, I have to sacrifice the naturalness of the translated text and add the mark in between the two syllables of the word ‘meaningful.’ Judging from the novelty of the source text, I think it is acceptable to add some novelty to the translated

Source Text	Translated Text	Translation Problems and Solutions
		text as well.
<p>จะบอกอะไรให้เอามั้ย?</p> <p>ถ้าจะไปปารีส, โรม, เชียงใหม่, แม่ฮ่องสอน, ลอนดอน, นิวยอร์ก, เกียวโต, โอซาก้า, จาการ์ต้า, กัวลาลัมเปอร์ นะ คุณชวนใครไปด้วยก็ได้ ไม่ต้องเลือกเยอะให้ยุ่งยากมากความ</p> <p>แต่ถ้าจะไปเนปาล โดยเฉพาะถ้าตั้งใจไว้ว่าจะไปเดินเขา คุณควรตรวจสอบร่างกายและขนาดหัวใจของเพื่อนที่จะชวนไปร่วมทางเป็นอย่างดีก่อนที่จะยกหูโทรศัพท์กดเบอร์เสนอการเดินทางกับมัน (หรือเขา หรือเธอ)</p>	<p>Wanna know something?</p> <p>If you are going to Paris, Rome, Chiangmai, London, New York, Kyoto, Osaka, Jakarta, or Kuala Lumpur, you can ask about anyone to go with you.</p> <p>But if you're going to Nepal, and especially if you're going to trek in the mountains of Nepal, you should thoroughly measure the body and heart capacity of your travel partners before dialing their numbers and offering them a spot on the trip.</p>	
เลือกเพื่อนร่วมเดินทางผิด คิดจนเพื่อนตาย	Men kick friendship around like a football: it doesn't crack. (But either your	The source text is humorous because of the mockery of the Thai proverb 'เลือกเพื่อนร่วมทางผิด คิดจนตัวตาย,' meaning

Source Text	Translated Text	Translation Problems and Solutions
(หรือไม่ว่า... เราก็อาจจะตายไปก่อนมัน)	feet or your friends' will get smashed.)	<p>if you choose the wrong type of friends, you will be sorry for the rest of your life. The incongruity occurs when the author twists the proverb, changing the sentence to 'เลือกเพื่อนร่วมเดินทางผิด คิดจนเพื่อนตาย,' meaning if you choose the wrong travel friend, that friend will probably die. However, it is quite difficult to find a proverb in English which has a similar meaning with this Thai proverb and is yet effectively humorous. Therefore, I decide to change the idea of bad friends into the funny quote which still has the pain factor at the punch line of the joke.</p> <p>According to GTVH and its guidelines for wordplay translation, I prioritize the need to keep the source text's Logical Mechanism over the need to keep the Script Opposition. Therefore, I manage to keep the source text's Logical Mechanism (the wordplay on a famous proverb/quote) in the target text but sacrifice the accuracy of the source text's Script Opposition.</p>

Source Text	Translated Text	Translation Problems and Solutions
<p>บนหนทางที่ยากลำบาก หากไม่มีเพื่อนที่ดี เดินอยู่ข้างๆ เราอาจหมดแรงระหว่างทางเอาได้ ง่าย ๆ</p> <p>เราอาจไม่ได้ต้องการเพื่อนร่วมทางที่เก่งกาจ ดุดาจดุจจอร์จ เปล่าเลย, เราต้องการเพื่อนร่วมทาง ที่ ‘เท่ากัน’ มากกว่า และบางที, ดูเหมือนว่าเรื่อง ของน้ำจิตน้ำใจนั้นสำคัญกว่าเรื่องอื่นใดทั้งสิ้น แต่ เรื่องเหล่านี้ไม่มีให้เห็นเป็นจริงเป็นจังขณะที่เรา เดินเล่นอยู่ในห้างฯ แอร์เย็นกลางกรุงเทพฯ หรือ</p> <p>หากอยากรู้ว่าเพื่อนที่คุณคบอยู่เป็นเพื่อน ประเภทไหน ลองชวนเขาไปเดินบนไหล่ ‘หิมาลัย’ ดูสักครั้งสิ</p>	<p>On a harsh road, without good friends walking along, we may simply run out of strength.</p> <p>We may not want manly macho mountaineers -- not at all. We only want travel partners who are our ‘equals,’ and perhaps generosity is the most important quality of all. We don’t really see this kind of spirit just strolling around an air-conditioned department store in the middle of Bangkok.</p> <p>If you want to know what kind of friends your friends are, take them on a trek in the Himalayan mountain range.</p>	
<p>ที่จริงแล้ว ผมก็ไม่ได้มีเพื่อนให้เลือกมากนัก ผมโทรหาน้ำตันทีที่มีความรู้สักก็อยากไปเนปาล</p>	<p>I don’t actually have many friends to choose from, but I called Nump right after I</p>	<p>The author makes fun of himself and his male friend who used to sleep together on the trip to Japan and yet neither</p>

Source Text	Translated Text	Translation Problems and Solutions
<p>อาจเพราะเราเคยนอนข้างถนนด้วยกันมาแล้วที่โตเกียว และผมก็รอดเงื้อมมืออันล้ำสันของชายฉกรรจ์อย่างมันมาได้ ระดับความน่าไว้วางใจในเกณท์ดี น้ำบอกกับผมว่า มันกับหมีกำลังวางแผนจะไปเวียดนาม ผมเลยชักแม่น้ำทั้งห้า ยิง ยม น่าน หว่านล้อมให้พวกมันมาเนปาลแทน</p>	<p>got the urge to go to Nepal. It may be that we had slept together on the streets of Tokyo, and I had managed to survive those cruel nights lying side by side with this alpha male. Apparently, he is quite trustworthy. He told me he and Hmee had been planning to go to Vietnam, so I had to seduce them away from that plan with every ruse I could think of.</p>	<p>turned out to be homosexual. The humor works because of the underlying mockery of homosexuality (on which the superiority can be applied), the pressure and homophobia men face in society (on which the relief/release theory can be applied), and the incongruity between the formal word register and the funny trivial situation and content (on which the incongruity theory is applied). However, the translation is difficult because the author does not say this directly but implies it through the words ‘เงื้อมมือ,’ ‘ล้ำสัน,’ and ‘ชายฉกรรจ์’ which carry sexual connotations. Also, there is a wordplay on the Thai expression ‘ชักแม่น้ำทั้งห้า,’ meaning to try very hard to persuade someone; instead of using ‘แม่น้ำ (river),’ the author uses the common river names in Thailand. However, in English, there is hardly any association between the concept of ‘rivers’ and ‘persuasion.’ Therefore, I use the word ‘seduce’ which can also mean to persuade but carries a sexual meaning which fits well with the previous humor about homosexuality.</p>

Source Text	Translated Text	Translation Problems and Solutions
<p>“ใช้เงินเท่าไรวะ?” น้ำส่งคำถามมาตามสาย</p> <p>“ไม่แพงหรอก มีแต่คนบอกว่า ใช้ไม่เกินสองหมื่น” ผมตอบแล้วยัดคำไอ้โคมห้อยท้าย</p>	<p>“How much will it cost?” Nump asked on the phone.</p> <p>“Not much. They say it takes 700 top.” I continued my seduction.</p>	
<p>“ถ้ามีงไม่ไปเดินเขาตอนนี้ อีกหน่อยแก่ๆไม่มีแรงก็เดินไม่ไหวแล้วนะไว้ย!”</p>	<p>“When you get old, it'll be too late to trek. It's now or never!”</p>	
<p>ผมชอบพูดภาษาเน่าๆเกี่ยวกับเรื่องการเดินทางใส่หูทั้งสองของน้ำ เพื่อผลัก + ดันก้นให้มันออกเดินทาง ด้วยกัน ฮีะ! แต่ผมก็คิดตามนั้นจริงๆ</p>	<p>I am always dramatic when it comes to traveling. It's how I get my words through Nump's earholes, and encourage him to launch his butt(om)+tum(my) on the journey.</p> <p>But hey! I did mean what I'd said.</p>	<p>The humor occurs because the incongruous use of the word ‘ผลักดัน (to motivate)’ which is quite semi-formal, with the word ‘ก้น (a bottom),’ which is informal, a contrast in word registers. As the author uses the words ‘ผลัก (to push)’ and ‘ดัน (to push),’ separated by a plus mark, I have to find two words which mean to push (Nump's bottom) and to motivate Nump to go travel. To solve the translation problem, I decide to play on the sound of the word ‘bottom,’ and change its spelling into ‘buttum,’ so that I can separate the two syllables by a plus mark. Each syllable will also mean ‘butt’ and ‘tum’</p>

Source Text	Translated Text	Translation Problems and Solutions
		(tummy). To recreate the incongruity between word registers, I choose the word ‘encourage,’ to contrast with the informal names of the two body parts.
<p>“เฮ้ย!” เงินทองนะเก็บเมื่อไหร่ก็ได้ แต่ประสบการณ์บางอย่าง มึงต้องเก็บตอนที่ยังมีแรง”</p> <p>...</p> <p>พูดกันตามจริง, ณ นาที่นั้น ผมก็ยังไม่แน่ใจหรอกว่าเราทั้งสามจะมีคุณสมบัติของการเป็นเพื่อนของกันและกันดีพอสำหรับการเดินเขาหรือเปล่า และผมก็ยังไม่รู้หรอกว่า ‘เพื่อนสำหรับการเดินเขา’ นั้นควรมีคุณสมบัติอย่างไรบ้าง</p>	<p>“C’mon! Money can always wait, but some kinds of experience don’t. You have to grab it while you still can.”</p> <p>...</p> <p>To be honest, at that moment, I wasn’t sure the three of us qualified as mountain trekking partners. I didn’t even know what those qualifications are.</p>	
<p>แต่เมื่อหลับตานึกภาพชายรูปร่างขนาดกลางสามคนเดินอยู่บนไหล่หิมาลัย ผมพอจะนึกภาพออกว่า หากเราลื่นห้อย เราจะลื่นห้อยพร้อมๆกัน,</p>	<p>But when I closed my eyes and imagined three average-sized guys walking on top of the Himalayas, I saw pretty clearly</p>	<p>The text is humorous because of the overstated and surprising descriptions of the exhaustion from the trip. The problem seems to be in the Thai expression ‘ตะคริวกิน,’</p>

Source Text	Translated Text	Translation Problems and Solutions
<p>หากตะคริวกิน เราทั้งสามจะถูกมันสวาปาม พร้อมๆกัน, และหากต้องหนาวจนตัวสั่น ก็ดู เหมือนไม่มีใครมีไขมันและความแข็งแรงเกินหน้า เกินตาเกินพุงเพื่อนคนไหนไปได้</p>	<p>how equally dog-tired, how non- discriminatorily attacked by charley horses and, since we were all pretty much skin- and-bone weakling, how just as cold as a well digger’s ass and tummy we all would be.</p>	<p>meaning to have cramps, where the author plays on the word ‘กิน (to eat),’ and ‘สวาปาม (to gobble).’ As there is no expression in English which can associate the concept of eating and having cramps, I decide to use colloquial English, ‘Charley horses,’ instead of ‘having cramps.’ Also, as the author plays with the words in the phrase ‘เกินหน้า(face) เกิน ตา(eye)’ and change it into ‘เกินหน้าเกินตาเกินพุง (tummy),’ I decide to play on the organ words as well and translate the phrase to ‘well digger’s ass and tummy,’ to play on the word ‘ass’ and ‘tummy.’</p> <p>To follow the GTVH guidelines of wordplay translation, I prioritize the need to keep the Logical mechanism (the wordplay on the verb of a certain expression) over the need to keep the Script Opposition (the wordplay on the verb ‘กิน’ in the expression, ‘ตะคริวกิน’). Therefore, I play on the verb ‘attack’ and change the expression to ‘be attacked by charley horses’ to keep the source text’s Logical Mechanism.</p>

Source Text	Translated Text	Translation Problems and Solutions
<p>อาจจะใช่, ผมอาจไม่ได้ต้องการเพื่อนสำหรับการพึ่งพิงหรือพึ่งพา</p> <p>ผมแค่ต้องการเพื่อนที่จะเดินไปด้วยกัน ช้างๆ กัน และผลัดกันหยุดรอในจังหวะที่เพื่อนเหนื่อย มีการจุดดิ่งและให้กำลังใจกันบ้างในยามที่ใครสักคนอ่อนกำลัง อ้อ! ข้อสำคัญอาจอยู่ตรงที่ว่า เราน่าจะผลัดกันอ่อนแอ ผลัดกันช่วยเหลือ</p> <p>ประคับประคอง</p>	<p>Well, maybe. Maybe I didn't want friends to lean on or rely on.</p> <p>I only wanted friends who would walk along, side by side, and take turns waiting and getting tired, and pulling each other up to their feet. And yes! Most importantly, we'd have to take turns getting weak, so that we could take turns helping each other out.</p>	
<p>เพื่อนกันไม่มีพระเอกพระรอง ไม่มีใครเป็นฮีโร่</p>	<p>There are no toplineers or commoners in friendship.</p>	
<p>และบางที, หากต้องเดินทางไปกับคนที่ไม่มีนิยามคำว่า ‘เพื่อน’ ผมอาจเลือกการเดินทางโดยไม่มีใคร เคียงข้างสบายใจกว่า</p> <p>คิดไปคิดมา คุณสมบัติของ ‘เพื่อนผู้ร่วมเดินทาง’ กับ ‘เพื่อนผู้ร่วมทางชีวิต’ ผมคิดว่ามันไม่</p>	<p>And if I have to travel with someone who doesn't see the value of friendship, I'd rather travel alone.</p> <p>As it turns out, the qualifications of 'mountain trekking partners' and 'life</p>	

Source Text	Translated Text	Translation Problems and Solutions
ต่างกัน เพื่อนก็คือเพื่อน	partners' aren't so different. Friends are always friends.	
3 สถานทูตตุตมด	3 An Ant Ass's Embassy	As the source text uses rhymes and incongruous words to form a strange phrase, I decide to use the repetition of the sound 'a' on every syllable of the translated phrase. Also, to maintain the informal and funny mood of the title, I choose the word 'ass' as it shares the similar connotation with the word 'ตุต' in Thai.
หมีไม่ว่าง น้ำก็ไม่ว่าง	Hmee was busy. Nump was busy, too.	
เอาเข้าจริงผมก็ไม่ว่าง แต่ในสถานการณ์นั้นดู เหมือนว่าผู้ที่ควรรับหน้าที่สืบเสาะเจาะเบาะแส ข้อมูลที่เหมาะสมน่าจะเป็นผม ไม่ใช่มันทั้งสอง เพราะทั้งคู่กำลังอยู่ในช่วงเตรียมตัวสอบโทเฟลล เพื่อไปเรียนต่อ มันต้องตะเกียกตะกายฝ่าด่าน	As a matter of fact, I was busy too. But judging from the situation, I was the one who should be responsible for gathering the information about Nepal. Hmee and Nump were in the preparation for the TOEFL test, a	

Source Text	Translated Text	Translation Problems and Solutions
<p>คะแนนที่มหาวิทยาลัยในอเมริกาตั้งเอาไว้ ซึ่งก็สูง โตะสำหรับคนที่ไม่ได้ใช้ภาษาอังกฤษเถียงพ่อแม่ และงอแงกับแฟนสาว</p>	<p>tough minimum score requirement American universities have set for foreign students who don't use English to fight with parents and girlfriends.</p>	
<p>มันทั้งคู่อยากไปอยู่อเมริกา แต่ทว่าต้องข้าม ภูเขาสูงที่มีชื่อว่า 'โทเฟล' ให้ได้เสียก่อน</p>	<p>Both Mhee and Nump want to go to America, but first, they have to get across a high mountain called "TOEFL."</p>	
<p>ซึ่งก็ดูเหมือนไม่ใช่เรื่องง่าย</p> <p>ผมจึงรับหน้าที่เป็นผู้จัดทริปครั้งนี้เต็มตัว เริ่ม จากที่รู้จักแค่คำว่า 'เนปาล' จนความรู้บ้านท่วม หัว</p> <p>เริ่มที่ตั๋วเครื่องบิน มีเพียงสองสายการบิน เท่านั้นที่ทางปีกแหวกเมฆพุ่งตรงไปลงที่ กาฐมาณฑุโดยไม่จอดแวะเอาล้อแตะพื้นที่ไหน</p>	<p>And that doesn't look easy.</p> <p>Therefore, I became the sole organizer of the trip, starting from just one word 'Nepal' and expanding to data overload.</p> <p>For the plane ticket: there are only two airlines which fly through clouds and straight to Kathmandu without touching their wheels</p>	

