

Ontological Metaphor Translation from English into Thai in the Non-fiction Book *Into the Wild* and its Translation into the Thai Version

Kao Pa Ha Chiwit

การแปลอุปลักษณ์เชิงมโนทัศน์ประเทอุปลักษณ์เชิงรูปธรรม
ในสารคดีเรื่อง *Into the Wild* และฉบับแปลภาษาไทย
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Abstract

The objective of this qualitative research is to study conceptual metaphor translation from English into Thai in the non-fiction book *Into the Wild* by Jon Krakauer (2011) and its translation into the Thai version *Kao Pa Ha Chiwit*

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นักศึกษาโทบัณฑิต สาขาวิชาภาษาและการสื่อสารระหว่างวัฒนธรรม สถาบันวิจัยภาษาและวัฒนธรรมเอเชีย มหาวิทยาลัยมหิดล ประเทศไทย

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อาจารย์ สาขาวิชาภาษาและการสื่อสารระหว่างวัฒนธรรม สถาบันวิจัยภาษาและวัฒนธรรมเอเชีย มหาวิทยาลัยมหิดล ประเทศไทย

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by Thidarat Charoenchaichana (2016). The book has interesting content; there are stories related to people; showing differences in language, society and culture. According to the research results, 634 conceptual metaphors were found, namely 490 ontological metaphors, 106 structural metaphors and 38 orientational metaphors. In particular, this paper explores only translation strategies of ontological conceptual metaphor. In terms of translation analysis, six translation strategies are employed. The most frequently used method for translating ontological metaphor is converting metaphor to sense. This reflects how ontological metaphor requires interpretation and explanation from translator more than any other method of translation. These results contribute directly to translators working on ontological metaphor in English-Thai non-fiction, or can be applied to other types of translation works and teaching and learning of translation.

Keywords: conceptual metaphor, translation, non-fiction, *Into the Wild*

บทคัดย่อ

บทความนี้มีวัตถุประสงค์เพื่อศึกษาการแปลอุปลักษณ์เชิงมโนทัศน์ ประเภทอุปลักษณ์เชิงรูปธรรมในสารคดี จากรากภาษาอังกฤษเป็นภาษาไทย โดยใช้การศึกษาเชิงคุณภาพ คือ การศึกษาเอกสารจากสารคดีเรื่อง *Into the Wild* ของ约翰 แครคาวออร์ (2011) และฉบับแปลภาษาไทย เรื่อง เข้าป่าหาชีวิต โดย ริดารัตน์ เจริญชัยชนะ (2559) หนังสือมีเนื้อหาที่น่าสนใจมีเรื่องราวที่เกี่ยวข้องกับมนุษย์ แสดงให้เห็นถึงความแตกต่างทางด้านภาษา สังคมและวัฒนธรรม ผลการศึกษา พบอุปลักษณ์เชิงมโนทัศน์จำนวนทั้งสิ้น 634 อุปลักษณ์ แบ่งออกเป็นอุปลักษณ์ เชิงรูปธรรม จำนวน 490 อุปลักษณ์ อุปลักษณ์เชิงโครงสร้าง จำนวน 106 อุปลักษณ์

และอุปลักษณ์เชิงทิศทางและการเคลื่อนที่ จำนวน 38 อุปลักษณ์ ตามลำดับ ในการแปลอุปลักษณ์เชิงรูปธรรม ผู้แปลใช้กลวิธีการแปลทั้งหมด 6 กลวิธี กลวิธีการแปลที่พบมากที่สุด คือ กลวิธีการแปลแบบตีความหรืออธิบายความในภาษาปลายทาง ซึ่งแสดงให้เห็นว่าในการแปลอุปลักษณ์เชิงรูปธรรม จำเป็นต้องอาศัยการตีความหรือเพิ่มคำอธิบายของผู้แปลมากกว่ากลวิธีอื่น ๆ ผลการศึกษานี้จึงนับเป็นแนวทางอันเป็นประโยชน์โดยตรงต่อนักแปลในการแปลอุปลักษณ์เชิงรูปธรรมในวรรณกรรมประเพณีต่างๆ จากการเรียนการสอนเกี่ยวกับการแปล

คำสำคัญ: อุปลักษณ์เชิงมโนทัศน์ การแปล สารคดี เข้าป่าหาชีวิต

Introduction

In their book *Metaphors We Live By*, George Lakoff & Mark Johnson (Lakoff & Johnson, 1980) postulate conceptual metaphor as the process of mappings between the source domain and target domain through a conceptual system to expand meaning in order to understand concepts of people in society. Conceptual metaphor is indeed not only employed as a means of communicative language amongst humans, but also reflects how people in different societies have a conceptual system in daily life.

Human differences in society, especially ethnicity, religion, language and culture, lead to diverse metaphors according to each group of people, often resulting in communication barriers due to the transfer of language and culture from one form to another that can cause problems (Schaffner, 2003, p. 1264). Therefore, metaphor translation is not merely translation, but also intercultural communication. Translators are required to take into account cultural contexts of both

source and target languages in order to render the closest-to-the-original content and convey an equivalent translated version.

According to extensive review literature and research, it was found, unfortunately, that research related to conceptual metaphor translation in Thailand is very scant. Most research in the field has rather concentrated on literary translation of metaphors as figurative language. It is this aspect that is of great interest and thus inspires the study translation of conceptual metaphor to provide beneficial guidelines for those interested. The more specific scope of the study focuses on ontological conceptual metaphor, in which abstraction is portrayed as concrete objects, in order to enhance understanding and facilitate communication, a salient characteristic in line with that of non-fiction.

The data in this study are acquired from non-fiction because it is a work with actual content and events as defined by Boonyong Ketthet that “non-fiction is a prose writing based on facts and reality. Persons present in the writing actually exist, not imaginary. Satisfaction is derived from construction of figures and specifications, diction is selected to arouse emotions and content is artistically presented. Non-fiction aims, as the first priority, to provide its readers with knowledge; pleasure, the second one” (Ketthet, 2014, pp. 173-174).

The non-fiction books studied are *Into the Wild* written by Jon Krakauer and printed in 2011 by Pan Books and its Thai translation *Kao Pa Ha Chiwit* translated by Thidarat Charoenchaichana and printed in 2016 by Book for Society Foundation. *Into the Wild* was an international best-seller in more than 14 countries throughout the world. Its film adaptation was released in 2007, grossing more than \$50 million worldwide, and in the next year winning the Golden Globe Award for Best Original Song and being nominated for the Academy Award for Best Supporting Actor and Best Editing.

As a non-fiction book related to human subjects, *Into the Wild* is based on the true story of Chris McCandless, or Alex, and follows his life and death upon going into the woods. The author retraced his steps to collect relevant evidence to write about why a young man achieving perfection in education, family and life decided to leave and go into the wild in search of dreams and the meaning of life to reach the essence of the soul. Therefore, *Into the Wild* as non-fiction vividly illustrates linguistic, social and cultural differences between the West and the East. In terms of translation, it is thus a challenge for any translator to accurately and appropriately convey its message in order to deepen the understanding of prospective readers. Most important of all, the author employs conceptual metaphors that are common in human language of everyday life. Furthermore, a large and diverse number of ontological conceptual metaphors contribute substantially and appropriately to the study and analysis in this research.