Source Text	Translated Text	Translation Problems and Solutions
ก่อน	down somewhere en route.	
<p>หนึ่ง คือการบินไทย รักคุณเท่าฟ้า ค่าโดยสารอยู่ในอัตราประมาณ 17,000 – 18,000 บาท</p>	<p>The first is Thai Airways – Smooth as Silk (Stockings). Ticket prices range from \$560 to \$600.</p>	<p>According to the relief/release theory, the source text is funny because it makes fun of the Thai Airways' motto, 'รักคุณเท่าฟ้า (our love to you is as big as the sky).' However, the problem is that when translated into Thai Airways' motto in English, 'Smooth as Silk,' which is quite well-known among foreigners, the translation is not funny because it does not clearly convey a sense of mockery. Therefore, I decide to add the word 'stockings' in the brackets to emphasize the mockery.</p> <p>To follow GTVH guidelines for humor translation, I prioritize the need to keep the source text's Logical Mechanism (the mockery of Thai Airways' motto) and the source text's Script Opposition (Thai Airways Vs. the mockery based on its motto). The motto 'Smooth as Silk' is also Thai Airways' motto and even more well-known among the American target audience.</p>

Source Text	Translated Text	Translation Problems and Solutions
<p>สอง คือรอยัล เนปาล แอร์ไลน์ ค่าโดยสารอยู่ที่ประมาณ 14,000 – 15,000 บาท</p> <p>ซึ่งเป็นราคาที่ยังไม่รวมภาษีสนามบินอีก 800 บาท โดยประมาณ</p>	<p>The second is Royal Nepal Airline. The price ranges from \$460 to \$500.</p> <p>The price does not include the additional \$30 or so for airport tax.</p>	<p>I apply Skopostheorie in the translation and decide to translate the amount of money in US dollars to suit the perception of the target audience.</p>
<p>สำหรับวีซ่า: วีซ่าเนปาลของง่ายกว่าขอ ซาลาเปา จากพนักงานเซเว่นฯ เสียอีก หลักฐานที่ต้องการมีแค่พาสปอร์ตตัวจริง + รูปถ่าย 2 นิ้ว 1 ใบ + ค่าธรรมเนียม 1,400 บาท ใช้เวลาสองวัน สถานทูตเนปาลตั้ง อยู่บนถนนสุขุมวิท 71 ตรงข้ามห้างจัสโก้ สำหรับคุณผู้ชาย ถ้าเป็นไปได้คุณควรมาขอวีซ่าด้วยตัวเอง :D</p>	<p>For the visa: asking for a Nepalese visa is easier than supersizing your French fries at McDonald's. All you need are a passport + a two-inch photo + the \$47 application fee. The process takes two days. The embassy is located on Sukhumwit 71 Rd. opposite Jusco Department Store. If possible, you gentlemen should come by yourselves :D</p>	<p>According to the relief/release theory, the source text is funny because the joke makes fun of the behavior of the cashiers at Seven Eleven, Thailand's most famous mini-mart; they always repeat the same sentence “รับขนมจีบซาลาเปาเพิ่มมั๊ยคะ (Would you like some Dim-Sum too?)” when the customers are paying at the cash register. To solve the cross-cultural translation, I use the behavior of the employees at McDonald's who tend to offer extra large fries to customers at the cashier counter, a practice which many want to criticize.</p> <p>According to GTVH, I prioritize the need to keep the Logical Mechanism (the mockery of common practice in the society) and sacrifice the accuracy of translating the source text's Script Opposition (how easy it is to apply for the visa Vs.</p>

Source Text	Translated Text	Translation Problems and Solutions
		how easy it is to ask for Dim Sum from the cashiers at Seven Eleven). That also means that I change the Target of the joke from 'Seven Eleven' to 'McDonald's'.
<p>ผมกับหมีลงรถไฟฟ้าบีทีเอสที่สถานีพระโขนง เรากดเบอร์ 0-2391-7240 เพื่อสอบถามความไกลจากจุดหน้าปากซอย เจ้าหน้าที่สถานทูตสาว พูดกับผมว่า ให้เดินเข้ามาได้ ไม่ไกลนัก เราเดิน เดินเดินเดินเดินจนเหงื่อตกหยดแหมะๆ ใน ระยะทางประมาณสองป้ายรถ เมล์ ยังไม่มีวิวแหว ของสถานทูต ผมกับหมีคิดว่ามาผิดทางเสียแล้ว แต่ก็ตัดสินใจเดินต่ออีกหน่อยจึงได้เห็นสถานทูตที่ ดูยังไงก็ไม่เหมือนสถานทูต ตั้งอยู่ในซอยเล็กๆ ตรงข้ามห้างจัสโก้ มันเป็นเพิงชั้นเดียวดูน่ารักและ ถ่อมตัวบอกไม่ถูก ยังไม่เที่ยง ยังไม่เคยเวลาทำการ และแทบไม่ต้องต่อแถวรอคิวเลย เราทำทุกอย่างเสร็จภายในเวลาไม่ถึงห้านาที ทั้งที่อยากอยู่</p>	<p>Hmee and I got off the BTS at Pra Kanong station. We called 0-2391-7240 to ask about the distance from the entrance of the side street to the embassy. The young female voice told me it was within walking distance. So, we walked and walked and walked and walked until we sweated buckets. Over the distance of two bus stops, there was still no sign of the embassy. We thought we'd gotten lost but decided to walk a bit further. Finally, we saw the embassy which, from any angle, doesn't look like an embassy, situated in a narrow lane across</p>	

Source Text	Translated Text	Translation Problems and Solutions
<p>นานกว่านั้น:D</p>	<p>from Jusco Department Store. It was a single-storey shed, ineffably cute and humble. The time was just before noon, still within office hours, and there was hardly anyone in the line. The process was finished in less than five minutes, though we wanted to stay a little bit longer :D</p>	
<p>นำมาช้า (ไม่ใช่นำมาชะ!) เราอยากให้มีมันได้ ความรู้สึกเดียวกัน จึงหลอกให้มันเดินเข้ามา มัน เพียรโทรถามว่า จะถึงหรือยัง อยู่สามครั้ง เมื่อ มาถึงด้วยร่างชุ่มเหงื่อ มันก็ถามเราว่า “ทำไมไม่ บอกให้ขึ้นรถเข้ามาวะ?”</p>	<p>Nump got (there) late (not Nump got laid!). We thought that he should share the same feeling, so we let him walk into the side street. Three times he called us to check if he would get there any time soon. Once he got there, soaked, he asked us “Why didn't you tell me to take a cab?”</p>	<p>The source text is humorous because it plays on the sound 'นำมาช้า (Nump was late)' and 'นำมาชะ (a brand of Japanese Green Tea sold in Thailand).' I adapt the translated text, playing on the similar sounds between the word 'late' and 'laid' to create humor.</p> <p>To follow GTVH guidelines for wordplay translation, I prioritize the need to keep the Logical Mechanism (the wordplay on two phrases which have similar sounds but totally different meanings) over the need to keep the Script Opposition (the incongruous meanings between the phrase</p>

Source Text	Translated Text	Translation Problems and Solutions
		‘นำมาซ้ำ’ and the word ‘นำมาชะ’).
<p>เราจึงอ้างคำพูดของคนทีสถานทูตเนปาล ซึ่ง เรามาารู้ทีหลังว่าเธอเป็นชาวเนปาลีเสียด้วย</p>	<p>We cited the line from the young employee at the embassy who, as we found out later, was surprisingly Nepalese.</p>	
<p>“ไม่ไกลค่ะ เดินเข้ามาได้”</p> <p>และถ้าคุณมีโอกาสดูมาเห็นวงหน้าและแวว ตาของเธอ คุณจะรู้ว่าไม่มีชายใดในโลกที่จะโกรธ เธอลง</p> <p>หลังจากได้ไปเดินเขา ผมถึงได้เข้าใจคำว่า ‘ไม่ไกล’ ที่หล่นออกจากปากเจ้าหน้าที่ตาคม คนนี้มากขึ้น</p>	<p>“Not very far, sir. You can walk in.”</p> <p>And if you have a chance to see such a lovely face and pair of eyes, you will see how no man in the world could possibly be angry at her.</p> <p>After the trek in Nepal, I had a better understanding of the meaning of the phrase 'not very far' spoken by this sparkling-eyed woman.</p>	

Source Text	Translated Text	Translation Problems and Solutions
<p>เพราะระยะทางจากปากซอยเข้ามาถึงสถานทูตนั้น เทียบได้กับขนาดความยาวของตุ่มมด</p> <p>เมื่อนำมาวางทาบบ้างๆ ระยะทางที่เราเดินต่อเนื่องตลอดเวลาสี่วัน</p> <p>ที่นั่น... หิมาลัย</p>	<p>The distance from the entrance of the side street to the embassy was only the length of an ant's ass ...</p> <p>...when compared with the total distance we walked continuously for the four days of trekking...</p> <p>...there ... in the Himalayas.</p>	
<p>4</p> <p>ยากยัดหิมาลัยไว้ในหนังสือ</p>	<p>4</p> <p>It's Tough to Stuff a Book with the Himalayas</p>	<p>As the author plays on the sound between the word ‘อยาก (to want)’ and ‘ยาก (difficult),’ it is difficult to translate such wordplay on the pitch shift between two words since there is no pitch system in English. So, I replace this wordplay by a simple rhyming between the word ‘tough’ and ‘stuff.’</p>
<p>ตาไต่ตามตัวหนังสือหลายแสนตัว</p>	<p>Two eyes glide over thousands of words.</p>	
<p>ผมนั่งจดข้อมูลสำคัญที่ควรรู้เกี่ยวกับเนปาล</p>	<p>I jotted down the places we would visit</p>	

Source Text	Translated Text	Translation Problems and Solutions
<p>และสถานที่ที่เรากำลังจะไป บางอย่างเพื่อเอาตัวรอด บางอย่างมีไว้เพื่อสร้างความ ‘อยาก’ ในการไปเที่ยว ให้น้ำย่อยหลังเล่นๆ</p>	<p>and some important information about Nepal; some was simply for survival while other was just an appetizer to stir the ‘enthusiasm’ for travel.</p>	
<p>โดยเฉพาะไอ้หน้า ดูเหมือนว่าต้องการข้อมูลที่ดีขึ้นสำหรับประเทศนี้อีกโข เพราะมันทำท่าไม่ใส่ใจอยากไปแม้แต่น้อย ขนาดตอนได้ตั๋วแล้วมันยังบอกกับผมว่า “ทำไมไม่รู้สึกตื่นเต้นที่จะได้ไปเลยวะ?” เหมือนกับที่ก่อนหน้านี้มันถามผมหลังจากเปิดหนังสือเกี่ยวกับเนปาลดูเสร็จว่า “จะมีอะไรวะ แค่วังกะวัด” ผมพยายามได้ตอบมันด้วยคำตอบคลุมเครือคลุมหัวคลุมป्लीไม่แน่ใจอย่าง...</p>	<p>It was Nump who seemed to demand a lot of intriguing information about this particular country. He acted as if he couldn’t be bothered to go there at all. Even when he got the plane ticket, all he said was, “I should be more excited about going, shouldn’t I?” just like when he asked me earlier after glancing through a Nepal guide book, “Is that all? – just stupid palaces and temples.” I tried to convince him in every possible plausible probable way I could</p>	<p>To translate Nump’s line, I apply the Speech Act theory to reveal the illocutionary act expressed in the form of a question. Despite the question form, Nump actually wants to express his opinion that the trip must be boring. In the translated text, I use a tag question to convey his true intention. I also decide to add the word, ‘stupid,’ before ‘palaces and temples,’ because it conveys a mood of the word ‘วะ’ (an informal and impolite expression meaning ‘damn’).</p> <p>The phrase ‘คลุมเครือคลุมหัวคลุมป्ली’ is the wordplay on the word, ‘คลุมเครือ (ambiguous).’ The author plays on the homophones of the word ‘เครือ’ which can mean both ‘คลุมเครือ’ and ‘เครือกล้วย (a huge bunch of bananas). ‘เครือ’</p>

Source Text	Translated Text	Translation Problems and Solutions
	ever impalpably come up with like...	<p>and ‘หวิ’ are classifiers for a bunch of bananas, while ‘ปลี’ is a banana blossom. As this wordplay consists of a feature which is not parallel in English, I use the phrase ‘possible plausible probable way I could ever impalpably come up with’ to play on the ‘p’ sound to recreate a sense of humor.</p> <p>The translated text does not entirely conform to GTVH guidelines for wordplay translation. I cannot keep the source text’s Logical Mechanism and the Script Opposition.</p> <p>However, I manage to keep the Situation and I reconstruct the new kind of wordplay, which is alliteration.</p>
<p>“ไปดูชีวิตที่เรียบง่าย”</p> <p>“ไปเดินเขาหิมาลัยเลยนะเว้ย”</p>	<p>“Don’t you want to see a simple way of life?”</p> <p>“C’mon, it’s the Himalaya Mountains we’re talking about here!”</p>	
<p>“ไปสัมผัสคนน่ารักนิสัยดีที่โน่น”</p>	<p>“We’ll meet lots of nice folks there.”</p>	

Source Text	Translated Text	Translation Problems and Solutions
<p>“หลายคนที่รู้จัก บอกว่าเป็นประเทศที่ชอบที่สุด ไปแล้วอยากไปอีกไปอีกไปอีก”</p>	<p>“You know, many people say it's their favorite country, some place they want to go to again and again and again.”</p>	
<p>แต่ก็ไม่ได้ทำให้ต่อมตื่นเต้นของมันเต่งตุมขึ้นมาได้แม้แต่น้อย</p>	<p>Clearly, nothing could crack his case of comatose curiosity.</p>	<p>The author uses the alliteration of the 't' sound in the phrase, 'ต่อมตื่นเต้นของมันเต่งตุม,' a humorous wordplay showing the incongruity on the phonological level. Therefore, I imitate the use of the 'ต (t)' repetition by repeating the 'c' sound in the translated phrase, 'could crack his case of comatose curiosity,' to replicate the humor.</p> <p>To follow GTVH guidelines for wordplay translation, I keep both the source text's Logical Mechanism (the alliteration) and the Script Opposition.</p>
<p>กระทั่งรายการห้ามพลาดในสมุดบันทึกของผม ก็ไม่ได้ระคายความรู้สึกอันตายด้านของไอ้หน้าผมจืดอะไรไว้บ้าง ในรายการห้ามพลาดนะหรือครับ นี่เิง... ผมกำลังจะแบให้คุณอ่าน</p>	<p>And that included my Don't-Miss list which didn't even slightly scratch his indifference about the trip. What did I include in the list? Here they are... ta-da!</p>	

Source Text	Translated Text	Translation Problems and Solutions
1. ไปดูพิธีเผาศพริมแม่น้ำภักวตี	1. Seeing the cremation ceremony on the shore of the sacred Bhagwati River	
2. ไปดูพิธีเชือดแพะบูชาอัญญาแม่กาลี	2. Seeing a ritual goat sacrifice in honor of the Goddess Kali	
3. บินเฉียดยอดเอเวอร์เรสต์	3. Flying close to the peak of Mount Everest	
4. สัมผัสประสบการณ์นั่งส้วมในห้องน้ำสาธารณะ ที่ลือกันว่าสกปรกนักหนา	4. Experiencing the notoriously gross public toilets	
5. พายเรือในทะเลสาบฟีวา	5. Rowing on Phewa Lake	
6. ดูพระอาทิตย์ขึ้น ณ จุดชมวิว	6. Watching the sunrise from the view point	
7. เดินเขา	7. Trekking in the mountains	
8. ดื่มชาเนปาล	8. Drinking Nepalese tea	

Source Text	Translated Text	Translation Problems and Solutions
9. กินโมโหมะ ขนมทิเบต	9. Tasting momos, a Tibetan dumpling	
<p>สำหรับผม ทั้งหมดนั้นแทบทำให้ต้องกระโดดไปหยิบเป้ออกมา โยนเสื้อผ้าใส่ แล้วใส่หัวแม่เท้าออกเดินทางซะแต่วันนั้นเลย ทุกกิจกรรมเป็นของใหม่ที่แทบกลั่นใจไม่อยู่ อยากดู, อยากเห็น, อยากชิม, อยากทำ รวมถึงอยากดม!</p>	<p>For me, all of those programs almost pushed me on a jump, grabbed a backpack, threw clothes in it, and got my head and toes lost to the trip right on that day. All the activities were so shiny and new that I couldn't help imagining myself seeing, watching, tasting, doing, and even smelling everything in Nepal!</p>	<p>The text is funny because of the phrase ‘ใส่หัวแม่เท้า (to move your toes ahead),’ an adaptation from the Thai idiom ‘ใส่หัวไป (Get lost!).’ The author replaces the word ‘หัว (head)’ with ‘หัวแม่เท้า (big toe),’ which creates a humorous wordplay based on the incongruity on the semantic and lexical level. I try to imitate the wordplay and recreate the joke by playing on the idiom ‘get lost’ and adding the words “head’ and ‘toes’ to suggest the meaning of setting off for a trip.</p>
<p>ทั้งภาพและคำบรรยายบนเว็บไซต์และในหนังสือหลายเล่มล้วนชวนให้ใจผมเต้นเป็นอีกจังหวะหนึ่ง</p> <p>แต่คุณรู้อะไรมั๊ย?</p> <p>ตัวหนังสือกับภาพในหน้ากระดาษพิศอก</p>	<p>Both the pictures and descriptions of Nepal on websites and in books induced my heart to beat in a totally new rhythm.</p> <p>But you know something?</p> <p>Those words and pictures on the pages</p>	

Source Text	Translated Text	Translation Problems and Solutions
<p>เกิดบุ๊ก</p> <p>มันบรรจุความยิ่งใหญ่ของหิมาลัยเอาไว้ ไม่หมด</p>	<p>of pocket books ...</p> <p>... they couldn't capture all the grandeur of the Himalayas.</p>	
<p>5</p> <p>เนปาลบางอย่าง</p> <p>ร่อนข้อมูลผ่านรูตะแกรง</p>	<p>5</p> <p>Nepal, It's Quite Something</p> <p>Sorting out the information through sieve holes.</p>	
<p>ข้อมูลมากมายทั้งในเว็บไซต์และหนังสือที่ เกี่ยวข้องกับเนปาลทั้งหมดถูกร่อนด้วยตะแกรงที่ ถี่จนเหลือสิ่ง (ที่ผมคิดเอาเองว่า) สำคัญ ดังต่อไปนี้</p>	<p>Piles of information about Nepal on websites and in books were filtered through a tiny-hole sieve, leaving only what (I thought) was important:</p>	
<p>เนปาลมีประชากรประมาณ 25 ล้านคน (ไม่รู้)</p>	<p>The population of Nepal is approximately 25 million (<i>not sure how many we would</i></p>	

Source Text	Translated Text	Translation Problems and Solutions
<p>เหมือนกันว่าเราจะได้ไปเจอสักกี่คน)</p> <p>86 เปอร์เซนต์ เป็นฮินดู 8 เปอร์เซนต์ เป็นพุทธ 3 เปอร์เซนต์ เป็นอิสลาม (ที่เหลือปะปน)</p>	<p><i>meet there).</i></p> <p>86% of the population is Hindu, 8% Buddhist, and 3% Muslim. (<i>The rest are assorted.</i>)</p>	
<p>ขนาดพื้นที่ประมาณหนึ่งในสี่ของประเทศไทย (ไม่ใหญ่แต่สูง)</p>	<p>The total area is around one third the size of the state of California (<i>not big but high</i>).</p>	<p>I apply Skopostheorie in the translation and decide to adapt the translated text; instead of comparing the area of Nepal with that of Thailand, I change the latter to the area of California to suit the perception of the target audience.</p>
<p>ความสูงต่างระดับตั้งแต่ 70-8,848 เมตร จากระดับน้ำทะเล (นับเป็นความต่างอันมหัศจรรย์เลยเชียว)</p>	<p>The altitude ranges between 70 – 8,848 meters above sea level (<i>which is an incredibly wide range</i>).</p>	
<p>เวลาช้ากว่าไทย 1 ชั่วโมง 15 นาที (จะโทรกลับมาหาแฟนก็คำนวณเวลาดีดีละ!)</p>	<p>Nepal local time is 5 hours 45 minutes ahead of GMT (so now you know when to call your girlfriend/boyfriend back in hometown!)</p>	<p>I apply Skopostheorie in the translation and decide to translate the money currency and the local time in US currency and Greenwich Mean Time instead of Thailand's to suit the perception of the target audience.</p>

Source Text	Translated Text	Translation Problems and Solutions
1 รูปี = 0.60 บาท (เวลาซื้อของก็คูณด้วย 0.60 นี้แหละ)	1 Nepalese rupee = 0.014 US dollars (So, just multiply the price in rupees by 0.014 to help you make a buying decision.)	
ชาวเนปาลส่ายหน้าแทนการยอมรับ ผงกศีรษะแทนการปฏิเสธ (เข้าใจมั๊ย? – ส่ายหน้าสิ!)	The Nepalese shake their heads when they mean ‘yes’ and nod when they mean ‘no.’ (Do you understand? – please shake your head!)	This humor which is constructed from the incongruity of the social convention of shaking and nodding gestures is not very difficult to translate into English because both the Thais and the Americans share the same convention while the Nepalese do not.
เดินรอบสถูปควรเดินทวนเข็มนาฬิกา (หากใช้นาฬิกาดิจิทัล อนุญาตให้เหลือบมองของเพื่อน)	To pay respect to Lord Buddha, the Nepalese walk counterclockwise around the stupas. (If you wear a digital watch, you’re allowed to peek at your friend’s analog.)	I apply Skopostheorie in the translation and decide to add some information on the Buddhist practice in Temples so that the target audience will gain more understanding on the context.
ชาวเนปาลไม่ใช้มือซ้ายส่งของ เขาส่งขวามือซ้ายไว้ล้างกัน (เฮ้อ! โชคดีที่เรากันดขวา)	The Nepalese don’t use their left hands to pass things to someone. Left hands are for toilet matters. (Lucky I’m right-handed.)	

Source Text	Translated Text	Translation Problems and Solutions
จะเดินเขาต้องมี Trekking Permit (ภาษาไทยอาจ เรียกใบอนุญาตเดินเขา)	You need a trekking permit if you want to trek in the Nepalese mountains.	
จะขอต้องใช้พาสปอร์ต + รูปถ่าย 1 ใบ กับเงินอีก 2,000 รูปี (อย่าลืมเตรียมมา)	To apply for one, you need a passport + 1 photo + 2,000 Nepalese rupees (or 28 dollars). (<i>Don't forget to bring them.</i>)	I apply Skopostheorie in the translation and decide to add the brackets telling the amount of money in dollars.
ควรติดเกลือแร่และขนมที่ให้พลังงานไปเดินเขาด้วย (พวกเราเลือกขนมปัง + หมูหยอง)	Mineral drinks and energy boosting snacks in your backpack will come in handy when trekking. (<i>We chose buns + dried shredded pork.</i>)	
เดินเขาเดินได้ทั้งปี ยกเว้นช่วงปลายธันวาคม – ต้นมกราคม อาจมีหิมะ (อย่าเห็นหิมะเป็นเรื่องสนุก!)	The trekking season is all year round except between the end of December and the start of January when it snows. (<i>Trekking in the snow is not fun, kids!</i>)	The source text is humorous because it makes fun of Thais' bright attitude about snow, as they live in a tropical country and tend to think that snow is something amazing to behold. However, such an attitude does not exist in western society where snow is somewhat common. So, I have to adjust the translated text by using the snowfall situation which

Source Text	Translated Text	Translation Problems and Solutions
		kids love as they can play in snow.
<p>น้ำในลำธารเห็นใสๆ แต่ไว้ใจไม่ได้ อย่าดื่ม เด็ดขาด (เพราะจุลินทรีย์ไม่ได้มีแค่แลคโตบา ซิลลัส)</p>	<p>The water in streams may seem clean and clear. Do not drink it (because not all bacteria are probiotics).</p>	<p>According to the relief/release theory, the joke works because it makes fun of Thailand's most famous fermented milk, 'Yakult,' which advertises the benefit of Lactobacillus bacteria in the product. This causes a problem in translation: whereas the notion of Yakult and Lactobacillus has become a cliché commonly known in the Thai society, the notion of fermented milk and this type of bacteria is not a cliché in American society. Therefore, I have to adapt the translated text, using the Activia Yogurt, which is a popular product among the American, and its advertisement on the benefit of the probiotic bacteria in the yogurt as the butt of the joke.</p> <p>To follow GTVH guidelines for humor translation, my translation maintains the source text's Logical Mechanism (the mockery of the advertisement of fermented dairy products) and Script Opposition (the warning on possible germs in the water Vs. the unexpected mockery). However, I</p>

Source Text	Translated Text	Translation Problems and Solutions
		change the Target of the joke from Yakult to Activia.
<p>วัวมีสถานะศักดิ์สิทธิ์สำหรับชาวฮินดู ช่างวัว โทษแรงกว่าฆ่าคน (แต่ทางที่ดีไม่ควรฆ่าอะไร ทั้งนั้นนะแหละ)</p>	<p>Cows are sacred to the Hindus; the penalty for killing a cow is more severe than for killing a man. (<i>But it's best not to kill either one.</i>)</p>	<p>This humor is constructed from the incongruity of the social and religious belief: how the Nepalese respect cows more than humans. Then the author makes fun by saying “it’s best not to kill either one.” The joke is easy to translate as both Thais and Americans share the same understanding; they are not familiar with this Hindu belief while the Nepalese are. So I translate it literally.</p>
<p>เนื้อวัวไม่มีให้บริโภค ถ้าสั่งอาหาร เนื้อที่ได้จะ เป็นเนื้อควาย (ก็ยิ่งดีกว่าเนื้อคนละนะ)</p>	<p>Beef is not available in Nepal. The red meat on your plate is probably buffalo meat. <i>(Well, it's better than human meat.)</i></p>	
<p>อย่าแต่งตัวด้วยเครื่องประดับที่ทำจากหนังวัว ไป เพราะต้องถอดออกเวลาจะเข้าวัด (หนังคนก็ ไม่ควร)</p>	<p>Don't wear accessories made of cow leather when going to the temple, because you will have to take them off. (<i>Human leather is also inappropriate.</i>)</p>	

Source Text	Translated Text	Translation Problems and Solutions
<p>เอาเสื้อผ้าไปล้นเหลือดีกว่าไม่พอเพียงสำหรับประเทศหนาวแบบนี้ (อย่ามั่นใจในไขมันของตัวเองนัก)</p>	<p>Bringing more clothes than you need is better than not bringing enough clothes especially in a cold country like Nepal. (<i>Do not overestimate the ability of your fat to keep you warm.</i>)</p>	<p>The joke works because when reading about the cold weather in Nepal, the audience does not expect to read about the function of their body fat. I choose to translate the joke literally as the Americans and the Thais share the same common knowledge about the function of fat.</p>
<p>สถานบันเทิงที่นี้ปิดสี่ทุ่ม (ห้าทุ่มเราจึงควรออกเดินสำรวจ)</p>	<p>Night clubs in Nepal close at 10 p.m. (So, 11 p.m. is the right time to go out exploring.)</p>	<p>The joke works because of the unexpected content. After reading the information about the Nepalese pubs' closing time, the audience would expect the author to go there before closing time. Instead, the author wrote the opposite, making fun of his own curiosity about night life in Nepal by suggesting that anyone should go after that time to see the real night clubs. As the joke is based on the incongruity of the content, I choose to translate it literally.</p>
<p>ค่าตั๋วเครื่องบินขมหิมาลัย 113 US\$ / ตั๋วไปโพคาราชาเดียว 67 US\$ (แพงหูฉี่ – อยากรู้ว่าอวัยวะนี้ทำหน้าที่นี้มากเลย)</p>	<p>The plane ticket to view the Himalayas costs \$113, a one-way ticket to Pokhara costs \$67 (which are princely sums of</p>	<p>The joke works on the wordplay ‘แพงหูฉี่’ which is an expression, meaning ‘very expensive.’ The author constructs the joke by separating the expression into ‘แพง (expensive),’ ‘หู (ear),’ and ‘ฉี่ (to pee),’ changing the part of speech of ‘หู,’</p>

Source Text	Translated Text	Translation Problems and Solutions
	<p>money – and unfortunately I am no prince).</p>	<p>and ‘ฉี่’ as a noun and a verb, and suggesting that he would like to see this organ (ear) do this action (to pee). The joke works because of the incongruity on the syntactical and lexical levels. As it is very difficult to find an expression in English that works just like the source text, I had to change the joke entirely, keeping only the original meaning, ‘very expensive,’ and working on the pun available in the target language.</p> <p>To follow GTVH guidelines for wordplay translation, I prioritize the need to keep the source text’s Logical Mechanism (the wordplay on an idiom) over the need to keep the Script Opposition (the direct meaning of ‘แพงหูฉี่ (very expensive)’ Vs. the wordplay on ‘หูฉี่ (an ear that pees).’</p> <p>Therefore, I replace the idiom in the source text with the new idiom in English, ‘princely sums of money,’ and reconstruct the new Script Opposition in the translated text.</p>
<p>สนใจข้อมูลนอกเหนือจากนี้ลองเข้าไปที่</p>	<p>For more information, check out these</p>	

Source Text	Translated Text	Translation Problems and Solutions
<p>www.welcomenepal.com</p> <p>www.vacationzone.co.th/index_nepal.asp</p> <p>www.tourlok.com/story/trip/nepal.html</p> <p>www.mt-everest.freesevers.com</p> <p>หรือเปิด หน้าต่างสู่โลกกว้าง ฉบับเนปาลดู ความรู้ขนาดหนาอยู่ในนั้น</p>	<p>sites:</p> <p>www.welcomenepal.com</p> <p>www.vacationzone.co.th/index_nepal.asp</p> <p>www.tourlok.com/story/trip/nepal.html</p> <p>www.mt-everest.freesevers.com</p> <p>Or you can open <i>Windows on the World</i> (WOW), the Nepal issue, where the heavy knowledge lies.</p>	
<p>แต่ถ้าอยากรู้จักเนปาลให้ดีกว่านี้</p> <p>อย่ามัวแต่นั่งพลิก คคลิก กิกก็ออกอยู่กับบ้าน</p>	<p>But if you want to know Nepal better ...</p> <p>... don't just sit and read or click on screen after screen.</p>	

Source Text	Translated Text	Translation Problems and Solutions
ออกเดินทางกันดีกว่า	Let's get going, shall we?	
8 เอเวอร์เรสต์ สีดำ ทางขวา เป็นเรือควงล้มไปแล้ว	8 Mount Everest, the Black One, on the Right If it were a ship, the ship would have already capsized by now.	
คนทั้งลำเทไปทางขวาของเครื่องบิน อย่างน้อยก็ด้วยสายตาและความสนใจ เมื่อเครื่องบินผ่านเทือกเขาหิมาลัย ผมไม่รู้ว่าปฏิกิริยาแบบนี้จะมีซักกี่เที่ยวบินกัน แต่นี่เป็นครั้งแรกที่ผมได้ยินเสียง อื้ออ่า ฮือฮา ใ้โฮ ใ้ว่าว อู้ยตาย มายก็อด! พระเจ้ายอด มันจ๊อดมาก ก่อนเครื่องลงจอด	All of the passengers moved to the right side of the plane, or at least they did metaphorically with their eyes and attention, when the plane flew past the Himalayas. I'm not sure how often this kind of reaction happens on flights, but this was definitely the first time I heard expressions like “Wooh... Woow... What... Oh my... Oh my god ... Oh my lood god... Oh my	The joke works because of the incongruity on a phonological level. The author plays on the exclamation in Thai, exaggerating the surprise by using many swear words and switching the sound from ‘พระเจ้าจ๊อด มันยอดมาก (prajao-george man-yod-mak)’ to ‘พระเจ้ายอด มันจ๊อดมาก (prajao-yod man-george-mak).’ The expression is very popular among Thai young people. I try to imitate the sound effect, applying spoonerism on the translated expression from ‘Oh my good lord’ to ‘Oh my lood go(r)d,’ which creates a funny sound and a repetition of the sound ‘god’ as well.