The study results may serve as a guideline for translators and those interested in translation, which can be applied to ontological conceptual metaphor translation and problem-solving or obstacles in non-fiction. In addition, this study can be further used in teaching and learning of translation, especially the translation of non-fiction and literature from English into Thai.

Objective

To study the translation of ontological conceptual metaphors in non-fiction from English into Thai.

Literature Review

In this study, the following theoretical frameworks and related literature are adopted.

- 1) The conceptual metaphor theory of George Lakoff & Mark Johnson (Lakoff & Johnson, 1980).
- 2) Peter Newmark's concept of metaphor translation strategies (Newmark, 1981).
- 3) Research related to metaphor translation

1. Conceptual Metaphor Theory

According to Lakoff and Johnson (1980), metaphor is an utterance or text used comparatively to convey that a thing is another thing through its lexical meaning and similar or different attributes or characteristics. The metaphor associated with this conceptual system is called conceptual metaphor.

Lakoff & Johnson (1980) studied language use in English-speaking societies and their results revealed that we, in daily living, obviously use metaphorical pattern, not only in the language itself but also in our actions, thoughts and conceptual system. What we think and how we act engage a conceptual system, yet without awareness; things happen without deliberation. We can recognize it only when we study our language use because language is a means of communication occurring within a conceptual domain of how we act and what we think about things. Therefore, language has been employed to study the conceptual system of that language itself.

Conceptual metaphor refers to the human process of comparison that reflects the conceptual system. Each culture has its own conceptual system, which can be visibly accessed through analytical study of language usage in each culture. For example, in English-

speaking societies, there is a concept that *Argument is War*. Considering the words or expressions used, there will be terms obviously related to war as shown in the following examples:

He *attacked* every weak point in my argument.
I *demolished* his argument.
He *shot down* all of my arguments.

(Lakoff & Johnson, 1980, p. 4)

In the above examples there are war-related words, but none is in the real context of war. No war exists. Actually, it is simply the contexts of verbal argument and opinion exchange without any literal physical attack. Thus, metaphor is not only language or words, but also a conceptual process, encompassing comparisons and a system of human concepts within societies and cultures that also likely differ from each other.

In addition, there is another contemporary example which should help enhance understanding of the metaphorical concept, that is *Time is money*.

This gadget will *save* you hours.
How do you *spend* your time these days?
I *lost* a lot of time when I got sick.

(Lakoff & Johnson, 1980, pp.7-8)

According to the concept of Western culture, time is precious, valuable and rare. The way of life in society is related to time such as work payment per hour, month, week or year. Therefore, people experience and conceive time as valuable. Besides, there are also other metaphorical concepts about time such as Time is a Limited Source and

Time is a Valuable Commodity. Nevertheless, bear in mind that in other cultures time may not be conceived likewise at all because each culture has its own metaphorical system of this concept.

Lakoff & Johnson (1980) categorizes metaphorical concepts into three kinds as follows:

1.1) Ontological Metaphor

Ontological metaphor is a metaphorical concept of comparing something abstract, almost imperceptible, or hard-to-behold (target domain) to something else (source domain) that is concrete, tangible and visible so that it will be more comprehensible and more conveniently to be communicated.

Ontological metaphor can be broadly divided into two types (Phonpradapphet, 2016, pp. 66-67):

1.1.1) Entity and Substance Metaphor

This refers to a metaphor in which something abstract is established as something concrete.

1.1.2) Container Metaphor

This denotes a metaphor in which something about human minds can be put into various containers, spaces, areas or territories.

1.2) Structural Metaphor

This metaphor represents the relationship between two concepts that are systematically related. That is, one concept is expressed in terms of another. For example, war is regularly mapped onto the target domains such as argument in Argument

is War, and so does the metaphorical concept in contemporary culture that time is a valuable commodity as seen in Time is Money (Lakoff & Johnson, 1980, pp. 3-14).

1.3) Orientational Metaphor

This metaphor is related to spatial relationships and directions (e.g., up and down, in and out, on and off), comparing human physical characteristics to human emotions. For instance, the concept of Happiness is Up and Sad is Down can be seen from the expression “I’m feeling *up* today” which expresses a good, bright mood whereas “I’m feeling *down*” conveys a feeling of melancholy (Lakoff & Johnson, 1980, pp. 14-21).

2. Peter Newmark’s Concept of Metaphor Translation Strategies

According to Newmark (1981), metaphor is one of the linguistic and cultural barriers that translators inevitably encounter during translation process because it is pervasive in everyday life. Starting from the conceptual system, it is then conveyed as words in both spoken and written language to impart emotions and feelings. Due to profound differences of language and various contexts of culture, society and human conceptual system, conceptual metaphors vary naturally. Therefore, such differences rise to an enormous translating challenge in terms of efficient meaning transfer into the target language.

According to Newmark (1981), metaphor is a problem for translation because it is an idiomatic expression used to describe something with implicature; moreover, such obstacles as cultural differences and linguistic constraints also play an important part.

Newmark therefore proposes the following seven metaphor translation strategies:

2.1) Reproduction of the Same Image in the Target Language

This is how to translate a metaphor in the target language by maintaining the same image as the metaphor in the original language with the translator's proper consideration for selecting equivalent and appropriate words in question. This strategy is mostly employed in such one-word metaphors as ray of hope, gleam and sunny smile.

Evidently, this type of translation is rarely found in complex metaphors and idioms because any subtle intercultural similarities between original and translated languages are required to be taken into account.

Newmark illustrates his point with examples of animal-related terms such as you swine and you son of a bitch, which cannot be translated into you son of a kangaroo or you polar bear. This is because implicature of the words swine and bitch is different from culture to culture.

2.2) Replacement of the Image in SL with a Standard TL Image

This is the translation by which the metaphor in the original language is replaced with the metaphor in the target language, considering whether its meaning is equivalent to the original context and culture or not.

In Thai, for example, When in Rome, do as the Romans do, corresponds exactly to เช้าเมืองตากลิ่ว ต้องหลิ่วตาม [khâw muan taa liw tōŋ liwtaa taam] (when in town where people with one eye closed, close one of your eyes), or jump into the lion's mouth is equivalent to

อยู่ในปากเลือปากหมี [yùu nay pàak sǔa pàak mǐ] (in the mouth of a tiger's and bear's mouths). Most of the time, the image (word) in the source and target languages are different, but the sense (meaning) is the same as seen in different contexts and cultures.

2.3) Translation of Metaphor by Simile

This strategy is used to translate a metaphor found in the original text into a simile with the same meaning, and is typically only used when proper metaphors are not available in the target language. For example, the metaphor in Italian, *La fenice è Dorabella*, is translated into English as Dorabella is like the phoenix of Arabia.

2.4) Translation of Metaphor or Simile by Simile or Metaphor Plus Sense

This type is also used to translate metaphor in the source language into a simile in the target language, and adding an explanation of the meaning for further understanding of the prospective readers in the target language. For example, in translating the Italian metaphor, *La fenice è Dorabella*, literally meaning the phoenix is Dorabella, additional information is provided for more clarification as Dorabella is a model of faith, like the phoenix of Arabia.