Source Text	Translated Text	Translation Problems and Solutions
	goodness...” before landing.	To follow GTVH guidelines for wordplay translation, I keep both the source text's Logical Mechanism (the use of spoonerism) and the Script Opposition (the conventional exclamation Vs. the unconventional/unexpected exclamation).
<p>อย่างกับทุกคนเห็นชิ้นส่วนของสวรรค์ ปรากฏขึ้นนอกหน้าต่าง</p> <p>เราทั้งสามนั่งอยู่ทางฝั่งซ้าย จึงต้องชะเง้อ หน้ามองเทือกเขาหิมาลัยนั้นแบบไกลๆ</p> <p>ในเวลานั้น ผมรู้สึกหน้าต่างเครื่องบินบาน เล็กเกินไป</p>	<p>... as if everyone had seen a piece of heaven outside the windows.</p> <p>All three of us were sitting on the left side of the cabin, so we had to crane our heads to see snowy Everest from a distance.</p> <p>At that moment, I felt that the window was too small.</p>	
<p>“You can see the mountain.” โกดีหนุ่มชาว เนปาลีบอกกับเราพร้อมชี้มือไปนอกหน้าต่าง</p>	<p>“You can see the mountain,” said the young Nepalese tour guide while he pointed at the mountain outside the plane.</p>	

Source Text	Translated Text	Translation Problems and Solutions
<p>“Mountain is above the cloud.”</p> <p>ไม่รอช้า ซาตินี้เราจะได้เห็นหิมาลัยจากเครื่องบิน ‘ครั้งแรก’ แค่คนละครั้งเท่านั้น ใครจะมาทนชะเง้อดูมันอยู่ในรูเล็กๆ ไกลๆ</p>	<p>“Mountain is above the cloud.”</p> <p>I waited no more. The first experience of seeing the Himalayas from a plane comes only once in one’s life time. Who would want to see it from a distance through a tiny hole?</p>	
<p>ผมตัดสินใจเดินออกจากเก้าอี้ไปโผล่หัวดูที่ชั้น Business Class</p>	<p>I decided to leave my seat, walk to the business class cabin and show my head at the view.</p>	
<p>โอ้! แม่เจ้า</p> <p>เทือกเขาหิมาลัยขาวโพลนทั้งเทือกทอดตัวยาวเสียดยอดทะเลเมฆขึ้นมาอวดโฉมให้เราเห็นนับจำนวนไม่ถ้วน ผมสะอึกความรู้สึกตัวเอง ‘ไม่รู้จะบรรยายออกมาว่าอย่างไรดี นี่ละมั้ง จุดเชื่อมต่อระหว่างสวรรค์กับโลกมนุษย์ ที่คนเนปาลเชื่อกัน</p>	<p>OH MY HOLY LADY GAGA!</p> <p>The entire mountain range covered in pristine snow flaunted its beauty, with countless peaks that stood above the clouds. My feelings were frozen. I didn’t know how to put them in words. Perhaps this is the link between heaven and earth and</p>	<p>When the author uses slang, ‘โอ้ แม่เจ้า (Oh my (female) god,’ instead of ‘พระเจ้าช่วย (Oh my god),’ to express his utmost excitement, the text is humorous because of this contemporary slang used among young Thai people. This can be explained by an incongruity on a semantic and phonological level, how the audience does not expect to see this unconventional expression in this context. Therefore, I reconstruct the humor by using the unconventional</p>

Source Text	Translated Text	Translation Problems and Solutions
ว่าพวกเขาอยู่ใกล้ชิดกับเทพเจ้าเอามากๆ	what makes the Nepalese believe they are so close to the gods.	expression in English; as Lady Gaga has become an astonishing American pop icon, mentioning her name in the translated text may effectively create humor for the target audience.
สจ๊วตบนเครื่องบินเห็นผมชะเง้อชะเง้อแล้วดูจนจมูกบี้ดูติดชิดหน้าต่าง จึงหันมาถามว่า	The steward saw me craning forward until my nose was smashed against the window, so he asked:	
<p>“Have you ever seen Mt. Everest?”</p> <p>ผมส่ายหัว และหันไปถามเขากลับเป็นภาษาไทยว่า “ยอดไหนหรือครับ?”</p> <p>เขาชี้นิ้วออกไปไกลโพ้น แล้วบอกให้มองยอดสีดำแหลมทรงสามเหลี่ยมเสียดฟ้ายอดนั้น</p>	<p>“Have you ever seen Mt. Everest?”</p> <p>I shook my head and asked him in Thai, “Which one is it?”</p> <p>He pointed at the faraway horizon and told me to look at the black triangular peak scraping the top of the sky.</p>	
“เห็นมั๊ยครับ ยอดสีดำนั่นแหละครับ เอเวอร์	“Do you see it? It’s that black peak.	

Source Text	Translated Text	Translation Problems and Solutions
<p>เรสดี”</p> <p>“ท่านผู้โดยสารทุกท่านกรุณานั่งประจำที่ ปรับพนักที่นั่งให้อยู่ในตำแหน่งตรง และรัดเข็มขัด นิรภัยด้วยคะ กัปตันกำลังจะนำเครื่องลงจอดที่ สนามบินทริภูวัน การสุมาณฯ ณ บัดนี้ ขอขอบคุณ คะ”</p>	<p>That's Everest.”</p> <p>“Everyone, please take your seats, make sure your seat backs are in their full upright position, and fasten your seatbelts. The captain is about to land at Tribhuvan International Airport, Kathmandu. Thank you.”</p>	
<p>เสียงใสี่จุดผมกลับไปนั่งที่นั่งตัวเอง ในชั้น Economy Class ดังเดิม</p> <p>...</p> <p>“Have you ever seen Mt. Everest?”</p>	<p>The cheerful voice brought me back to my seat in the economy class.</p> <p>...</p> <p>“Have you ever seen Mt. Everest?”</p>	
<p>9</p> <p>ราช ประตูหลุด</p>	<p>9</p> <p>Raj, the Door is Falling Off!</p>	<p>The title in the source text is quite ambiguous. It can be just a phrase referring vaguely to the broken door, or a sentence informing ‘Raj’ about the door which was falling off. I interpret it as the latter as the content in this chapter is about</p>

Source Text	Translated Text	Translation Problems and Solutions
		<p>the author’s sudden surprise and Raj’s funny reaction when the car door fell off; it seems that the author wants to make fun of the incident and thus translating the text into a sentence can stress the funny part better than translating it into a phrase.</p>
<p>โชคดีที่ไม่ใช่ประตูเครื่องบิน</p> <p>ประตูรถแท็กซี่ที่กระป๋องสีขาวคันที่เราขึ้นนั่งเปิดฝั้วะออกไปตั้งแต่ล้อเริ่มหมุนยังไม่ครบสามรอบ มันเป็นผู้ที่ผมนั่ง ราชหันมายิ้มให้ผมส่งสายตาหวานพร้อมท่วงท่าอีกโหลประมาณว่าอย่าตกใจ ไม่มีอะไรน่ากลัว ผมหัวเราะใส่ประตูที่ไม่สามารถล็อกได้และเห็นเป็นเรื่องสนุกตามรอยยิ้มของเขา</p>	<p>Lucky it was not the airplane door.</p> <p>The door of the worn-out white taxi which we got in fell off completely even before the wheels had spun around three times. The door was on my side. Raj smiled at me, gave me his charming look and shrugged, gesturing something like ‘don’t worry, nothing to be scared of.’ I laughed at the door that couldn’t lock anymore and went along with his smile and enjoyed the fun.</p>	<p>According to the incongruity theory, the source text is humorous because of the description of Raj’s behavior; instead of getting worried about the broken door, he unexpectedly reacted as if the incident were completely normal. I translate the joke literally as the joke is not language related, but rather about the funny behavior of Raj.</p>

Source Text	Translated Text	Translation Problems and Solutions
เวลาเดินทางไปที่ต่างถิ่นก็เป็นเช่นนี้,	This is what happens when we travel to new lands:	
ห้องหัวใจมักเปิดกว้างให้กับความสุขมากกว่าจะมานั่งเพ่งเล็งหาทุกซอกในความไม่สมบูรณ์แบบ อาจไม่ใช่คนแรก แต่ก็ไม่น่าจะเกินคนที่สาม ถ้าจะถามถึงลำดับของราชในการเข้ามาหาเรา	the room of our heart opens up for joy rather than picking on the discomfort in the imperfection. He probably wasn't the first, but wouldn't have been any more than the third person who approached us.	
ประโยคข้างบนดูงงงดี ได้บรรยายากความสับสนเมื่อเราก้าวเท้าออกมาจากประตูสนามบินตรีภูวัน	I know that the sentence sounds abstruse, but it captures the confusion we encountered once we stepped out of Tribhuvan Airport very well.	
ฝูงชายแปลกหน้าตาโถมเข้ามาหา จนเรานึกว่าเราหน้าตาละม้ายคล้ายบอยแบนด์ที่บ้านเค้า อาจจะเป็นวง M2N (คล้ายๆ D2B	A flock of strangers swept towards us so incessantly that we thought our faces must have looked like Nepalese boy-band	As the author makes fun of the incident in which a large number of Nepalese taxi drivers at the airport flocked in to offer him their service, he compares his popularity with a Thai

Source Text	Translated Text	Translation Problems and Solutions
<p>ประกอบด้วย hMee, Nump และ Newklom) กระจเข้ามาแย่งกันพูดจนฟังไม่ได้ศัพท์ แต่ถ้อยคำส่วนใหญ่ที่ล่องลอยอยู่กลางอากาศฝุ่นหนาเห็นจะเป็นคำว่า “แต่กซี่ แต่กซี่ แต่กซี่”</p>	<p>singers, may be M2N (well, similar to M2M, M2N consisted of hMee, Nump, and Newklom). They all spoke so fast that we couldn't understand a thing, but most of the words floating in the dusty air seemed to be “<i>Taxi Taxi Taxi</i>”</p>	<p>boy band ‘D2B’ which consists of three male singers whose initials are D, B, and B (Dan, Big, and Beam). The text is humorous because of the incongruous comparison between the author’s group and the band. To imitate such incongruity, I change the band from ‘D2B’ to ‘M2M’ which is a well-known girl band in American pop culture. The name ‘M2M’ also shares a similarity with the name ‘D2B’ in the source text as ‘M2M’ also comes from the initials of each singer’ name – Marion and Marit.</p> <p>According to GTVH guidelines for humor translation, I manage to keep the source text’s Logical Mechanism (the wordplay on the name of the music band which comes from each singer’s initial). However, I sacrifice the Script Opposition (the name D2B Vs. the name M2N) and the Target of the joke (the famous boy band).</p>
<p>มันคงเป็นพรหมลิขิต ที่ทำให้เราหยุดเจรจา กับราช ทั้งที่หน้าตาของราชก็ดูไม่น่าไว้ใจเท่าๆกับ</p>	<p>It might have been fate that we decided to choose Raj, even though he looked just</p>	

Source Text	Translated Text	Translation Problems and Solutions
ชายบึกเป็นคนอื่นในบริเวณนั้น	as untrustworthy as the other tough guys hanging around there.	
<p>ราช (หลายคนคงแผลอ่านออกเสียงว่า “ราด” มาตลอดหลายบรรทัด ฮ่าฮ่า! คุณออกเสียงผิดเสียแล้วละ ราช ต้องออกเสียงว่า “ร่าด” โดยมีเสียง ช.ข้าง ดังๆ เฉอะเปราะอยู่ด้านหลัง เหมือนคำที่ลงท้ายด้วยตัว sh) เสนอราคาค่าห้องพักสิบห้าดอลลาร์ให้เรานอนรวมกันสามคน เราเอ่ยปากต่อสั้นๆว่า “สิบดอลลาร์” ราชใช้เวลาไม่ถึงสิบวินาทีก่อนพยักหน้าพร้อมหล่นคำว่า “Free Taxi” ร่วงจากปาก นั้นช่วยเพิ่มความอยากใช้บริการของเรามากขึ้นไปอีก</p>	<p>Raj (Hah! many of you probably pronounced it something like “rash” in the past few sentences which of course is the wrong pronunciation; the right one is “rach,” with a slight British accent, which makes it sound nobler indeed.) offered us a room for three for \$15. We bargained for a moment, “ten dollars.” Raj took less than ten seconds before nodding and dropping the words “Free Taxi,” which induced us to use his service even more.</p>	<p>The author makes fun of the sound of the word ‘ราช,’ which is pronounced ‘rad’ in Thai, but ‘rach’ in Nepalese. The incongruity on the phonological level occurs when the audience sees the difference between the two pronunciations. However, as the pronunciation of the word ‘raj’ in Nepalese and in English is quite the same, there is a problem in constructing the different sounds in the translated text. Therefore, I have to adjust the translation by changing the pronunciation from ‘rad’ to ‘rash’ which is also a near homophone of the word ‘rash,’ meaning a skin problem. I then change the Nepalese pronunciation to ‘rach’ and add that it must be pronounced with a British accent to construct a sense of humor for the American target audience.</p> <p>To follow GTVH guidelines for wordplay translation, I prioritize the need to keep the source text’s Logical</p>

Source Text	Translated Text	Translation Problems and Solutions
		Mechanism (the different pronunciations between two different accents) and sacrifice the need to keep the Script Opposition (the pronunciation of ‘Raj’ in Thai accent Vs. the pronunciation of ‘Raj in Nepalese/English accent).
<p>ฝั๊วะ! – ประตูทางฝั่งที่ผมนั่งอยู่หลุดออกไปตั้งแต่ล้อเริ่มหมุนยังไม่ทันครบสามรอบ ราช (คราวนี้คุณออกเสียงถูกแล้วใช่ไหม?) หันมายิ้มให้ผม ส่งสายตาวนพร้อมท่วงท่าขี้เก๋ใจ ผม หัวเราะใส่ประตูบานนั้น</p>	<p>Bang! -- the door on my side fell off completely even before the wheels had spun around three times. Raj (now you are pronouncing it correctly, aren't you?) smiled at me, gave me his charming look and shrugged. I laughed at the door.</p>	<p>The text is humorous because of the author's narration of the incident, including the sound 'Bang' and the funny description of the door falling off. I translate the text literally but keep the dash and the exclamation mark in the translated text since the use of the two marks is the author's writing style.</p>
<p>เด็กสี่กระบี่ขี่ขาวหมุนล้อตะกุกฝุ่นฟุ้ง มุ่งหน้าสู่กรุงกาฐมาณฑุ ผ่านเมืองที่น่าตื่นตาตื่นใจ เมืองที่เต็มไปด้วย 'ชีวิต' เป็นชีวิตแบบที่ปรั่ง + แต่งน้อย, ธรรมดา, สกปรก, และรกรุงรัง</p>	<p>The white worn-out taxi turned its wheels through thick dust, heading into Kathmandu. On the way it passed through a spectacular town which was full of 'life.' It was mildly seasoned+colored, normal, dirty, and</p>	

Source Text	Translated Text	Translation Problems and Solutions
	messy.	
เสียงแตรได้ตอบกันเหมือนรถแต่ละคันกำลังถกเถียงหัวข้อที่มนุษย์หลังพวงมาลัยเข้าใจมันได้คนเดียว ยิ่งขับแตรยิ่งดัง ยิ่งบีบยิ่งมัน ยิ่งดังยิ่งสะใจ เอ้า! บีบกันเข้าไปฟี อิกสิ เอ้ออิก เอ้ออิก บรรเลงให้ครื้นเครงกันไปเลย	Car horns were communicating with one another as if each vehicle were arguing on a topic only the human behind the wheel could understand. The farther it ran, the louder the horns. The louder, the crazier. The crazier, the happier. Go on! Bring it up. Make a whole joyful symphony.	According to the release/relief theory, the text is humorous because it makes fun of the Nepalese driving habit of sounding the horn so often and so loud that it almost becomes normal practice. Since both Thai and American culture are not familiar with this horn blowing behavior, the joke works for both Thai and American audiences. So I translate it literally, and apply the speech act theory when translating the part which has a sarcastic tone.
หากมีวงการสุมาณสุข ซิมโฟนี ออร์เคสตร้า ผมคาดหวังว่ามันน่าจะ ถูบบรรเลงด้วยเสียงแตรจากพวงมาลัย	If there were such a thing as the Kathmandu Symphony Orchestra, I would expect the musicians to play horns while seated behind the wheel of a car.	
พอรถจอดแตรจึงหุบปาก เปิดโอกาสให้หูของพวกเราได้รับฟังคำแนะนำจากราชว่าเดี่ยวเขาจะพาเราไปยังเอเจนซีทัวร์เพื่อวางแผนการเดินทาง	Once the car stopped, the horn shut up, giving our ears a chance to take in Raj's advice. He told us he would take us to a tour	

Source Text	Translated Text	Translation Problems and Solutions
<p>ครั้งนี้ สงสัยสมองคงยังมีกับเสียงแตรเสียดแก้ว หูไม่หาย เราจึงเออออห่อหมกไปกับราชาอย่างว่า ง่าย โดยไม่ได้เอะใจสักนิดเลยว่าเรากำลังจะฝาก ชีวิตไว้กับนายหน้าค้าทัวร์รายนี้</p>	<p>agency to plan our trek. Our brains were probably still being a bit addled by the screeching horns when we accepted his offer so easily, not suspecting even a bit that we were about to put our lives in the hands of this broker...</p>	
<p>ตลอดเวลาที่อยู่ที่นี้ นับตั้งแต่วินาทีนี้ เป็นต้นไป</p>	<p>for the rest of our journey... starting... now.</p>	
<p>10 !!! สามร้อยหกสิบสามดอลลาร์ ต่อคน!!!</p>	<p>10 !!! Three Hundred and Sixty Dollars per Person!!!</p>	

Source Text	Translated Text	Translation Problems and Solutions
จำนวนเครื่องหมายตกใจเท่ากับความตกใจของเราสามคน, แบ่งกัน – คนละอัน	The number of exclamation marks is equal to the amount of our shock, the three of us -- one mark for each.	According to the incongruity theory, the text is humorous because of the incongruous way the author exaggerates his shock by using three exclamation marks. As both Thai and American audiences are familiar with the use of exclamation marks, I translate and convey the joke literally.
ตาย ตาย ตาย เราจะเอาที่ไหนมา จ่าย จ่าย จ่าย ก็เรา พก พก พก มาแค่คนละหนึ่งหมื่นบาท หรือสองร้อยห้าสิบบดอลลาร์เท่านั้นเอง	<i>Bad. Bad. Bad.</i> How could we <i>pay pay pay</i> ? We only <i>had had had</i> two hundred and fifty dollars each each each.	The incongruous use of repetition to exaggerate the author's feelings continues in this paragraph. However, the problem in translation is that the sentence structure in English does not allow certain kinds of word repetition. Therefore I have to adjust the translated text to reconstruct the repetitive sound in the target language. I also have to sacrifice some of the naturalness in English so that I can keep the repetitive style of the author, the style which creates humor.
นโยบายเดินทางอย่างประหยัดถือเป็นหัวข้อแรกๆในการวางแผนการเดินทางทุกครั้งสำหรับพวกเรา	A policy of thrift has always been one of the top priorities of our travel plans.	