2.5) Conversion of Metaphor to Sense

As for this strategy, the type of the original text must be considered. Mostly, conversion of metaphor to sense is preferred in poetry translation. To employ this strategy, translators must be attentive, otherwise the original flavor may be diluted. Therefore,

the translator is required to pay attention to contexts of the original text.

2.6) Deletion

Newmark contends that this strategy is at the translator's discretion by considering whether the role of the metaphor and the context in question are pivotal to comprehension or not. The translator needs to seriously contemplate deleting only when the situation is ascertained that the deleted elements do not affect any parts of the content, or that none of equivalent metaphors are available in the target language.

2.7) Use of Same Metaphor Combined with Sense

In terms of this strategy, the translator seeks to retain the original metaphor and, simultaneously, provide additional meaning in the translation. In so doing, the prospective readers are helped to understand more. For example, The tongue is a fire in the original version can be translated and emphasized with semantic addition as The tongue is a fire, a fire that ruins things in the translated version.

With the judicious application of Newmark's aforesaid strategies, the translator can be guided in solving related problems found in metaphorical translation, whether caused by cultural or linguistic differences. Nevertheless, the translator is required to consider the type of original text and cultural contexts of both original and target languages.

Newmark (1981) reckons that there are probably several factors affecting a decision on translation strategies: "the importance of the metaphor within the context, the cultural

factor in the metaphor, the extent of the reader's commitment, the reader's knowledge" (p. 92).

3. Research Related to Metaphor Translation

Most of the research on metaphor translation emphasizes metaphors as a figurative language employed in various types of literary works and written documents, both national and international.

Sansuksomboon (2007) compared two approaches of metaphor translations in Rabindranath Tagore's poetry, *The Crescent Moon*, based on the conceptual framework of metaphor and translation theories from foreign scholars. The results showed that although the meaning of metaphor can be conveyed and its form can be preserved in the target language, this does not apply in all cases. In some instances, the translator needs to adapt or omit the form in return for most possible naturalness of the translation. According to this study, differences of approaches and styles in translation help deepen understanding of how each translator decides on strategies to interpret and preserve the poetry's flavor and equivalence in each of their renditions.

Asiphong (2015) researched metaphor translation through African perspectives of Zora Neale Hurston's *Their Eyes Were Watching God* using Newmark's (1988) conceptual framework and translation theory in order to acquire appropriate approaches and aspects of metaphor translation. The findings indicate that the top three approaches used in metaphor translation include: 1) translation by conveying the same metaphor as the source language; 2) translation by interpreting or explaining the original metaphor; and 3) translation using the original metaphor with additional explanation.

Mata (2016) studied the process of translating metaphors from English into Thai in the American adolescent fiction series,

Percy Jackson, also based on the theoretical framework of Newmark's (1988) metaphor translation. The results showed that the most frequently used strategy in the translation is reproducing the same image in the target language, whereas the least frequently used one is deleting. Mata also found that the translator chooses to preserve the original metaphor in translation as much as possible in order to maintain the meaning in the source language and to avoid confusion among the prospective readers.

In addition, there is a related study from Thai into English. Winitnaruemal (2015) conducted a study on figurative language translation in the S.E.A. Write Award winners, *Mere Movement* by Naowarat Pongpaiboon, *Time* by Chart Korbjitti, and *Man Doomed* and *Man Alive* by Win Lyovarin, based on the theoretical framework of Abrams (1999) on visual language definition and conceptual metaphor theory of Lakoff and Johnson (1980); and with concepts on translation strategies of Newmark (1988) and Baker (1992) as guidelines for translational analysis. According to the study results, the strategy that translators most frequently use in translation metaphors includes adaptation, followed by literal translation, free translation and faithful translation, whereas the least used strategies are idiomatic translation, communicative translation and omission, respectively.

In Thailand at the present time, there is insufficient research on conceptual metaphors. However, there have been some comparative studies at the linguistic word level, such as the study of Park (2015), which explores the concept of the word ใจ [cay] (heart or mind) in Thai, compared with 마음 [maeum] (heart) in Korean. Analytical results of various conceptual metaphors in this research evidently provide a basis for contrastive analysis and

process of meaning extension and conceptualization in both languages.

Further studies on conceptual metaphor include Siqi (2019), who conducted a contrastive study of the figurative meaning of heart as a conceptual metaphor, namely heart is a vessel in Thai and Chinese. According to the findings, there are many differences in conceptual metaphors between these two languages, probably caused by diverse cultural factors in respective societies. The results of this study will facilitate people from different cultural backgrounds to communicate more understandably and effectively across cultures.

In addition to research conducted in Thailand, there is more foreign research on problems of metaphor translation and meaning. For example, Dobrizinka (1995) proposed three strategies for translating metaphors: 1) exact using equivalence of original metaphor, 2) seeking another metaphorical phrase expressing similar, and 3) replacing an original untranslatable metaphor with an approximate literal paraphrase.

Another research on metaphorical translation is of Massey & Ehrensberger-Dow (2017) who studied problems encountered in translation. One of the problems in translation is conceptual metaphor. Their exploratory study was conducted with professionals, MA students, and BA students as subjects. They translated conceptual metaphor from the same German source text into their first language, English or French in the case of the professionals, and inversely, i.e., into their second language, English or French, in the case of the students. The results indicated that cultural differences in language, experience and knowledge of the source language play a very important role in handling conceptual metaphors in translation.

Schäffner (2003) studied cultural translation of metaphors. Schäffner pointed out that metaphors can become a translation problem because transferring them from one language and culture to another one may be hindered by linguistic and cultural differences. The case study in this research is taken from political texts, and the languages involved are primarily English and German, to analyze the strategies used by the translators to solve the metaphor translation problems and how these solutions affect the content. The results showed that there are some similarities and differences between the culture of the source language metaphor and that of the target language metaphor. Notably, translations can make differences in conceptual metaphors and probably lead to controversial debates in intercultural communication. Likewise, Papadoudi (2010) also studied conceptual metaphor translation on cultural issues. In that research, the relationship between conceptual metaphors and languages, and the context of both cultures, were investigated in terms of their similarities and differences through metaphorical conceptualization of technology in English technology magazines and in the Greek translations. The findings indicated that the conceptual metaphors in English technology magazines originated from the culture of the source language and share some similarities with the target language.

According to the related research review above, it is evident that the study of conceptual metaphor translation in Thailand is quite scant. This research, therefore, is conducted on the consideration that knowledge and understanding will be much enhanced so that more possible guidelines can be provided ubiquitously for translating conceptual metaphors from English into Thai, especially in non-fiction, and can facilitate those interested directly in translation and relevant areas of study.

Research Methodology

This study was a qualitative research on collecting conceptual metaphors found in the non-fiction book entitled *Into the Wild* and its Thai translation, *Kao Pa Ha Chiwit*.

The research method includes 3 steps: 1) data collection, 2) data classification, and 3) data analysis as follows:

1. Data Collection

The English text was reread three times for the following objectives: firstly, to understand the overall content; secondly, to perceive intended meaning of the text; finally, to extract information of ontological conceptual metaphor which was then examined according to Lakoff and Johnson's (1980) conceptual metaphor theory.