Source Text	Translated Text	Translation Problems and Solutions
<p>ตาย ตาย ตาย 363 – 250 = 113 US\$ จะบ้าหรือ? ส่วนต่างมันเยอะขนาดนี้ไม่พอแน่ๆ</p>	<p><i>Bad. Bad. Bad.</i> 363 – 250 = \$113 US. Are you crazy? With that much money, we couldn't afford it.</p>	
<p>“ฮือฮือฮือ แงแงแง!!! แม่จำหนุอยากไปปูนฮิลล์ !!!”</p>	<p>“Aaaaaaaa!!! Mommy, I wanna to go to Poon Hill!!!”</p>	<p>The text is humorous because it makes fun of whiny children. This is where the superiority theory is applied; the author makes fun of the children as well as himself, how he was so pathetic and desperate to go to Poon Hill, and the audience laughs at his desperation. As both Thai and American audiences are familiar with children's whiny behavior, I translate the text literally, trying to keep the childish pathetic tone.</p>
<p>ถ้าเป็นตอนเด็กๆ เราคงนั่งลงก้นจำบ้า แล้วเอากำปั้นตะบันใส่พื้นเอเจนซีทัวร์แห่งนี้ โดยมี 'นาบา' นั่งมองดูด้วยความสงสารผสมกับความสมเพช แต่บังเอิญที่เราโตจนหมาพุดเดิ้ลต้องเขย่งขาถึงจะอ้าปากเลียกันถึงแล้ว คงต้องคิดทางแก้ไข</p>	<p>If we had still been little kids, we would probably have dropped on our butts, and pounded the floor of the tour agency with our fists, while 'Naba' would sit looking sympathetically at this pathetic bunch of</p>	<p>This paragraph is humorous because of two sets of metaphors: the first one compares the author's pathetic condition to the description of childish whiny behavior, and the second one describes how he, as a grown-up, is so big that even a poodle has to stand on its two feet to lick his butt. According to the superiority theory, the first metaphor is</p>

Source Text	Translated Text	Translation Problems and Solutions
<p>วิธีอื่น</p>	<p>people. Unfortunately, we were now so big that a poodle would have had to stand on its two hind legs to lick our butts, so it seemed like we'd have to come up with another way out.</p>	<p>humorous as the author makes fun of his own pathetic circumstance. Therefore, I translate the description of the whiny children literally to convey that metaphor straightforwardly. The second metaphor is humorous because of the unexpected image the author creates – how he describes a little poodle trying to lick his butt. As the joke depends on the funny image, I translate it literally as well, trying to keep the description as close to that in the source text as possible.</p>
<p>“Not possible” นานาหัวเราะออกมาเมื่อได้ยินราคาที่เราต่อเหลือแค่สองร้อยห้าสิบบอลลาร์ ผมแอบเห็นแววตาเขาพูดว่า “มีงจะบ้ารีเปล่า?” นานาช่วยแจงรายละเอียดของราคาทั้งหมดให้เราฟัง พร้อมทั้งบอกกับเราว่า เขาเข้าใจว่าคนไทยไม่ยอมจ่ายแพง คนไทยก็กลุ่มมากก็ขอราคาขาดตัวจนตัวขาดทั้งนั้น</p>	<p>“Not possible,” Naba laughed when he heard the price counteroffered, two hundred and fifty dollars. I caught a glimpse of his eyes that said, “Are you nuts?” He explained to us the details of all the expenses and told us that he understood Thai people don't want to pay high prices, that every group from Thailand asked for the rock-bottom prices so persistently that there was nothing</p>	<p>The text is humorous because of the wordplay ‘ขาดตัว’ and ‘ตัวขาด,’ which plays on incongruity on a morphological and syntactical level. The phrase ‘ขาดตัว’ means to negotiate with best effort for the cheapest price. The switching position between the first and second syllables makes the new phrase ‘ตัวขาด’ where the syllable ‘ตัว (body)’ acts as a noun, and ‘ขาด (being torn apart)’ acts as a verb. Also, according to the superiority theory, the text makes fun of Thai people who like to bargain with sellers for the cheapest price possible. When translating this humor, I have to find a new expression in</p>

Source Text	Translated Text	Translation Problems and Solutions
	left for a travel agent like him but a few small rocks in the bottom of his till.	English which can substitute for this wordplay and also have to maintain the author’s mocking tone. Therefore, I decide to play on the expression ‘rock-bottom prices’ and imply that the cheapest prices Thai people always ask for leave the sellers with no profits at all.
<p>เราพิจารณาแค่ค่าทำ Trekking Permit สามสิบดอลลาร์ กับราคาตั๋วเครื่องบินจากโพคาธา กับกาฐมาณฑุ เจ็ดสิบดอลลาร์ ก็ไปเข้าป็นหนึ่งร้อยดอลลาร์แล้ว ยังไม่รวมค่าไกด์กับลูกหาบที่จะร่วมทุกข์ร่วมสุขร่วมจุกกับพวกเรานะอีกสี่วัน ซึ่งราคารวมกันก็แพงโข ก็เห็นตรงกันว่า ถึงนาบาจะหน้าตาไม่คล้ายสมรัักษ์ แต่ก็ดูท่าว่านาบา “ไม่ได้โม้!”</p>	<p>We considered the \$30 fee for the trekking permit and the \$70 ticket from Pokhara to Kathmandu. That already made \$100, not to mention the guide fee and the porters who would walk with us side-by-side and sigh-by-sigh, for the entire four days in the mountains. The whole thing was pretty expensive. We agreed that though Naba didn’t look like Bernie Madoff, he didn’t appear to be trying to rip us off!”</p>	<p>According to the incongruity theory, the phrase ‘ร่วมทุกข์ร่วมสุข’ creates humor because it plays on the Thai idiom ‘ร่วมทุกข์ร่วมสุข (sharing all the joy and suffering side by side)’ by adding the phrase ‘ร่วมจุก (sharing the stomach pain from tiredness),’ and using the repetition on the word ‘ร่วม (share).’ To imitate the wordplay in the source text, I use the phrase ‘side-by-side and sigh-by-sigh’ to convey the notion of exhaustion and at the same time to create the repetitive ‘s’ sound.</p> <p>To follow GTVH guidelines for wordplay translation, I prioritize the need to keep the source text’s Logical Mechanism (the wordplay on an idiom) over the need to keep the Script Opposition (the contrast between the idiom ‘ร่วม</p>

Source Text	Translated Text	Translation Problems and Solutions
		<p>ทุกขั้วร่วมสุข’ and the wordplay ‘ร่วมทุกขั้วร่วมสุขร่วมจุก’).</p> <p>The latter part of the paragraph is humorous because it compares ‘นาบา (Naba)’ to ‘สมรักษ์ (Somrak, a Thai boxer who is notorious for his boastful attitude).’ This is where superiority theory is applied; the humor works because the text makes fun of Somrak, how he likes to boast about his boxing skill. At first, I planned to compare ‘Naba’ with ‘Mike Tyson,’ who is a notorious American boxer and shares a similar attitude with Somrak. However, the problem in translation is that the verb ‘ฉ้อ’ in Thai has two meanings: to brag and to deceive someone; the former meaning is applied to ‘Somrak’ while the latter one is applied to ‘Naba.’ As there is no expression in English which has both of those meanings, the boxer metaphor does not work in English anymore, so I have to adjust the translated text by choosing the expression ‘to rip us off,’ to convey only the latter meaning of ‘ฉ้อ.’ Then I decide to change the butt of the joke from ‘Somrak’ to ‘Bernie Madoff,’ a notorious American stock broker who has been</p>

Source Text	Translated Text	Translation Problems and Solutions
		<p>convicted of fraud and has been in the news recently. Madoff would fit the context of the translated text better.</p> <p>Another problem is that this choice of translation does not conform to GTVH guidelines for humor translation. I cannot keep the source text’s Logical Mechanism (the mockery of a boxer’s bragging character) as I change the butt of the joke from a boxer to a con man. I also sacrifice the accuracy of the source text’s Script Opposition (the comparison between Naba and Somrak) and instead replace ‘Somrak’ with ‘Bernie Madoff.’ The only thing I manage to keep is the pragmatic meaning of the source text, how Naba might try to rip the author off, regardless of the two possible meanings of the word ‘ไม้.’ However, after considering as many translation solutions as possible, this is the best option that will preserve the pragmatic meaning of the text despite the completely different butt of jokes.</p>

Source Text	Translated Text	Translation Problems and Solutions
<p>เราเลยเจรจาว่าค่าที่พักบนเขาเราจะเก็บไว้ ออกเอง โดยเราจะหาโรงแรมที่ถูกที่สุด และ บริหารจัดการเรื่องอาหารการกินกันเองให้อยู่ใน งบประมาณที่กะเกณฑ์ไว้ อาจต้องมีอดบ้างอิม บ้าง หากตัดค่าใช้จ่ายส่วนนี้ออกทั้งหมดขอลด เหลือสองร้อยห้าสิบบดอลลาร์ได้มั๊ย?</p>	<p>Then we asked him to cut the price for the hotels and meals and that we would find and pay for the cheapest hotels and food ourselves. It might not be entirely comfortable for us, but if that was acceptable, we'd be willing to pay two hundred and fifty dollars.</p>	
<p>หลังจากเข็มยาวเดินผ่านตัวเลขไปสิบสองตัว การต่อรองจึงเสร็จสิ้น นาบาคงเเนจอนาถคนไทย จนสามคนนี้เต็มที จึงให้ราคาสองร้อยห้าสิบบ ดอลลาร์ พร้อมกับบอกว่า “ลดอะไรให้อีกไม่ได้ แล้วยะ”</p>	<p>After the long hand of the clock had walked from the first number to the twelfth, the negotiations were complete. Naba must have pitied these three Thai travelers so much that he agreed on the bargain price and said, “No more discount.”</p>	
<p>โชคดีที่นำเอาบัตรเครดิตมา เรารูดเท่าที่ สมควร เพราะไม่รยขนาดจะ รูดปรืด...รูดปรืด</p>	<p>Luckily, Nump had his credit card. We swiped the card and paid the agreed</p>	<p>According to the superiority theory and the relief/release theory, the text is humorous because the author makes fun of a Thai credit card TV commercial where a seemingly well-to-</p>

Source Text	Translated Text	Translation Problems and Solutions
และแบ่งเงินสดเอาไว้ใช้แบบพอดีๆ	amount and kept the cash for appropriate use. Though <i>we hadn't left home without it, our life wasn't our card.</i>	do businesswoman says the phrase ‘ ^{๑๑} รูดปรี๊ด ... รูดปรี๊ด ^{๑๑} (smoothly swiping the card)’ to convince the viewers of the convenience the card offers. The phrase has been quite notorious as many Thai people feel annoyed with the presenter’s expression of her wealth. Therefore, when making fun of the phrase, the author indirectly shows his dislike of such lavish behavior and his mockery of the rich. To imitate the humorous effect, I decide to make fun of two advertising slogans of American Express which are famous in American society: 1) My life, my card and 2) Don't leave home without it. Though it does not obviously reflect the dislike of people with a luxurious lifestyle, the campaign featured a number of celebrities including Kate Winslet, Robert De Niro, Ken Watanabe, Tina Fey, Ellen DeGeneres, Venus Williams, Andy Roddick, Martin Scorsese, M. Night Shyamalan and Beyoncé Knowles. Therefore, its popularity can guarantee that most American people will recognize the slogans and that when the translated text makes fun of those slogans, they can laugh at the luxurious lifestyle the credit

Source Text	Translated Text	Translation Problems and Solutions
		<p>card tries to sell through those celeb presenters.</p> <p>To follow GTVH guidelines for humor translation, I keep the source text's Logical Mechanism (the mockery of a credit card advertisement) but have to sacrifice the Script Opposition (the paying-by-credit behavior Vs. the mockery of the Thai credit card advertisement ‘รูตปรี๊ด.. รูตปรี๊ด’).</p>
<p>ซึ่งเท่ากับว่าค่าใช้จ่ายของทริปนี้บานเกินงบประมาณที่ตั้งไว้ไปแล้วเรียบร้อย</p> <p>ก่อนที่จะมา มีบางคนบอกว่า สองหมื่นห้าสำหรับเก้าวัน ก็ได้เที่ยวเนปาลแบบหรูๆแล้ว</p>	<p>This also meant that the cost of our trip now officially exceeded the planned budget.</p> <p>Before the trip, someone had told me that eight hundred dollars for nine days in Nepal was more than enough to buy one luxurious trip.</p>	
<p>แต่พี่เค้าลืมบอกข้อความในวงเล็บกับเราว่า</p>	<p>But that person forgot to add a message in brackets:</p>	
<p>(ถ้าคุณไม่ได้เดินเขา!)</p>	<p>(if you don't go trekking!)</p>	

Source Text	Translated Text	Translation Problems and Solutions
<p>เดินออกมาด้วยปากแห้งน้ำลาย ปะเข้ากับพี่ แหกคนหนึ่งมาเสนอทัวร์ Trekking ให้กับเรา โดย บอกกับเราว่า “อย่าไปเชื่อคนที่นำคุณมาจาก สนามบิน เขาอาจคิดราคาแพงเกินจริง เชื่อผมสิ ลองมาคุยกับเอเจนซี่ผม เราไม่หลอกหลวง” พวก เราทั้งส่ายหน้าทั้งพยายามบอกว่าเราจ่ายเงินไป เรียบร้อยแล้ว ยังไม่เลิก พี่เขายังบอกกับเราอีกว่า “อย่าไปเชื่อ คุณอาจโดนโกงนะ” แล้วพูดเหตุผล ร้อยแปดใส่เราแบบไม่หยุดหายใจ ผมคิดว่าวันนี้ เราสิ้นเปลืองน้ำลายและเวลากับการสนทนา มากพอแล้ว จึงตัดสินใจหันไปบอกกับพี่เขาว่า “เราโดนโกงไปเรียบร้อยแล้ว” แล้วรีบชวนกัน จำอ้วกเข้าฝุ่นควันพลันหายตัวไป โดยทิ้งความไม่ แน่ใจในราคาที่น่าบาให้มาไว้ตรงหน้าพี่คนนั้น</p>	<p>Walking out of the agency with dry mouths, we met an Indian man who offered us a trekking tour. He said, “Don't believe the people who drove you from the airport. The plan they offered was probably overpriced. Trust me. Come talk with my agency. We're honest people.” We tried to decline his offer with the shake of our heads, explaining that we had already paid for the tour. Yet, he didn't give up and even added, “Don't believe them. They're probably cheating you,” followed by his barrage of countless reasons. I believed we had already wasted too much voice and time on this type of conversation, so I decided to tell him, “We already got cheated.” Then the</p>	

Source Text	Translated Text	Translation Problems and Solutions
	<p>three of us just hurried away, disappearing into the dust and leaving only the doubt over Naba's price in front of that man.</p>	
<p>... อะไรที่กลับไปแก้ไขไม่ได้ ก็น่าจะวางมันไว้ดีกว่าปล่อยให้มันตามรั้งความวุ่นเวียนอยู่ในใจไม่เลิก</p>	<p>... Any regrets that can't be fixed are better left behind than kept inside to bug and burn our minds over and over.</p>	
<p>น่าจะดีกว่า ว่ามั้ยครับพี่?</p>	<p>That's better, don't you think, sir?</p>	<p>To translate the mood and tone of the source text, especially in the part where the author uses the pronoun ‘พี่’ (brother)’ to address both the new guide who chased after him and the audience, I apply the speech act theory to find the author's true intention, the illocutionary act. He does not want to ask or to express his opinion, but to persuade others to believe him, and that make his illocutionary act a directive one. Therefore, I translate the text in the form of a negative confirming question to convey the author's true voice.</p>