Subsequently, the Thai translation was twice read in order to understand the overall content and then to completely comprehend the meaning and content of the entire translated text. After that, the conceptual metaphors found in the original and its translated version were collated and contrasted, and were rechecked on the basis that those having the same meaning were excluded. Finally, characteristics of all remaining metaphors were more significantly reexamined with a metaphor corpus published on the Metaphor at Lingnan University website, Department of English (Metalude, 2002).

2. Data Classification

The conceptual metaphors selected from the original were paired with their translated version and categorized according to Newmark's (1981) method of metaphor translation. Then the total number of both ontological conceptual metaphors and their relevant translating strategies in question were

identified. All was conducted according to the criteria that any metaphors with duplicate meanings, or those rendering ambiguous or more possible senses or ways, would be factored out from this research.

3. Data Analysis

After classification, all data of ontological conceptual metaphors were studied in detail examination according to Newmark's theory of metaphor translation (1981) in order to analyze the meaning and flavors of the translation. After that, the results of the study were discussed and concluded.

Findings

According to this study, the results are as follows:

1. In the original text, the total number of ontological conceptual metaphors according to Lakoff and Johnson's (1980) conceptual metaphor theory is 490.
2. Of all 490 ontological metaphors found in this study, the translator employed six strategies proposed by Newmark (1981), namely, 254 conversions of metaphor to sense; 159 reproducing the image in SL with a standard TL image; 64 replacing the same image in SL with a standard TL image; 8 deleting; 4 use of the same metaphors combined with sense; and 1 translation of metaphor by simile; none of the strategy using metaphor or simile by simile or metaphor plus sense was found in the translated version.

As for the analytical presentation of ontological conceptual metaphor translation according to Newmark's (1981) translation strategy, the following inherently outstanding examples

are selected based on their evidential cultural reflections of the source language and target language:

1) Conversion of Metaphor to Sense

Example 1

Context: The author described a man named Gene Rosellini, whom he met during his stay at Cordova, Alaska. Gene had lived in the neighborhood for many years in order to try out living back in the past without any technology.

Original Text: At the University of Washington and later at Seattle University, he immersed himself in anthropology, history, philosophy, and linguistics, accumulating hundreds of credit hours without collecting a degree.

(Krakauer, 2011, p. 74)

Translated Text: ที่มหาวิทยาลัยวอชิงตันและต่อมาที่มหาวิทยาลัยซีแอตเติล เขาร่วมกับวิชามานุษยวิทยา ประวัติศาสตร์ ปรัชญา และภาษาศาสตร์ เก็บสะสมได้หลายร้อยหน่วยกิตโดยไม่เอาปริญญา

‘thi Mahawitthayalai Washington lae toma thi Mahawitthayalai Seattle khao khramkhreng kap Wicha Manutsayawitthaya Prawattisat Pratchaya lae Phasasat kepsasom dailairoi nuaikit doi mai ao parinya’

(Charoenchaichana, 2016, p. 166)

In this example, the conceptual metaphor is “immerse himself”, with the concept “Activity is Liquid” (Metalude -

Metaphor at Lingnan University, Department of English, 2002), which compares an action or activity to liquid. The word immerse (v.), as defined by the *Oxford Advanced Learner's Dictionary*, means “to put something or somebody into a liquid so that they are or it are completely covered” (Hornby, 2005, p. 745). In Thai, it has the same meaning as ջຸມ [cùm] or ໜ້ອ [chêe], a verb meaning to put something into liquid. Actually, in the metaphorical sense, these two words imitate the gesture when one focuses on or is obsessed with something for a long time. In so doing, this is like immersing an object in the water. That is, concentration (abstract thing) is an object immersed in water (concrete object), which is what one also focuses on. In this context, Gene largely focused on (dipping, immersing) studying subjects (liquid).

In considering the translated version, it was found that conversion of metaphor to sense was used (Newmark, 1981, pp. 88-91). The translator chose to translate the word immerse as ຄ່າເຄົ່າ [khrâmkhrêñ] which is defined by the *Thai Royal Institute Dictionary 2011*, as obsessed with work, etc., as seen in an example usage of its synonym, ໜ້າມຮູ້ງທານຄ່າ [hăamrûñhăamkhâm] (round the clock). Although, in the translated text the translator did not translate the metaphor according to its original literal meaning, instead interpreting the metaphor from the original text, but the translation can still convey the meaning close to the original.

Example 2

Context:

The author met Ronald Franz, a man who helped provide job and accommodation to Alex. Ronald told the author that he used to ask Alex to be his foster grandson, but Alex declined the request.

Original Text: Now that my own boy's dead, I'm the end of the line. When I'm gone, my family will be finished, gone forever.

(Krakauer, 2011, p. 56)

Translated Text: ตอนนี้ลูกชายผมก็ตายไปแล้ว ผมจึงเป็นคนสุดท้ายของ
ตระกูล เมื่อผมตาย ครอบครัวผมจะไม่เหลือใครสืบสกุล

‘tonni lukchaiphom ko taipailaeo phomchueng pen khon sut thai khong tra kun muea phom tai khrobkhrua phom cha mai luea khrai sueb sakun’

(Charoenchaichana, 2016, p. 128)

In this example, conceptual metaphors found in the original text include end of the line, I'm gone and gone forever from the concept of comparing quantity and length (Quantity is Length). According to the *Oxford Advanced Learner's Dictionary* the word line (n.) is defined as “a long thin mark on a surface” (Hornby, 2005, p. 859). With these metaphors the number of family members is akin to a long rope starting from the head of the rope (the beginning of the family or clan) and terminating at the end of the rope (the last member of the family or clan). In this context, Ronald Franz compared himself to the end of the rope, that is, the last person or the sole surviving of the family. In considering the translated text, the end of the line is rendered as คนสุดท้ายของตระกูล [khon sùttháay khɔ̄wŋ tràkuun], meaning the last of the family instead of อยู่จุดสุดท้ายของเส้น [yùu cùt sùttháay khɔ̄wŋ sēn], meaning at the end of the line. So, this translation strategy can be categorized as conversion of metaphor to sense (Newmark, 1981, pp. 88-91). As for the word

ຜຣະກູລ [tràkuun] (n.), it means surname, family, lineage, clan, or race, according to the *Thai Royal Institute Dictionary 2011*.

On the other hand, the other two metaphors, I'm gone and gone forever, have conceptualization of comparing life to a journey (Life is Journey). This conceptual metaphor compares human life from birth to death as the journey from the beginning (birth) to the finish line or the end (death). The word gone (adj.), according to the *Oxford Advanced Learner's Dictionary*, means “of a person: having left a place; away from a place” (Hornby, 2005, p. 642). When this word is used with a person, it means moving from a place or leaving a place. In analyzing the context in the original text where Ronald Franz told the author, When I'm gone, my family will be finished, gone forever., he does not refer to any moving place, but, instead, his death. This can be confirmed through his assured utterance in the previous sentence that I'm the end of the line. which meant he was the last of the family. In the translated text, Newmark (1981) employed conversion of metaphor to sense which interpreted the word I'm gone as dead to convey the same meaning as the original text and this is the same case with gone forever which means there was no one left to inherit the family.

Conversion of metaphor to sense is most frequently used in translating conceptual metaphors in this non-fiction book, probably due to cultural and structural differences between the source language and the target language as well as social and cultural dissimilarities. Therefore, this strategy is appropriate for translating conceptual metaphors. In addition, prior to translating process, the translator is first required to meticulously study the context, and then use his or her knowledge and capabilities to interpret the metaphor in question, and, finally, convey the meaning as equivalent to the original as possible. If it is rendered otherwise,

the translated text may be incorrect or inappropriate to the context and, worst of all, the meaning may be misinterpreted from the original conceptual metaphor. One of the interesting remarks is that it is found, in some cases, that the translator does not use the same type of original metaphor because of additional interpretation from the translator's point of view.

2) Reproducing the Image in SL with a Standard TL Image

Example 3

Context: The author wrote about Chris McCandless (Alex) as he started his journey into the wild.

Original Text: At long last he was unencumbered, emancipated from the stifling world of his parents and peers, a world of abstraction and security and material excess, a world in which he felt grievously cut off from the raw throb of existence.

(Krakauer, 2011, p. 22)

Translated Text: ในที่สุดเขา ก็เป็นอิสระจากภาระผูกพัน หลุดพ้นจาก โลกอันอึดอัด ของพ่อแม่และเพื่อนฝูง โลกแห่งการฉีกแยกและความมั่นคง กับความลื้นเกินทางวัตถุ โลกซึ่งเขารู้สึกถูกตัดขาดอย่างน่าเศร้าจากชีวิตที่ดำรงอยู่อย่างติดๆ โดยธรรมชาติ

‘naithisut khao ko pen itsara chak phara phuk phan lutphon chak lok an uet-at khong pho mae lae phuean fung lok haeng kan chikyaek lae khwam mankhong kap khwam lonkoen

thang watthu lok sueng khao rusuek thuk
tatkhak yang na sao chak chiwit thi damrong
yu yang dip dip doi thammachat'

(Charoenchaichana, 2016, p. 65)

There are two conceptual metaphors existing in the original text, i.e., stifling world and cut off. The word stifling world is a comparison of the state or experience with the weather (Situation is Weather), which is, in this case, to draw metaphorical expressions to perceive a concrete object, that is, the weather. The word stifling (adj.), according to the *Oxford Advanced Learner's Dictionary*, means "to feel unable to breathe, or to make somebody unable to breath, because it is too hot and/or there is no fresh air" (Hornby, 2005, p. 1425). This word refers to weather conditions that make it difficult to breathe, which is correlated to one's state or situation of feeling uncomfortable. In the translated text, it has been translated as ໄລກອ້ນອືດອັດ [lôok an ùtât] (an uncomfortable world). Here, the word, ອືດອັດ [ùtât] (v.), means distressed, uneasy, both physically and mentally, as defined by the *Thai Royal Institute Dictionary 2011*. Therefore, it was found that the translator used the strategy of reproducing the image in SL with a standard TL image (Newmark, 1981, pp. 88-91).

As for cut off, it is metaphorically portrayed from emotions and relationships (abstract things) to objects (concrete objects) that can be cut off. The word cut off (v.) in the *Oxford Advanced Learner's Dictionary* means "to remove something from something larger by cutting" (Hornby, 2005, p. 363) or, in other words, bringing something out of something larger. In the translated text, the metaphorical sense is that Chris McCandless (Alex) feels (abstract things) that he is not part of the society in

which he lives. Therefore, he feels lonely and isolated from society, where most people have similar lifestyles but he has become a minority who fails to live like those people.

In the Thai version, the translator employed the strategy of reproducing the image in SL with a standard TL image (Newmark, 1981, pp. 88-91) and chose to use the word ตัดขาด [tatkhaat] (v.), which means, according to the *Thai Royal Institute Dictionary 2011*, to break off the relationship, which is appropriate for the context of disconnection from the outside world and society. In so doing, the prospective reader of the translated version is able to perceive and comprehend the same meaning as the original.

Example 4

Context: Jim Gallien had picked up Alex and they started the conversation. Alex introduced himself first, and then Gallien tried to ask more about Alex's personal information.

Original Text: The hitchhiker swung his pack into the bed of the Ford and introduced himself as Alex. “Alex?” Gallien responded, fishing for a last name.

“Just Alex,” the young man replied, pointedly rejecting the bait.

(Krakauer, 2011, p. 4)

Translated Text: นักบุกเบี้ยงเป็นส่วนราชการฟอร์ด และแนะนำตัวว่า “ชื่อเล็กชื่อ “อเล็กซ์?” галเลียนพยายามกลับ อ้อยเหยี้อ ให้เข้าบอก นามสกุล

“แค่ชื่อเล็กชื่อ “” ชายหนุ่ม ปฏิเสธ ที่จะกินเหยี้ออย่างชัดเจน

‘nakbok wiang pe sai kraba rotfot lae nae nam tua wa chue Alex “Alex” Kanlian tham klap oi-yuea hai khao bok namsakun

“khae Alex choei choei” chainum patiset thi cha kin yuea yang chatchen ’

(Charoenchaichana, 2016, p. 28)

In the original text, according to the *Oxford Advanced Learner’s Dictionary*, the word fish for (v.) means “to try to catch fish with a hook, nets, etc.” (Hornby, 2005, p. 558). This word is a metaphor with the concept that Information is Prey. That is, what Jim Gallien needs is some more information than Alex’s name. So, he tried his best to trick Alex to get more information. In terms of metaphorical comparison, Alex was like a fish that would become trapped by Gallien.

In the translated text, the translator used the same metaphor as in the original by translating fishing for as ခုခုနောင်းခဲ့ [ɔyyùa]. According to the *Thai Royal Institute Dictionary 2011*, the word ခု [ɔy] is defined with two meanings: the first meaning is (v.) to throw bait to lure a fish, which is often used as ခုခုနောင်းခဲ့ [ɔyyùa] and the second meaning is (v.) giving a small amount of money as bait.

The word ခု [ɔy] with its first definition has the same meaning as the metaphor in the source language (Trying to catch fish with different tools), that is, when Gallien wanted to elicit (catch) information (fish) from Alex. When this metaphorical concept is rendered in the target language, the reader can receive the message and flavor, and thus perceive the same conceptual metaphor as that of the original text.

As for the word rejecting the bait, it refers to the similar conceptual expression. That is, Alex is compared to a fish lured by Gallien into eating the bait and getting trapped. According to the *Oxford Advanced Learner's Dictionary*, the definitions of those words are as follows:

reject (v.) “to refuse to accept or consider something” (Hornby, 2005, p. 1229).

bait (n.) “food put on a hook to catch fish or in nets, traps, etc., to catch animals or birds” (Hornby, 2005, p. 98).

In translating rejecting the bait as ปฏิเสธที่จะกินเหยื่อ [patisèet thîicà kin yùa], the translator adopted the strategy of reproducing the image in SL with a standard TL image (Newmark, 1981, pp. 88-91).