Source Text	Translated Text	Translation Problems and Solutions
<p style="text-align: center;">13</p> <p style="text-align: center;">ถุยถี้</p> <p>ซาก ถุย!</p>	<p style="text-align: center;">13</p> <p style="text-align: center;">Sparse Spit</p> <p><i>Hhhhccckk-PTOOO!</i></p>	<p>To translate the title, I use the repetition of the ‘s’ sound to imitate the repetitive consonant sound of the source text. Also the word ‘sparse’ conveys the clear imagery of how the Nepalese spit so often everywhere.</p> <p>The first line of the chapter creates humor out of the funny sound of spitting, which is considered incongruity on a phonological level. Therefore, I try to imitate the sound in English and transliterate it.</p>
<p>เรากำลังเดินอยู่ในตลาดที่คาบเกี่ยวกับท่า เมล ถุย! ใครบางคนแนะนำเราว่า ถ้าอยากซื้อ ของถูกและอยากเห็นตลาดของคนเนปาลจริงๆ ให้เดินเลยออกจากท่าเมล – โซนช้อปปิ้งของ นักท่องเที่ยวนั่น – ถุย!</p>	<p>We were walking in the market which is on the edge of Thamel. <i>PTOO!</i> Someone told us that if we wanted to buy cheap goods and see a real Nepalese market, walk out of Thamel – or the shopping zone for tourists – <i>PTOO!</i></p>	<p>According to the superiority and the relief/release theory, the text is humorous because it makes fun of spitting, a common practice, in Nepalese society. He mocks those local people and thus when the audience laughs at them, they establish themselves as superior to the local people. Moreover, the way the author tells the story reflects how disgusted he got when he walked past the local people with fear, and when the audience shares those feelings with him, the joke works as an outlet to release those emotions. Lastly, the author’s innovative style of narration, to repeat the sound</p>

Source Text	Translated Text	Translation Problems and Solutions
		<p>‘ถุย (spit)’ at the end of almost every sentence, establishes incongruity on a phonological level.</p> <p>To imitate the humorous effect, I transliterate the spitting sound into ‘PTOO’ and translate the text literally. As neither American nor Thai people are familiar with “spitting culture,” the joke itself works for both groups.</p>
<p>ทุกก้าวที่ย่างออกห่างจากทาเมล มันค่อยๆ พาเราเดินออกจากปัจจุบันไปพร้อมๆกัน ถุย!</p> <p>เมื่อพ้นกลุ่มอาคารใหม่ที่เอาไว้อายของสำหรับนักท่องเที่ยวแล้ว สถาปัตยกรรมเก่าแก่เริ่มแทรกตัวเข้ามาอย่างแผ่มซำ เหมือนสีน้ำตางสีที่ค่อยๆ ไหลซึมเข้าหากัน มันรวมเข้าด้วยกันแบบที่เราไม่ทันรู้ตัว ผู้คนมากมายใช้ชีวิตอยู่ในอาคารรูปร่างเก่าแก่เหล่านั้น บางหลังน่าจะมีอายุไม่น้อยกว่าหนึ่งร้อยปี ขณะที่บางหลังสร้างเลียนแบบของเก่าโดยใช้ประตูหน้าต่างไม้แกะสลักฉลุลาย</p>	<p>Every step away from Thamel also took us away from the present. <i>PTOO!</i></p> <p>Once we walked past the new buildings where tourist goods were sold, old architecture began to lazily mingle with the atmosphere, in the way that different watercolors easily fuse together. The blending happened without our knowing it. Those old buildings were home to many people. Some of them had to be at least a</p>	

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<p>เหมือนสมัยกระโน้น ทั้งหมดกลมกลืนกันเป็นเนื้อเดียวในบรรยากาศเมืองที่เต็มไปด้วยชีวิต ชีวิต และชีวิต อุย!</p>	<p>hundred years old while others imitated the old ones with their wooden doors and windows carved in antique patterns. All merged into one amid an urban ambience that was full of life, life and life. PTOO!</p>	
<p>‘ชีวิต’ – ที่ไม่ดัดจริต ไม่เป็นระเบียบ ไม่สะอาด และอาจไม่ศิวิไลซ์ในสายตาบางคน</p>	<p>‘Life’ – with no pretense, no order, no cleanliness, and no civilization in some people’s view.</p>	
<p>อุย! เสียงน้ำลายแหวกอากาศจุดให้ผมต้องก้มลงมองทำตัวเองอีกครั้ง รอดไป มันหล่นลงพื้นเฉียดขาผมไปไม่กี่มิลลิเมตร คนที่นี่ถ่มอุยน้ำลายกันถี่พอๆที่พวกเขาจะพริบตา อุย! นั่นยังไม่ทันขาดคำ มาอีกก่อนแล้ว</p>	<p>PTOO! The sound of spit traveling through the air alarmed me and I looked at my feet again. I was safe. It dropped on the ground, missing my legs by a mere few millimeters. The people here spit as often as they blink. PTOO! See what I mean? Here it came again.</p>	<p>The humor works because of the exaggerated description of the spitting. Apart from the superiority theory and the relief/release theory which can explain why the text is funny, such overtone establishes incongruity on the semantic level, stressing the disgusting image and situation. To imitate the humorous effect, I translate the text literally, trying to keep the exaggerated tone in the translation.</p>

Source Text	Translated Text	Translation Problems and Solutions
<p>วัฒนธรรมทูกของชาวเมืองที่เป็นธรรมชาติ เท่ากับภารกิจขยะแยกถังของคนญี่ปุ่น คือทำไป ด้วยจิตใต้สำนึก ไม่ต้องหยุดตรึกไตร่ตรอง เมื่อ ของมันเผลอขึ้นมาจุกคอ ไม่ต้องรอ ทูกเลย ทูก! นั่น ... อย่างนั้น</p>	<p>The spitting custom of the Nepalese comes as naturally as the garbage separating practice of the Japanese. It's done subconsciously, without any cogitation. When the thing accumulates in the throat, don't wait. Just spit. <i>PTOO!</i> There you go ... good job.</p>	<p>According to the superiority theory, the joke works because it makes fun of the Nepalese spitting habit as well as the Japanese garbage separating practice. As the target audience also views these two practices as odd, the joke in itself is funny in the American people's point of view. Therefore, I translate the text literally, but focus on the author's sarcastic tone as seen, for example, in the phrase 'นั่น... อย่างนั้น (yes... that's good),' to reconstruct the humor more effectively.</p>
<p>ระหว่างย่างเท้าเดินเข้าสู่อดีตกาลผ่านด่านดง น้ำลายกลางอากาศที่เราต้องหลบหลีกให้ดี ทูก! เหมือนคิฟูริฟิในหนังเรื่อง เมทริกซ์ หลบท่ากระสุน ปืนยังงัยงัยงั้น ทูก! เรายังได้เดินผ่านเทพเจ้าที่ เรียงรายอยู่ระหว่างทางเกลื่อนกลาดไปหมด ทูก! แรกเลย ผมหยิบกล้องขึ้นถ่ายรูปเทพเจ้าข้างทาง แบบไม่หยุดหย่อน ทูก! ทั้งเทพเจ้ากองขยะ, เทพ เจ้าข้างร้านผัก, เทพเจ้าข้างซากปรักหักพัง, เทพ</p>	<p>While strolling into the past, we passed through a field of flying spit which we had to dodge. <i>PTOO!</i> Just like Keanu Reeves in the film The Matrix who dodged the hail of bullets. <i>PTOO!</i> We also walked past gods scattered near and there along the path. <i>PTOO!</i> At first, I held up my camera and took incessant photos of the street gods.</p>	<p>The Matrix analogy is humorous because of the incongruous metaphor, comparing the situation in the market where the author and friends had to dodge spit to the gun-fire scene in the film 'The Matrix' in which Keanu Reeves, the protagonist, had to dodge bullets. As the film is quite famous in American society and thus the target audience will be able to understand the funny metaphor, I translate the text literally, trying to focus on the exaggerated tone within the description of the scene.</p>

Source Text	Translated Text	Translation Problems and Solutions
<p>เจ้าในซุ้ม, เทพเจ้าในวัด แต่สุดท้ายก็เลิกถ่ายไปเอง <i>กูย!</i> เทพเจ้าที่นี้ปรากฏกายอยู่ทุกซอกทุกมุมของเมือง <i>กูย!</i> เหมือนที่หนังสือหลายเล่มบอกเอาไว้ว่า “ในกาฐมาณฑุมีจำนวนเทพเจ้ามากกว่าพลเมืองเสียอีก” ณ นาทีนี้ผมเชื่อสนิท <i>กูย!</i> ก้อนนี้เฉียดไหล่เข้าไปไม่กี่เซนติเมตร</p>	<p><i>PTOO!</i> There were gods of garbage, gods beside veggie stalls, gods beside debris, gods in arbors, and gods in temples. Finally, I stopped shooting. <i>PTOO!</i> Gods appeared on every corner of the city. <i>PTOO!</i> As many books say, “In Kathmandu, there are more gods than citizens.” At that particular moment, I totally believed it. <i>PTOO!</i> That loogie just missed Nump’s shoulder by a couple centimeters.</p>	<p>According to the relief/release theory, the joke about the numerous god statues in Nepal works because the author makes fun of Nepalese social and religious conventions. When describing many types of gods on the street, the author also uses a sarcastic tone to highlight that gods are everywhere. Both Thai and American audiences will find the Nepalese god statues on the street ridiculous. Therefore, to imitate the humorous effect, I repeat the word ‘gods’ and translate the text literally.</p>
<p>มันคือความมั่วที่เป็นเอกภาพ คือความไร้ระเบียบที่เป็นระบบ คือความรกที่เป็นหนึ่ง</p>	<p>It was collective chaos, a systematic shambles, a magnificent muddle.</p>	<p>The text is humorous because of the rhyming and the use of oxymoron, an instance of incongruity on the phonological and semantic levels. To reconstruct the humor, I use the repetition of the consonants ‘c,’ ‘s,’ and ‘m’ instead of the rhyming, and focus more on the oxymoron by pairing up two words of opposite meanings: ‘collective chaos,’ ‘systematic</p>

Source Text	Translated Text	Translation Problems and Solutions
		shambles,’ and ‘magnificent muddle.’
<p>อาคารเก่าแก่โบราณที่มีชาวบ้านอาศัยกินนอน, วัดและสถานที่ศักดิ์สิทธิ์ที่เคยอยู่ตรงไหนก็อยู่ตรงนั้น ไม่รื้อทิ้ง ไม่บูรณะ, รถยนต์ จักรยานมอเตอร์ไซค์วิ่งขวักไขว่ไปมาบีบแตรแสบหู, พ่อค้าแม่ขายวางของเรียงรายตามพื้นถนน, เทพเจ้าที่มีทั้งคนกราบไหว้และกวาดขยะไปกองไว้ข้างๆ, ถนนที่ไม่มีทางเท้าหรือเส้นแบ่งเลน รถกับคนสวนกันหลีกกันเอาเอง ไม่มีเส้นสมมติ, เด็กเล็กวิ่งเล่น, คนแก่นอนข้างถนน, หนุ่มสาวจับจ่ายซื้อของ, ผู้เฒ่า, ควัน, ขยะ, ออกซิเจน, คาร์บอนไดออกไซด์, น้ำลาย และชีวิต</p>	<p>The old inhabited buildings, the temples, and other holy places still stood in at the same place, no removal, no renovation. Cars, bicycles, and motorcycles raced by in all directions, honking their screeching horns everywhere. Vendors lay their goods on the streets. There were gods people worship, and gods people sweep rubbish for. The streets had neither footpaths nor lane dividers. Cars and people passed and avoided each other. There was no imaginary line. Kids ran and played. The elderly slept on the side. The young did the shopping. There was dust, smoke, trash, oxygen,</p>	

Source Text	Translated Text	Translation Problems and Solutions
	carbon dioxide, saliva, and life.	
<p>อย่าถามไถ่ถึงความสะอาด การสูดอากาศจะหันมามองคุณด้วยหางตาแล้วฟันคำตบว่า</p> <p>“มันคืออะไร ไม่รู้จัก (โวย!)”</p>	<p>Don't mention cleanliness, or Kathmandu would turn to you and cast a look from the corner of its eyes and spit out the answer:</p> <p>“What's that? I don't (care to) know!”</p>	<p>According to the superiority theory, the text is humorous because it makes fun of the untidiness and lack of hygiene in Nepal, the butt of the joke. As both Thai and American audiences would find Nepal unusually dirty, the joke itself works. Thus, I translate the text literally, trying to reconstruct the personification of Kathmandu and the sarcastic tone in the spoken line.</p>
<p>หรือแท้จริงแล้ว, ความสะอาด, ความเป็นระเบียบระบบ, กฎเกณฑ์ ล้วนเป็นเรื่องสมมติ</p> <p>ชีวิตต่างหากเล่า ที่เป็นของจริง</p>	<p>Or may be cleanliness, order and rules are all imaginary.</p> <p>Life, on the other hand, is real.</p>	
<p>คืนวันนั้น ท่ามกลางอากาศหนาวสะท้อนรุชมชน ผมแอบเห็นชาวบ้านเผากองขยะที่พื้นเพื่อผิงไฟเอาไอน้ำอุ่น กองขยะแปลงสภาพเป็นความร้อนก่อนกลายเป็นควันลอยไปไกล เข้าถ่านตุ๊ก</p>	<p>On the same night, amid the freezing cold weather, I saw Nepalese people burning piles of garbage to make fire. The rubbish was transformed into heat and then</p>	

Source Text	Translated Text	Translation Problems and Solutions
<p>กาลเวลาบดขยี้เป็นอนุฝุ่นที่ฟุ้งคลุ้งเต็มเมือง น้ำลายที่ถ่มถูยย่อยมเหือดหายในวันรุ่งขึ้น เช้าวัน ใหม่ผู้คนตื่นขึ้นมาพร้อมกับขยะกองใหม่ แล้วเดิน ออกไปถ่มน้ำลายใส่พื้นถนนอีกครั้ง</p> <p>นี่ละมั้ง วงเวียนของชีวิตที่แท้</p> <p>ถุย!</p>	<p>into smoke which floated away. Ashes were mashed by time and turned into dust that fused all over the city. Saliva spat out on the ground faded away the next morning. On the new day, people would wake up with new piles of garbage. Then they would walk out and spit on the streets once again.</p> <p>This is it: the real cycle of life.</p> <p>PTOO!</p>	
<p>14</p> <p>ปีต้อ</p>	<p>14</p> <p><i>The Pipe's Pursuit</i></p>	
<p>คอเกือบหลุดบ่า</p> <p>ส่ายหน้าครั้งที่ร้อยของน้ำ + ส่ายหน้าครั้งที่ ร้อยของหมี รวมเป็นสองร้อยพอดีบอดี้ไม่มีขาด</p>	<p>Our necks almost fell off our shoulders</p> <p>Nump's hundredth headshake + Hmee hundredth's headshake made up the exact</p>	<p>The text is humorous because of the author's use of overstatement and rhyming, incongruity on semantic and phonological levels. To reconstruct the humor, I try to keep the overtone and use repetitive words and rhyming in the</p>

Source Text	Translated Text	Translation Problems and Solutions
ไม่มีเกิน	total of two hundred, no more, no less.	translated text.
ผมนึกถึงหนังสือประเภท ‘หัดรู้จักปฏิเสธให้เป็น’ ทันทีที่เห็นสองคนนั้นส่ายหัวปฏิเสธจนคอเกือบหลุด	I was thinking of the books that teach you ‘How to Say No,’ when I saw my two friends shaking their heads so vigorously that their necks almost fell off.	
เรื่องมันเริ่มตรงที่น้ำหนักไปแสดงความสนใจในพี่ของพี่หนวด แล้วยื่นให้ผมที่เพิ่งเอาตาออกจากจอมองกล้องลองเป่าดู ผมเป่า ู้ดู้ด สอง – สามที เห็นไม่มีเสียงก็ยื่นคืนให้พี่หนวด พี่เค้าเลยเป่าโชว์อย่างไพละเพื่อดึงดูดความสนใจของเรา แต่ไม่ได้ผล ผิวปากยังผิวกันไม่ค่อยเป็นเพลงเลย ใครจะไปโอหังขนาดซื้อปี่มาเป่าเล่น ยิ่งเห็นราคาพี่เค้าเสนอแล้วเราต้องส่ายหน้าดิกรีริกเหมือนหมาเพิ่งอาบน้ำเสร็จแล้วเจ้าของลืมน้ำเช็ดหัวให้	The story began when Nump and Hmee showed interest in Brother Mustache’s pipe and then passed the instrument to me who just turned away from the camera. I blew a few “Phwwt Phwwt” into the pipe but it didn’t make any sound, so I returned it to Brother Mustache. Then he played some beautiful music on it to attract our attention. It didn’t work, though. We could hardly whistle a comprehensible song, let alone have the	As the onomatopoeia ‘ู้ดู้ด,’ which is the sound of a pipe blowing, helps add humor to the text, I have to recreate the humor by using the sound ‘Phwwt Phwwt’ instead in order to make up an odd sound in the translated text. The simile the author uses to compare the violent head shake he and his friends did to the shaking a dog does when he gets soaked after a bath also creates humor. This figure of speech is quite incongruous, so it makes the audience surprised when reading it. I translate the text literally but focus on translating the figure of speech so that the image of the shaking is as close to that in the source text as possible.