It was found that in this non-fiction work the translation strategy of reproducing the image in SL with a standard TL image is the second most frequently used. With this strategy, the original metaphor is left untouched in the translated version, which is quite rarely found in idiom translation or complicated metaphors. The advantage of this translation strategy is that it allows the translator to convey the meaning and emotions from the original text directly and completely, thus giving the reader the real flavor of the original text. However, the translator needs to be heedful of cultural similarities between the original and the translated version; otherwise, it may be hard to keep the reader from getting lost in the desired meaning of the text. In case of significant cultural differences, the translator should provide footnotes to help readers understand the cultural-specific content more clearly.

3) Replacing the Same Image in SL with a Standard TL Image

Example 5

Context: Wayne Westerberg, grain elevator owner, who once hired Alex to work, was describing about Alex's appearance to the author.

Original Text: McCandless was smallish with the hard, stringy physique of an itinerant laborer. There was something arresting about the youngster's eyes.

(Krakauer, 2011, p. 16)

Translated Text: แม็คแคนดล์เลสเป็นคนร่างเล็ก แต่แกร่งและผอมเพรียว แบบคนงานที่ร่อนเร่รับจ้างไปเรื่อย ๆ มีบางอย่าง ดึงดูดใจ ในดวงตาเด็กหนุ่ม

‘McCandless pen khon ranglek tae kraeng lae phomphriao baep khonngan thi ronre rap chang pai rueai rueai mi bang yang duengdut chai nai duangta deknum’

(Charoenchaichana, 2016, p. 52)

In the original text, the conceptual metaphor found is *arresting* (v.), which according to the *Oxford Advanced Learner's Dictionary*, may be explained in the following context: “If the police arrest somebody, the person is taken to a police station and kept there because the police believe he or she may be guilty of a crime” (Hornby, 2005, p. 68). After considering the meaning, the word “arrest” has the same meaning as the Thai word จับกุม [càpkum] (v.) which according to the *Thai Royal Institute Dictionary 2011* means holding one's body in order not to escape such as arresting criminals, (law) arrested by the officer. In this

example, there is a conceptual metaphor that compares a police arrest to an impression when one finds something attracting one's attention so irresistibly that one cannot move (Like being caught). For example, in the situation when a young man meets a beautiful girl, or when a parent brings toys to attract the attention of a naughty child.

In the translated text, it was found that the translator translated arrest as ดึงดูดความสนใจ [dùngdùut khwaamsōncay] (attract the attention) by replacing the same image in SL with a standard TL image. The word ดึงดูด [dùngdùut] (v.) is a metaphor in Thai, which according to the *Thai Royal Institute Dictionary 2011* means to induce by a force such as a magnetic force. That shows that the translator adopts the word associated with magnetic to comparatively portray abstract things (attention).

Example 6

Context:

The author narrated about a place named "Slabs," previously the U.S. Navy air base, which later became a gathering place for the homeless. In the winter during November, Alex used to stay there.

Original Text:

Its constituents are men and women and children of all ages, folks on the dodge from collection agencies, relationships gone sour, the law or the IRS, Ohio winters, the middle-class grind.

(Krakauer, 2011, p. 44)

Translated Text: ชีงประชากรของสังคมนี้มีทั้งช้ายหลึงและเต็ก ๆ ทุกเพศทุกวัย

คนที่กำลังหนีสำนักงานเรียกเก็บหนี้ หนีจากความสัมพันธ์
ขมื่น กฎหมาย หรือกรมสรรพากร หนีจากญาติหน้าของรัฐ
โอลิโอลิ หรือจากการยึดเสียของพากชนชั้นกลาง

‘sueng prachakon khong sangkhom ni mi thang chai ying lae dek dek thuk phet thuk wai khon thi kamlang ni samnakngan riak kep ni ni chak khwamsamphan khomkuen kotmai rue kromsanpakon ni chak ruedunao khong Rat O hai O rue chak kan yimsayae khong phuak chon chan klang’

(Charoenchaichana, 2016, p. 103)

In the original text, the conceptual metaphor is relationship gone sour in which emotion is compared to food. Following this concept, Emotion is Food. (Metalude – Metaphor at Lingnan University, Department of English, 2002).

The word sour (adj.) is defined in the *Oxford Advanced Learner's Dictionary* as “having a taste like that of a lemon or of fruit that is not ready to eat, especially of milk having unpleasant taste or smell because it is not fresh” (Hornby, 2005, p. 1409). In Thai, it refers to sour or unpleasant taste, figuratively meaning a relationship that is not good, like spoiled food or sour food that does not taste good. This term is used to compare the touch of an emotion to a taste on the tongue (Phonpradapphet, 2017, pp. 75-76).

In Thai, however, the metaphor of comparing food to love is not associated with sour or unpleasant taste, but rather with bitter one instead. According to the *Thai Royal Institute's Dictionary 2011*, the word ขม [khōm] (bitter) (adj.) means neem-like (a type of curry) flavor. The word ขม [khōm] has its derivative words, ขมื่น

[khōmkhùun] and ชื่นชุม [khùunkhōm] (v.), which mean feeling hurt, but resisting it due to inability to express it.

In the Thai translation, there exists a metaphor translated as ความล้มพันธุ์ชื่นชุม [khwaamsāmphan khōmkhùun] (bitter relations), indicating that the translator employs the same image in the target language (Newmark, 1981, pp. 88-91), which is appropriate in this context.

Next to the strategies of conversion of metaphor to sense and reproduction of the same image in the target language, translation by replacing the same image in SL with a standard TL image is the third most frequently used. It is the translation strategy that uses a different metaphor from the original text, but still maintains the original meaning. The translator decided to use this strategy when the meaning of the metaphor in the original text is the same as the metaphor in the translated version. Therefore, the translated version is easy to understand because it is in the same context and culture as the prospective readers.

4) Deleting

Example 7

Context: Alex came back to Coachella city, California, because he failed to find any job in the Northwest. Alex called Franz asking to pick him up.

Original Text: “We went to a Sizzler, where I filled him up with steak and lobster,” Franz recalls, “and then we drove back to Salton City.”

(Krakauer, 2011, p. 55)

Translated Text: “เราไปที่ร้านซิซเลอร์ ผอมสั่งสเต็กกับล็อบสเตอร์ให้เขากินจนอิ่ม” Franken ชูทบทวนความจำ “แล้วขับรถกลับมาที่ช่องตันซิตี้”

‘ “rao pai thi ran Sizzler phom sang satek kap loptoe hai khao kin chon im” Franken thop thuan khwam cham “laeo khap rot klap ma thi Salton City” ’

(Charoenchaichana, 2016, p. 126)

In this example the conceptual metaphor of a container is associated with the concept that the abstract thing is something that can be contained or stored, as well as added to or reduced. In this context, it can be figuratively seen that Alex’s body is a space, with the feeling of hunger because he has not eaten and his stomach has no food. After Franz took Alex to eat to invigorate him, his body is filled and does not feel hungry anymore. The metaphor fill him up, means, according to the *Oxford Advanced Learner’s Dictionary*, (v.) “to make something full of something; to become full of something” (Hornby, 2005, p. 549).

In the translated version, it was found that the translator did not directly translate the conceptual metaphor fill him up (Newmark, 1981, pp. 88-91), but rewrote it as ให้เขากินจนอิ่ม [hây khăw kin con ìm] (Let him eat until he is full) instead. This makes the translation more natural and comprehensible to the original meaning more clearly.

Example 8

Context: The author described Wayne Westerberg, a grain elevator owner, who hired Alex to work for his business.

Original Text: Westerberg, a hyperkinetic man with thick shoulders and a black goatee, owns a grain elevator in Carthage and another one a few miles out of town but spends every summer running a custom combine crew.

(Krakauer, 2011, p. 16)

Translated Text: เวสเตอร์เบิร์ก ชายลุก- ลุก
คนอยู่^{ไม่นิ่ง} ให้ล้วนๆ ไว้เครา
แฟะสีดำ มีโรงเก็บธัญพืช ในเมืองคาร์เจหนึ่งโรง และอีก
โรงอยู่ห่างจากเมืองออกไปสองสามไมล์ แต่ทุกฤดูร้อนเขาก็
จะมาคุมกลุ่มคนงานรับจ้างเก็บเกี่ยว

‘Westerberg chai luk li luk lon yu mai ning lai na wai khrao phae sidam mi rong kep thanyapuet nai mueang Carthage nueng rong lae ik rong yu hang chak mueang ok pai song sam mai tae thuk rue du ron khao cha ma khum klum khon ngan rap chang kep kiao’

(Charoenchaichana, 2016, p. 52)

In the original text, the conceptual metaphor, spend, is found in the sentence spend every summer. According to the *Oxford Advanced Learner's Dictionary*, spend means (v.) “to give money to pay for goods, services, etc.” (Hornby, 2005, p. 1418).

The word *spend* is a metaphor under the concept of Time as Money (Lakoff and Johnson, 1980, p. 7), which compares time (abstract thing) and money (concrete object) as valuable, expensive, and limited. For example, wage payments are based on the amount of time worked per hour, per day, per month, etc. In addition, there are also many English words related to money that refer to time.

In the Thai version, the translator adopted interpretation and free translation in lieu of exact translation. It is probable that the translator chose to focus on the naturalness of the target language as the top priority in this case.

On the whole, translation by deleting was the fourth most frequently used. In so doing, the translator used this strategy in combination with rephrasing and taking into consideration the importance of metaphor and context.

5) Same Metaphor Combined with Sense

Example 9

Context: The message in the letter written by Nick Janes, Alaskan, to the “Outside” magazine after Alex’s body was discovered and his story was published.

Original Text: The only difference is that McCandless ended up dead, with the story of his dumbassedness splashed across the media.... (Jack London got it right in “To Build a Fire.” McCandless is, finally, just a pale 20th- century burlesque of London’s protagonist, who freezes because he ignores advice and commits big-time hubris) ...

(Krakauer, 2011, p. 72)

Translated Text: ความแตกต่างประการเดียวคือ เม็คแคนด์เลสจบด้วยความ
ตาย กับเรื่องราวความโง่เขลาที่ สาดจนเลอะไปทั่วสื่อต่างๆ...
(แจ็ก ลอนดอนน่าว้าวีสูกแล้วในหนังสือ “To build a Fire” –
ก่อไฟสักกอง” ท้ายที่สุด เม็คแคนด์เลสก์เป็นเพียงภาพล้อตัว
ละครในศตวรรษที่ 20 อันจัดชีดได้ชีวิตชีวากองลอนดอน ที่
เข็งตาย เพราะไม่ฟังคำแนะนำ และทำตัวโหหังมาก)

‘ khwam take tang prakan diao khue Maek
khaenlet chop duai khwam tai kap rueang rao
khwam ngo khlao thi sat chon loe pai thua sue
tang tang...(Jack London wa wai thuk laeo nai
nang sue “To Build a Fire”. – ko fai sak kong”
thai thi sut McCandless ko pen phiang phap lo
tua lakhon nai satawat thi yi sip an chuet chuet
rai chi wit chi wa khong London thi khaeng tai
phro mai fang kham nae nam lae tham tua o
hang mak) ’

(Charoenchaichana, 2016, p. 162)

Two original conceptual metaphors exist in this example, namely splash and pale. According to the *Oxford Advanced Learner’s Dictionary*, splash (v.) means liquid “to fall noisily onto a surface” (Hornby, 2005, p. 1422), and pale (adj.) means “having skin that is almost white, having skin that is whiter than usual because of illness” (Hornby, 2005, p. 1052).

The metaphor splash is employed to compare abstract things to liquid. In this context, the news of Chris McCandless’s death is very much akin to liquid spread (splashed) far and wide through the mass media. The other word, pale, is identified with the conceptual abstract things of colors. That is, the character of

McCandless is bears a resemblance to the fictional character in Jack London's novel, not in terms of physical appearance of white complexion, but rather that McCandless is a weak real-life copy of a colorful fictional character.

In the Thai version, the translation of splash is put as สาดจนเลอะ [sàat con lè]. According to Newmark (1981, pp. 88-91), the translator employed the same metaphor combined with sense, which helps facilitate the prospective readers to understand the feelings clearly like the original as much as possible. In considering the word สาด [sàat] (splash) (v.), the *Thai Royal Institute Dictionary 2011* defines it as to throw, such as splashing water, splashing mud, and shooting weapons. Therefore, it is evident that both words in the original and translated version share the same metaphorical meaning because of the translator's additional explanation. This is shown in the phrase จนเลอะ [con lè] (until you mess up) that is placed after the word สาด [sàat] (splash) to clarify the context in minute detail.

As for the other metaphor, pale, the translator rendered it as จีดซีดไร้ชีวิตชีวaa [cùutchùut ráy chiiwít chiiwaa]. The key word in this utterance is จีด [cùut] (pale) (adj), defined by the *Thai Royal Institute Dictionary 2011* as not dark, such as a plain face. The way the translator added the adverb ไร้ชีวิตชีวaa [ráy chiiwít chiiwaa] (lifeless) to elaborate the word จีดซีด [cùutchùut] is appropriate in bringing considerable benefits of detailed figurative clarity to the prospective readers.

Example 10

Context: The author wrote a brief biography of Samuel Walter McCandless (Walt), Chris McCandless'

father (Alex), after he met Alex's family at Chesapeake Beach, Maryland, to talk about Alex.

Original Text: Walt was appointed test director and section head for the Surveyor 1 mission, the first spacecraft to make a soft landing on the moon. His star was bright and rising.

(Krakauer, 2011, p. 106)

Translated Text: วอลท์ได้เลื่อนเป็นผู้อำนวยการฝ่ายทดสอบและหัวหน้าหน่วยการกิจเชอร์เวเยอร์ 1 ยานอวกาศลำแรกที่ลงแตะพื้นดวงจันทร์อย่างนุ่มนวล ดาวแห่งความสำเร็จของเขาก็จะส่อง และลอยเด่น

‘ Walt dai luean pen phu am nuai kan fai that sop lae hua na nuai pharakit Surveyor nueng yan a wa kat lam raek thi long tae phuen duang chan yang num nuan dao haeng khwam sam ret khong khao suk sai lae loi den ’

(Charoenchaichana, 2016, p. 231)

In the original text, the conceptual metaphor, His star was bright, expresses the concept that work duties are like stars. In other words, career success is a shining star. The definition of star (n.), according to the *Oxford Advanced Learner's Dictionary*, is “a large ball of burning gas in space that we see as a point of light in the sky at night” (Hornby, 2005, p. 1439).