Source Text	Translated Text	Translation Problems and Solutions
	<p>vanity to buy a pipe. Besides, after knowing the price Brother Mustache offered, we just had to shake our heads violently, like a soaked puppy whose owner forgot to dry his fur after giving him a bath.</p>	
<p>“พันรูปี” น้ำมีสายหน้าไปสองร้อยที่ พี่หนวดก็ยังคงเดินตาม เราเพิ่งนึกได้ ‘สายหน้า’ มันเท่ากับ ‘โอเค’ ของที่นี้เห็นว่า ลืมสนิท!</p>	<p>“A thousand rupees.” Even after two hundred headshakes, Brother still followed us. Then we just remembered: ‘shaking’ means ‘okay’ in Nepal! We totally forgot!</p>	<p>The joke works because of the incongruity on the pragmatic level. As the Nepalese usually shake their head to gesture ‘yes’ which is the opposite of the western and Thai custom, the audience is likely to be surprised by the fact about the Nepalese custom of shaking. Since the humor depends on the unexpected custom in Nepal, I translate the text literally and try to keep the mood of the source text.</p>
<p>ดูเหมือนพี่เค้าจะตื้อน้ำเป็นพิเศษ เพราะมันดันไปแสดงความสนใจในปี่ให้พี่เค้าเห็นเป็นคนแรก น้ำโบกมือพัลวันเหมือนปิดแมลงวันที่จะมาตอมไผ่ข้างแก้ม “โน โน โน โน” หากโลกนี้มีเครื่อง</p>	<p>Our brother seemed to pursue Nump in particular because he happened to be the first person who showed interest in his pipe. Nump waved his hand as if he was chasing</p>	<p>According to the incongruity theory, the text is humorous because of the two sets of exaggerated similes: the first one comparing Nump’s hand gesture to the way he uses his hand to chase a fly near his cheek mole away, and the second one comparing the times he repeated the word ‘no’ to the function</p>

Source Text	Translated Text	Translation Problems and Solutions
<p>นับโน วันนั้นเครื่องนับจนพัง</p>	<p>away a fly that was buzzing around the mole on his cheek. “No no no no.” If the world had a ‘no’ counting machine, the machine would probably have broken down that day.</p>	<p>of the imaginative ‘no’ counting machine. As the simile conjures a funny image, I translate the text literally and try to keep every detail of the description so that the image reconstructed in the translated text is funny as well.</p>
<p>นับถือในความพยายามของพี่หนวด แกเดินตามเรามาตั้งแต่ปลายท่าเมด จนเราหลุดออกมาอยู่อีกถนนหนึ่งแล้ว แต่ความพยายามยังไม่ลดละ</p> <p>“แปดร้อยรูปี”</p> <p>“โน โน โน โน”</p> <p>“ห้าร้อยรูปี”</p> <p>“โน โน โน โน”</p> <p>“สี่ร้อยรูปี” ราคาค่อยๆลดลงผกผันกับก้าว</p>	<p>I had to give Brother Mustache two thumps up. He followed us from the far end of Thamel to the new street, but his efforts remained undiminished.</p> <p>“Eight hundred rupees.”</p> <p>“No no no no.”</p> <p>“Five hundred rupees.”</p> <p>“No no no no”</p> <p>“Four hundred rupees.” The price gradually dropped in contrast with the</p>	

Source Text	Translated Text	Translation Problems and Solutions
อย่างการหนีที่มากขึ้นเรื่อยๆ	increasing number of steps we took.	
“เฮ้ย! สร้อยรูปี่แล้วนะเว้ย นี่พี่เค้าจะตามเรา ไปถึงดอนเมืองเลยมัยวะเนี่ย?” ผมพูดกึ่งแซวกึ่ง เชียร์ให้น้ำซึ้อ	“C'mon! It's four hundred rupees now. He isn't going to follow us all the way to the terminal in Bangkok, is he?” I teased him, encouraging him to buy the pipe.	The text is humorous because of the author's sarcastic tone, which indirectly expresses his surprise and annoyance at the pipe seller's stalking. I apply the speech act theory in the translation, identifying the author's illocutionary act as the expressive hidden behind the form of a question. Therefore, I translate the text into a tag question, and try to keep the sarcastic tone. I also generalize the term 'ดอนเมือง (Don Mueng – the former national airport of Thailand)' by changing the name of the airport to 'the terminal in Bangkok,' as the airport may not be that well-known among American people.
“ไม่รู้จะซึ้อไปทำไมวะ ซึ้อไปก็เป่าไม่เป็น” ก็จริงของน้ำมัน	“No reason to buy one. I can't even play it.” Well, he had a point.	
จากหนึ่งถนน ทะลุมาสองถนน ไม่น่าเชื่อว่า จะมีนักขายที่มีความพยายามทะลุเป้าขนาดนี้ พี่หนวดยังกวดตามเรามารวกับว่าถ้าขายได้หนึ่งปี	Walking from one street and passing another two, we could hardly believe there was a vendor with such excessive	According to the superiority theory, the text is humorous because it makes fun of the pipe seller, comparing his relentless hard sale to the attempt to earn a fortune that could sustain his entire life. Such a sarcastic and exaggerated tone

Source Text	Translated Text	Translation Problems and Solutions
พี่เขาจะอยู่ได้สบายไปตลอดชีวิต	perseverance. Brother Mustache still chased after us as if he'd be set for the rest of his life if he could just sell that pipe.	makes the audience laugh at him. To imitate the humorous effect, I translate the text literally but focus especially on the sarcasm and exaggeration in the source text.
“สองร้อยรูปี” พี่หนวดยื่นราคาต่ำฮวบ เอ๊ย! นี่มันจากพันนึงนะเนี่ย!!!	“Two hundred rupees,” Brother Mustache offered the shocking price. Hey! The price was originally one thousand!!!	
ณ วินาทีนั้น ชายคนหนึ่งหยุดถามราคาและลองเป่าปี่ของพี่หนวด ทำให้เค้าต้องหยุดภารกิจติดต่อมเราแต่เพียงเท่านั้น เราฉวยจังหวะคละว่างเข้ากับฝูงชนแล้วหายไปแบบไร้ร่องรอย พี่หนวดอาจเสียใจที่เราจากไปแบบไม่บอกกล่าว ความพยายามเดินตามหลายร้อยเมตรของเค้าเท่ากับศูนย์	At that moment, a man nearby stopped to ask this vendor the price and tried playing the pipe, so he had to halt his mission of pursuit right there. We took the opportunity to blend into the crowd, and disappeared without a trace. Brother Mustache might have felt hurt that we departed without notice. All that effort which lasted for hundreds of meters accounted for nothing.	The text is humorous because of the exaggerated description of the fleeing scene and the sarcastic tone used to describe the pipe seller's disappointed reaction. This can be considered incongruity on a semantic level. To recreate the humor, I translate the text literally and keep the exaggerated and sarcastic tone in the source text.

Source Text	Translated Text	Translation Problems and Solutions
<p>ผมนั่งคิดดูหลังจากนั้น – เขาเข้าจริงราคา สองร้อยรูปีหรือหนึ่งร้อยยี่สิบบาท มันไม่ได้มากมายอะไรสำหรับปีหนึ่งอัน ถึงเราจะเป่าไม่เป็น แต่มันก็น่าจะพอกลายร่างเป็นของฝากได้ ยิ่งถ้าเราได้มีเวลาหายใจและหยุดยืนมองทะเลจนมข้างซ้ายเข้าไป ‘เห็นใจ’ พี่เค้า เพียงชั่วครู่ที่นั่นอาจทำให้เราตัดสินใจซื้อเองง่ายๆ แต่ด้วยพฤติกรรม การตีแบบจองเวรจองกรรมจองล้างจองผลาญพานทำให้โปรแกรมในใจของเราตั้งไว้ที่การหนี และปฏิเสธ ในสมองฟองโตไปด้วยคำว่า ‘โน’ จนไม่เหลือที่ว่างให้ใคร่ครวญคำนวณใดใด</p>	<p>Later I thought about the incident. To be honest, two hundred rupees, or two and a half dollars, is not so expensive for a pipe. Even though we couldn't play it, it could at least be transformed into a souvenir. If we had had time to breathe, to pause a while, to look through the vendor's left nipple, and eventually see 'his heart,' that short moment could have helped us decide to buy the pipe right away. But because of the relentless and merciless chase, our minds were set on the escape and denial mode, our brains were overwhelmed with the word 'no' and that left no place for any other contemplation.</p>	<p>The humor lies in the phrase ‘จองเวรจองกรรมจองล้างจองผลาญ,’ an overstated expression of relentless chase, anger, and vengeance. The phrase also plays on the repetition of the word ‘จอง.’ To recreate such incongruity, I have to establish a sound repetition while maintaining the exaggerated meaning of the original phrase. I choose the phrase ‘relentless and merciless chase’ to create the sound repetition and convey the sense of anger and vengeance through the word ‘merciless.’</p>

Source Text	Translated Text	Translation Problems and Solutions
บางครั้งการรุกเร้าก็ทำให้เราหมดคุณค่า ไม่ว่าจะเป็นเรื่องขายของ หรือกระทั่งการหีบยี่นหัวใจให้ใครซักคน	Sometimes aggressive pursuit devalues us, whether it is in business, or in love.	
ผิดละ – ที่ว่า “ตื้อเท่ามันที่ครองโลก”	It is wrong then – to say that we must “keep pushin’ no matter what.”	
ผมว่า การตื้อแบบไร้ขอบเขต เป็นเหตุของ เดท ออฟ อะ เซลส์แมน อย่างแท้จริง	I think it was a senseless pursuit... ... that was the true cause of the Death of a Salesman.	As the author transliterates the title of the American famous play ‘Death of a Salesman’ into Thai without explaining anything further about the play, he makes an allusion to this play, linking it with the lesson he has learnt from the street vendor situation in Nepal, and assuming that Thai readers can understand the allusion. As the target audiences of the translated text are likely to be familiar with the play, I decide to translate it literally.
17 หาไป	17 The Naked Yawn	

Source Text	Translated Text	Translation Problems and Solutions
<p>เพื่อนที่สนิทกันจริงต้องรู้กระทั่งว่าขนจ๊ก กะแร้เพื่อนแตกปลาย</p>	<p>True close friends even know the split ends under their friends' armpits.</p>	<p>According to the incongruity theory, overstatement which is unusually out of the audience's expectation creates humor in the text. As the idea of the split ends under one's armpit seems universally disgusting, I translate the source text literally to imitate the humorous effect in the source text.</p>
<p>เอ่อ ... ผมหมายความว่าเราน่าจะรู้จัก ความลับและเรื่องร้ายเรื่องน่าอายของเพื่อนคน นั้น ก่อนที่เราจะเหมาเอาว่าเรากับเค้า 'สนิท' กัน จริงๆ</p>	<p>Err... I mean we should get to know our friends' secrets, and their bad and embarrassing stuff before assuming that we are 'close' friends.</p>	
<p>ผมว่า เมืองก็เหมือนคน หากอยากสนิทชิดเชื้อ ต้องคบให้ถ้วนถี่ ฎูให้ รอบคอบคลุม ไม่มองแต่มุมที่งดงาม ด้านที่ เรื่องรอง หากยังต้องแอบชะเง้อเหลือบแลไปมอง ส่วนที่ยังไม่มีใครมีใครรู้ใครเห็น เราถึงจะได้ชื่อว่า เป็นเพื่อนซี้กันจริงๆได้</p>	<p>I think cities are like people. If we want to get close to a city, we need to look through it thoroughly and scrub scrupulously in every corner. We can't just view it from the splendid angles and glorious aspects, but must peek around and lurk to see the parts that not many people</p>	

Source Text	Translated Text	Translation Problems and Solutions
	have snooped around. That's when we can call ourselves true close friends with that city.	
อยากสนิทกับกาฐมาณฑุ อย่ารีบนอน!	So if you want to get close to Kathmandu, don't go to bed early!	
สามทุ่มกว่ายังเข้าเกินกว่าที่จะหลับตาลงในแผ่นดินต่างถิ่น เราตัดสินใจออกเดินหาสถานที่อโคจรในเมืองที่หนังสือแนะนำเที่ยวและเว็บไซต์บอกเอาไว้ว่าแหล่งบันเทิงปิดสี่ทุ่ม แต่ ... หากยังไม่เห็นด้วยตาตัวเอง อย่ารีบเชื่อ!	A bit after nine was still too early to close our eyes in this foreign land, so we decided to go out in search of a kind of place our mothers warned us against that, the guide books and websites say, closes at ten. Still, if you don't see it with your own eyes, don't buy it!	
ป้าย Bar Beer สีแดงเรื่อดึงดูดความอยากรู้อยากเห็นของสามเราয়িংนัก หลังจากเดินวนเป็นวงรีสำรวจรอบบริเวณนี้เป็นที่เรียบร้อย สุดท้าย	The red 'Beer Bar' sign attracted these three amigos' curiosity so much that after snooping around in an oval for a while, we	According to the incongruity theory, the text is humorous because the author plays on the phrase 'walking around in a circle' and replaces the word 'circle' with 'oval,' an incongruity on a semantic level. Also, the author uses a sarcastic tone

Source Text	Translated Text	Translation Problems and Solutions
<p>เราก็เลยเข้าไปนี่ ทั้งร้านอัดแน่นไปด้วยผู้ชายที่ดูมีเงินพอประมาณกับผู้หญิงที่มาเที่ยวด้วยกันในกลุ่มก็วน กะด้วยสายตารวมทั้งร้านไม่น่าเกินห้าคน ควันบุหรือลอยคลุ้งในอากาศ ประกอบร่างให้เห็นแสงสีส้มต่างๆเป็นลำใหญ่ ลำแสงไฟนั้นส่องใสเวทีที่มีเสาตั้งได้อยู่ตรงกลาง พร้อมฝักบัวที่โปรยน้ำลงมาอาบร่างที่นุ่งห่มเสื้อผ้าบางๆ น้อยชิ้นนั้นให้หนาวสั่นไปถึงชั่วหัวใจ</p>	<p>decided to go in this place. The entire bar was crowded with well-to-do looking men who came with women. There must have been a whopping five of them, at least! Cigarette smoke loitered the air, its shape complementing the colorful rays of light. The light projected at the stage illuminated a pole in the middle with a shower spraying water on the body of a girl wearing a few thin pieces of clothing. The piercing cold water went deeply to her heart.</p>	<p>when he describes the place ‘crowded’ with only ‘a whopping five.’ To imitate the humorous effect, I translate the text quite literally but make sure that the translated text still conveys a sarcastic tone.</p>
<p>เปลี่ยนเพลง เปลี่ยนคน สาวน้อยคนใหม่ร่างใหญ่พุงย้อยเล็กน้อยพองาม สายโยกยั่วด้วยท่วงท่าแบบหนังแขกที่เราคุ้นเคย โดยมีชายหนุ่มออกมาร่วมแสดงเพิ่ม</p>	<p>A new song, a new dancer. The new girl was quite plump and had a delicate tummy. She sensually swung her hips, imitating those same kinds of moves</p>	<p>According to the incongruity theory, the text is humorous because of the metaphor which establishes an unexpectedly funny image by comparing the coyote dance on the stage with the Indian style of dancing in Bollywood films. Both Thai and American audiences would find the text humorous</p>