In the Thai version, the translator retained the original metaphor combined with sense (Newmark, 1981, pp. 88-91). The translator literally transferred the original metaphor star as ดาว [daaw] (n.) in Thai, which is defined in the *Thai Royal Institute*

Dictionary 2011 as something that is a small point that lights in the sky at night such as Venus and Polaris. In addition, the translator further explained this word by appending แห่งความสำเร็จ [hèŋ khwaamsămrèt] (success) so that the readers can more clearly reach the desired meaning conveyed through the original metaphor.

Translation by using the same metaphor combined with sense is a strategy that preserves the original metaphor in the translation plus the translator's added explanation for the sake of the prospective readers' comprehension. The considerable advantage of this strategy is that the metaphor of the original is retained and yet is still able to provide the readers the same impression as designed by author's intent.

6) Translation of Metaphor by Simile

Example 11

Context: The author recounted nature while sailing a salmon-fishing boat to Devils Thumb.

Original Text: Gulls wheeled overhead. Off Malcolm Island the boat split a pod of seven orcas. Their dorsal fins, some as tall as a man, cut the glassy surface within spitting distance of the rail.

(Krakauer, 2011, p. 136)

Translated Text: นกนางนวลบินสวัดเฉวี่ยนอยู่เหนือหัว นอกเกาะมัลคอล์ม เรือแล่นแหวกผุ่งวัวพอร์ก้าเจ็ดตัว ครีบหลังของพวกมั่น บางตัวสูงเท่าตัวคน แหวกว่ายผ่านผิวน้ำใสเหมือนกระจก ห่างจากรากลูกกรงเรือเพียงนิดเดียว

‘ nok nang nuan bin chawatchawian yu nuea hua nok ko Malcolm ruea laen waek fung Wan O Ka chet tua khrip lang khong phuak man bang tua sung thao tua khon waek wai pan pio nam sai muean kra chok hang chak rao luk krong ruea phiang nit diao ’

(Charoenchaichana, 2016, p. 289)

The conceptual metaphor found here is the word glassy surface which compares the surface of the water to a mirror. That is, physical appearance is used in comparison to highlight those dominant features of being clear and shiny. The word glassy (adj.) means, according to the *Oxford Advanced Learner’s Dictionary*, “like glass: smooth and shiny” (Hornby, 2005, p. 632). In Thai, the word with the same meaning is defined by the *Thai Royal Institute Dictionary 2011* as แก้วทึ่ทำเป็นแผ่น [kêew thii tham pen phèen] (n.).

In the Thai version, the translator replaced the original metaphor with a simile (Newmark, 1981, pp. 88-91). In so doing, the word เหมือน [m  an] (like) is added when a simile is used instead of metaphor in comparison of things with similar attributes.

In this study, there exists only one example of this strategy. It is quite possible that the translator might resort to this strategy only if there is none of metaphor in question available in the target language. Therefore, the translator decided to translate it as a simile to foster the readers’ understanding of the meaning closest to the original text.

Conclusion and Discussion

According to the results of the study, the number of ontological conceptual metaphor accounts for 77.53% of the total

conceptual metaphors found in the book, *Into the Wild* (2011). This indicates that the type of the original text is correlated to the existing conceptual metaphors.

As a matter of fact, the original text used in this study is a non-fiction book, written based on a true story of people actually existing without any basis in the author's imagination (Ketthet, 2014, pp. 173-174). That is to say, Jon Cragauer, the author, recounted about real persons, circling around Chris McCandless and other people getting to know him during his search for the meaning of life as well as reflecting the feelings and thoughts within the human minds through the immediate surroundings. This is all consistent with the conceptual metaphor as proposed by Lakoff & Johnson below:

Our conceptual system thus plays a central role in defining our everyday realities. ... the way we think, what we experience, and what we do every day is very much a matter of metaphor. But our conceptual system is not something we are normally aware of.

(Lakoff & Johnson, 1980, p. 3)

The findings of this study indicate that the translation of ontological conceptual metaphors is in accordance with the six strategies of Newmark's (1981) metaphor translation as presented in the table below:

Table 1

Summary Results of the Ontological Conceptual Metaphor Translation According to Newmark (1981)

Translation Strategies	Number (%)
Conversion of metaphor to sense	254 (51.83%)
Reproduction of the same image in the target language	159 (32.46%)
Replacement of the image in SL with a standard TL image	64 (13.06%)
Deletion	8 (1.63%)
Use of same metaphor combined with sense	4 (0.82%)
Translation of metaphor by simile	1 (0.20%)
Translation of metaphor or simile by simile or metaphor plus sense	0 (0%)
Total	490 (100%)

According to the results tabulated above, the most frequently used strategy in translating conceptual metaphor in non-fiction into Thai is conversion of metaphor to sense which accounts for 51.83%. The underlying reasons why this strategy plays such a vital role are due to linguistic, cultural and social differences between the source language and the target language as they are challenging to translators to render the meaning without further contextual explanation.

Therefore, prior to any translating performance, translators are suggested to have an additional phase of interpreting ontological conceptual metaphors and then to render the equivalent translation with the same meaning as the original as much as possible. In so doing, translators are thus required to be equipped with linguistic, cultural and social competences of the

original and translated languages for further meticulous and comprehensive consideration of any information existing in the related texts in question.

The least frequently used strategy in the translation is translation of metaphor by simile which accounts for 0.20% of all, or, to put it simply, only once in terms of the entire translation performance. This paucity is probably due mainly to the characteristics of the strategy itself, which is more suitable for such texts as fictional or imaginary writings, intended to evoke intense feelings from the emotionally invested readers. Therefore, this strategy may not be regarded as ideal for translating non-fiction packed with informative and tangible content like the original text in this study.

In addition, the aforesaid study results do not only explore the strategies of conceptual metaphor translation but also reflect the role of the translator, which goes far beyond the mere conveyance of meaning. As a practical suggestion for further profound effect, one of the qualifications that the translator of non-fiction should have, especially concerning texts loaded with conceptual metaphors, is literacy of the contextual meaning of the conceptual metaphors in question. This contextual awareness will benefit the translator in various ways. That is, it will help the translator execute translation work accurately and in a timely manner or in any related contexts, such as social norms, which determines human behavior in the societies and cultures of the source and target languages.

In the end, facing the aforesaid challenges in translating cross-cultural conceptual metaphors, especially from the West to the East, is inevitable for the translator. In so doing, the translator is required to have keen knowledge of language and culture. This corresponds with the research on translation problems conducted by Massey & Ehrensberger-Dow (2017). Their findings indicated

that one of the major problems includes metaphorical translation resulting from cultural differences between the source and target languages. Undoubtedly, the experiences and knowledge of the translator in the source language play a very vital role in both translating and solving problems encountered in metaphorical translation.

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