Source Text	Translated Text	Translation Problems and Solutions
<p>อารมณ์ให้เซ็กซี่มากขึ้นเท่าที่จะทำได้ ทั้งคู่ใช้เสาบบนเวทีแทนต้นไม้ในหนังที่ต้องแอบกันไปมาแล้ววิ่งไล่ล่ากันทั้งเรื่อง ทำเอาพวกเรานั่งดูไปขำไป</p>	<p>we see in Bollywood films. She was joined by a male dancer whose job was to add as much heat to the show as possible. Both pretended that the pole was a tree in one of those Indian films where two lovers play hide and seek and chase after one another from start to finish. Watching the show, we just sat laughing.</p>	<p>because they are both familiar with that Bollywood style of dance. Therefore, I translate the text literally and focus on the description of the dance.</p>
<p>แค่การลูบไล้ไปมา เปิดหัวไหล่ หัวเข่า เนินอกเล็กน้อย ก็เรียกเสียงฮือฮา อื้ออ่า ได้ไม่น้อยแล้วนี่คงเรียกว่าไปมากแล้วสำหรับเมืองที่ผู้หญิงส่วนใหญ่ใส่ชุดหม่อมคลุมผิวหนังทั้งตัว ไซลิ! ผับแรกที่เรายื่นหน้าเข้าไปแอบดู พวกเค้าก็เต้นกันได้น่ารักน่าชังเอามากๆ โยกไปโยกมาแซมซ่าน่าหยิกอย่างกับบุญเลิศลีลาศ แต่งตัวก็มิดชิดปิดตั้งแต่คอไปถึงนิ้วก้อยเท้า พวกเราจึงตัดสินใจเผ่นออกมาที่นี้</p>	<p>Only the hands touching and rubbing her body, and the slight hint of her shoulders, knees, and cleavage could incite so many ‘Whoh Hoo Oh Woows.’ This is considered very erotic in a city where most women cover their entire bodies. Oh yes! In the pubs we had peeked in from outside, the dancers danced so sweetly, swaying so</p>	<p>The humor lies in the metaphor comparing the coyote’s slow dance to the ‘บุญเลิศลีลาศ (boon-lerd-lee-lad)’ ballroom dancing. ‘บุญเลิศลีลาศ’ is the name of a well-known traditional ballroom dance school in Thailand. As coyote dance is supposed to be sensual and fast, the audience would find the joke humorous as the comparison of the dance is the opposite of their expectation, an incongruity on the semantic level. To reconstruct the humor, I replace the name ‘บุญเลิศลีลาศ’ with the classic films of Fred Astaire and Ginger Rogers</p>

Source Text	Translated Text	Translation Problems and Solutions
<p>... ที่ที่เราคิดว่าน่าจะฮาร์ตคอร์ที่สุดในเมืองอันน่ารักแห่งนี้</p>	<p>slowly from side to side, it was like watching Fred Astaire & Ginger Rogers' Classics.</p> <p>Even the costumes covered them from neck to pinkie toe. So we decided to flee that place and headed here, a place where we hoped would be the most hard-core pub in this whole adorable town.</p>	<p>who were the Hollywood iconic dancers during the 30s and their films suggest a traditional sense of duo dancing.</p> <p>To follow GTVH guidelines for humor translation, I keep the source text's logical Mechanism (the figure of speech comparing the coyote dance with a slow ballroom dance) but have to sacrifice the Script Opposition (the coyote dance which is supposed to be sexy Vs. the slow ballroom dance as seen in 'บุญเลิศลีลาศ' dancing school).</p>
<p>แต่แล้ว ... ในสายตาพวกเรา – นักเดินทางจากประเทศที่มีพัฒนาพงศ์, พัทยา – นั่งดูไปก็หาไป</p> <p>ผมอ้าปากหาวหอดใหญ่ ก่อนใช้ตาปริ๊อๆ กวาดมองพวกเขาที่กำลังอ้ออ้า แล้วนึกในใจ</p>	<p>Yet... the three of us – travelers from the land of Patpong and Pattaya – just sat there yawning at the show.</p> <p>I yawned big time before turning my sleepy eyes and glancing at the other guests who were making noises, and thought ...</p>	

Source Text	Translated Text	Translation Problems and Solutions
<p>พวกเขาจะรู้มั๊ยว่าในอีกประเทศหนึ่งบนโลกใบเดียวกัน ผู้คนเลิกตื่นเต้นที่จะได้เห็นเนินไหล่, หน้าท้อง, สะตือ, หัวเข่า กระทั่งหัวนม หรือ ‘ตรงนั้น’ แล้วด้วยซ้ำ!</p>	<p>Will they ever know that there is another country in the same world where the people no longer get excited at the sight of bare shoulders, stomach, belly buttons, knees, and even nipples and ‘that’ part!?</p>	
<p>พวกเขาจะรู้มั๊ยว่าในอีกประเทศหนึ่งบนโลกใบเดียวกัน การแก้ผ้าทั้งตัวไม่ได้กระตุ้นหัวใจของผู้ชายที่ไปเที่ยวให้ตื่นตบขึ้นมาได้แม้แต่บ่อยผู้ชายเหล่านั้นยังมองหาความตื่นเต้นแปลกๆ ใหม่ๆ ที่นับวันจะยิ่งวิปริตวิถิตถาวรมากขึ้นทุกที พวกเขาจะรู้มั๊ยว่าในประเทศนั้น ทุกวันนี้ ถึงขั้นต้องโชว์การสาวใบมีดโกนออกมาจาก ‘ตรงนั้น’ กันแล้ว!</p>	<p>Will they ever know that there is another country in the same world where complete nudity no longer triggers thrills in male guests at all, that these men were seeking newer and weirder titillation that gets more and more perverted everyday? Will they ever know that today, in that country, the show has reached the point where girls are pulling razor blades out of ‘that’ part!?</p>	

Source Text	Translated Text	Translation Problems and Solutions
<p>ยิ่งเห็นเยอะเห็นบ่อย ความตื่นเต้นยิ่งลดน้อย ถอยลง</p> <p>ต่อมรับความรู้สึกของผู้คนด้านซ้ายขึ้นทุกวัน ทุกวัน</p>	<p>The more we see and the more often we see it, the less excited we get.</p> <p>Our ‘sensation’ glands grow more and more insensitive.</p>	
<p>ในประเทศที่มีนักร้องวัยรุ่นในกางเกงในร้อง เพลง, หนังสือพิมพ์ลงรูปนมดาราทกเลอะเทอะ หน้าหนึ่ง, นักศึกษาสาวยังแต่งตัวรัดตึงริงริงไปนั่ง เรียนหนังสือ</p>	<p>In a country where teenage singers perform in just their panties, where newspapers publish photos of celebs’ exposed breasts on the front page, where female college students wear skin-tight uniforms to class...</p>	
<p>คงยากจะคาดเดาถึงโชว์ในวันพรุ่งนี้ของพวก เขา</p>	<p>... it's hard to predict the next show:</p>	
<p>ว่าต้องสาวอะไรออกมา?</p>	<p>what kind of trick are they gonna pull out tomorrow?</p>	

Chapter 5: Conclusion, Revision on the Hypothesis and Discussion on the Research Problems and Suggested Solutions

In this project, the translation of humor in the book “เนปาลประมาณสะตือ” by New-Klom is based on the assumption that a translation needs both translation theories and other theories and concepts of humor to help translate humor. In other words, apart from the general guidance for translation from translation theories, a translator also has to understand how humor works and be able to identify the factors which determine the humor, so that he/she can reconstruct those factors and translate that humor.

The three translation theories employed in this project are: Reiß & Vermeer’s Skopostheorie, Nord’s Discourse Analysis, and Searl’s Speech Act Theory. With an aim to translate humor, the Skopostheorie sets the largest framework in translation – to determine the translation as a target-text oriented translation and prioritize the target culture over the faithfulness of the source text. On the other hand, the discourse analysis helps a translator analyze the extracontextual and intracontextual factors necessary in the translation in general, while Speech Act theory helps in translating the author’s tone and mood especially when he employs sarcasm in his humor.

The four theories of humor employed in this project are: the incongruity theory, the superiority theory, the relief/release theory, and the general theory of verbal humor (GTVH). Among all four, the incongruity theory seems to offer the broadest explanation of humor – the element of surprise -- and thus is able to help analyze a large proportion of the humor in the selected parts of the source text. Also, since the author’s humor in “เนปาลประมาณสะตือ” is largely based on language (i.e. wordplay, contrasting word registers and figurative language), which is considered an incongruity in the manipulation of language, the incongruity theory helps dissect the factors determining all the language-based humor in the source text.

The second theory of humor is the superiority theory which can explain the humor based on mockery of a person or a certain group of people. If the butt of jokes exists in both source culture and target culture – i.e. whiny children or homosexuals – there is no problem in the translation. On the other hand, if it does not, a translator has to find a new butt which exists in the target culture and is equivalent to the butt of the jokes in the source text.

The third theory of humor is the relief/release theory which helps explain the humor based on taboos – i.e. religions and sexuality. The principle of the relief/release theory differs slightly from that of the superiority theory: instead of laughing at someone’s flaw or stupidity as a defensive mechanism to boost one’s ego, the audience of the joke, according to the relief/release theory, laughs because the joke reflects a rebellion against a certain kind of social or moral convention.

Lastly, the general theory of verbal humor provides a guideline in humor translation to help the translator judge which features of a joke should be strictly maintained and which features can be compromised if necessary. The theory also helps the translator evaluate how the translated joke differs from the source joke so that such differences can be reduced to create the best equivalent effect possible.

After finishing the translation of the selected instances of humor from “เนปาลประมาณสะตือ,” I find that both the translation theories and other theories of humor can help analyze the source text, the factors which determine humor, and provide guidelines for the most suitable translation approaches for each selected part where humor occurs. The Skopostheorie allows me to make adjustments to the translated text where necessary for the sake of the humorous effect on the target American audience. Discourse Analysis helps provide more thorough insights into the differences between the source text and the target text, which are vital in a cross-cultural translation. The Speech Act theory proves to be quite efficient to help analyze the true intention of the author and the tone and mood employed in the source text, especially where the humor lies under the author’s sarcastic tone. Moreover, the incongruity theory is the

most often used theory as most of the humor in the source text is language-based. It also offers some guidance for translation solutions. For example, if I can indicate that the text is humorous because of an incongruity on a phonological level or a syntactical level, I will know that I have to reconstruct that same incongruity in the translated text to replicate the humor. The general theory of verbal humor (GTVH) is also useful in providing guidelines for the joke adaptation in the translated text and helping me evaluate whether the translated humor still conforms to at least one of the six Knowledge Resources. (Conforming to none of them would mean that the translated jokes are not considered a translation.)

However, although the four theories of humor are able to cover all the analysis of the humor in the source text, there are still some problems. For one thing, in many cases, the line separating the application of the superiority theory and the relief/release theory becomes blurred. For example, mockery of homosexuality can be viewed as both the way to insult the butt of the joke, homosexuals, or the release of the author's tension and fear of homosexuals. Therefore, the factors determining this kind of joke are not absolute but rather depend on the translator's interpretation. To solve this problem, I try to identify those factors using both the superiority theory and the relief/release theory and then counter-check whether the translated text I have worked on still contains those factors or not. Still, problems occur, not because of the ambiguity of the factors determining the humor, but because even if I could indicate those factors, there would still be no guidance for the translation solution. In other words, while the incongruity theory offers some guidelines for certain types of wordplay translation by indicating specifically the level of the incongruity in the source text, the superiority theory and the relief/release theory only explain why the text is funny and leave me with the problem of finding a translation solution. The only way I can solve the problem is through a method of trial and error; I have to translate the text in many possible ways and apply GTVH to evaluate whether the target text conforms to at least one of the six Knowledge Resources or not.

For another thing, despite the GTVH guidelines for translation of humor, the translation also depends largely on a translator’s ability and creativity to find humorous equivalents in accord with the guidelines. According to GTVH guidelines for wordplay translation, a translator can prioritize the respect for Logical Mechanism (i.e. a connection between sound and sense) over that for Script Opposition (i.e. the original meanings of the homophones), and only the types of wordplay that exhibit in the source language a set of features which is consistent with a set of features in the target language will be translatable. However, even though the wordplay consists of a set of features with parallels in the target language, there is still a problem in finding the wordplay equivalent in the target language. For example, in the line, ‘หลังจากฟังหูฟัง อยู่นานจนหูแห้ง (Chapter 1),’ the author plays on the homophones of the word ‘ฟัง’ which can mean ‘to listen (ฟังหูฟัง),’ and ‘to dry (แห้ง).’ Although the GTVH guidelines suggest that a translator should imitate the two Logical Mechanisms used in the source text, the wordplay on an idiom and the use of homophones, in reality, I cannot find any idiom in English which means ‘to listen carefully,’ and contains the word that can denote more than one meaning. In this case, I have to compromise the guidelines of GTVH, keep only the former Logical Mechanism – the wordplay on an idiom – and abandon the latter. In other words, GTVH guidelines for wordplay translation may not prove to be useful unless a translator is able to find and/or create wordplay equivalence in the target language, which can be a very tough task.

Another example is seen in the humor which plays on the sound of the words ‘ไคล้อย้อย’ and ‘ไซ้อย้อย, in the line ‘เหงื่อไหลไคล้อย้อย (ไม่ใช่ไซ้อย้อย).

“หากจะเกี้ยวอยู่บ้างก็คงเป็นเรื่องอาการที่มีไข้ไคลสะสมไว้ในรูสะตือ ขณะที่กำลังเดินเขาอยู่ที่โน่น เพราะมันช่างเหน็ดเหนื่อย เมื่อย ล้า เหงื่อไหล และแน่นอนที่ซู้ด ... พอเหงื่อไหล สิ่งที่จะตามมาก็คือ ‘ไคล้อย้อย’ (ไม่ใช่ ‘ไซ้อย้อย’ !!)”

(Introduction)

In this case, the Logical Mechanisms used are the wordplay on an idiom (เหงื่อไหลไคลย้อย) and the change in the word pitch (from ‘ไคล (higher pitch sound)’ to ‘ไฉ่ (lower pitch sound)'). At first, I planned to play on the shift of stressed sounds (i.e. sweaty and sweat tee), but I could not find any English idioms which mean ‘so exhausted’ and also contain the word I could play on the shift of stressed sound. The problem continues since the factors determining humor also lie in the sexual implication from the word ‘ไฉ่ย้อย’ which suggests how the author makes fun of his own private parts. It is almost impossible to find an English idiom which 1) means ‘so exhausted,’ 2) contains a word/phrase that I can play on its stressed syllable,’ and 3) implies the author’s private parts. In the end, I decide to translate the text to “... The trek was so extremely exhausting that I was soaking wet in sweat just like a seaman (not ‘semen.!!).” The translation breaks all the three guidelines: 1) I did not use an idiom but instead play on the ‘s’ sound to convey the meaning of ‘exhausted,’ 2) I did not play on the shift in stress but instead use the homophones between ‘seamen’ and ‘semen,’ and 3) the text did not directly convey the author’s body part, but only implies some sexual connotation with the word ‘semen.’ This example proves that though there is a possibility of translating this kind of humor, the chance is very slim. When a translator’s ability and creativity do not meet the criteria set by the GTVH, an adaptation of the translated text may not be considered a translation at all.

The last problem occurs in the application of ‘forms and categories of humor’ (gathered by Richard Shade (Shade, 1996)) and ‘the concepts and techniques employed by Thai humor’ (gathered by Kanchana Charoenkiatbaworn (กาญจนา เจริญเกียรติบวร, 2548)) to this project. Even though those data collect a large number of examples of humor in general and of Thai humor more specifically, they can be used only to provide an overview prior to the actual translation of “เนปาลประมาณสะตือ,” so that a translator gains a wider perspective of humor, especially Thai humor. However, they actually cannot help with the translation. Despite the dominant features of Thai humor gathered by Kanchana, only a small proportion of those examples, which is humor based on language, can reflect the characteristic of the humor found in the book “เนปาลประมาณสะตือ.” Besides, the incongruity theory already explains that kind of

language-based humor. Therefore, it may be reasonable to say that the resources by Richard Shade and Kanchana Charoenkiatbaworn are of limited usefulness for the project. The translation of humor, from Thai to English in particular, may require more specific study resources about the features of Thai humor in comparison with those of American/Western humor.

For further suggestions for those who want to study the translation of Thai humor into English, I think the most important qualities of the translator are creativity and resourcefulness. For example, when translating “เนปาลประมาณสะตือ,” I find it very important to gain an insight into American pop culture in music, films, variety shows, TV commercials, sport, etc. Google search engine and many websites about English slang prove to be the most useful tools for my research. Also, having a consultant who is familiar with American culture will help in brainstorming choices of translation. While the translation theories and other theories of humor have proved to be substantially efficient in helping with the translation process, the translator cannot depend on those theories alone, but has to adapt to the changing contexts between the source humor and the target humor, research thoroughly both the source culture and the target culture, and be ready to make adjustments in translation where possible, necessary, and appropriate. Most importantly, he/she has to be able to balance the two needs of recreating a sense of humor in the target text, and preserving the equivalent factors determining that humor in the source text.

Some may say that some jokes are not translatable and the only possible translation would be to rewrite it. Yet, in my opinion, the translation of humor should receive an extent of flexible translation approach, translation solution, and evaluation. It should not have to conform completely and strictly to the guidelines of translation theories. As long as a translator is thoroughly aware of the factors determining the humor, he/she can reconstruct those factors and should be allowed to adapt them to fit the target-culture and the target-language. If the translated humor proves to be funny, and if its factors determining the humor are the same as or

relatively similar to those of the source humor, no matter how compromised the accuracy of the contents may be, that translation should be considered a good translation of humor.

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Resources in Thai

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