

DIRECTIONAL MODIFICATION IN THAI FICTION: THE USE OF 'COME' AND 'GO' IN TEXT BUILDING

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INTRODUCTION

When we listen to speech we are not just decoding a single melodic line of sound, we are responding to a complicated harmony of several different kinds of signal all reaching the ear at the same time. When speech is written down in print most of the harmony is left out, but the reader is able to feed it back again because he 'knows the language'.

Edmund Leach (1971:146)

Every learner of a second language has experienced the frustration of not being able to understand a given utterance, or a passage in a text, even after carefully translating every word in it. Students of literature are often similarly frustrated because their laborious efforts at translation produce a dull and lifeless text; they know what the author has written, but not why he or she has bothered to write it in the first place. The crucial factor is, of course, that the non-native speaker doesn't 'know the language', in the way that Leach uses that phrase. The non-native speaker doesn't know what sort of signals to listen for, and cannot feed the harmony back into the written word to bring it to life. True comprehension eludes even the most diligent student until he or she knows which elements of the language under study are manipulated by native speakers in order to create coherence and texture, to create 'harmony'. And only after those elements are identified can the student begin to master them.

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This study is an examination of one element of the Thai language that is available for exploitation in text building, but that is usually overlooked by the native speaker of English trying to master Thai. That element is the use of the Thai equivalents of the English verbs 'come' *maa* and 'go' *pay*, and the discussion will show how the unit of contrasting meaning formed by *pay* and *maa* is available for manipulation in text building, and that that unit is part of the 'harmony' of the Thai language that native speakers of Thai use to give texts life and power. Of course, not all Thai authors exploit this feature of the language, and of those who do, not all do so to the same extent. But the discussion will show that the manipulation is there, and that a native speaker of English who wishes to understand the workings of Thai prose must be sensitive to it in order not to miss at least part of the expressive power of Thai.

It is assumed here that the use of any element of a language in normal conversation is more basic than the use of that feature in literary work. If one is to explain how a piece of literature 'works' one must first study the various elements under consideration as they appear in the spontaneous conversation of competent native speakers of that particular language. The insight gained by that study can then be applied to the more contrived realm of literature. Thus the first section of this paper is a brief discussion of the uses of *pay* and *maa* in everyday conversational Thai, both in terms of deixis, and in more traditional terms as well. Both approaches will be of use for the analysis of the text under study. The second section is a detailed consideration of a Thai language short story which was selected because it makes extensive use of *pay* and *maa* and therefore is a convenient item for study.

Appendix I is a copy of the complete text of the story entitled 'Jaemnapha' by Chuwong Chayajinda, which first appeared in a collection of stories entitled *Phuang Chom Phuu* (1962). This version is from *Introduction to Thai literature*, edited by Robert B. Jones, et al. (1970).

This study deals with points that can only be appreciated by examining a text as a complete entity, and so a translation of the entire short story has been given in Appendix II. The translation is intended to be as natural as possible so that the feeling of the original might be conveyed correctly. In places, however, the reader will see that the wording of the Thai text has influenced vocabulary selection and phrasing in the translation, especially in places in which comparison of a free translation and a word-by-word gloss would be confusing. In each such case the translation provided tries to be more faithful to the sense of the Thai than to the dictates of English usage.

Appendix III is a word-by-word gloss of the relevant passages in the original, and the English translation of those passages. The passages cited are full sentences, clauses, or sometimes phrases, depending on how well the relevant portion can be isolated without distorting the significance of the word selection in the original. It should be noted that some words from the Thai original are given several different English glosses, depending on the sentence in which the word appears. In most cases this represents a change in meaning required by changes in the context, but in others it represents a felt need to avoid repetition found in the original which would make for an awkward translation. In either case care was taken to try to avoid distortion of the sense of the Thai wording.

The story has been divided into five more or less arbitrary scenes, mainly to break up the original text into convenient blocks for discussion. The divisions conform roughly to changes in

the location of the action, with the exception that scenes 2 and 3 are separated only by the passing of a rather long period of time.

Items discussed in the paper are numbered in sequence according to their position in the original Thai text. In those cases in which *pay* or *maa* translate directly into the English verbs 'go' or 'come', the number has been placed in brackets immediately after that verb. In other cases English requires a preposition, or some other lexical item, and in still other cases no single English word takes the place of *pay* or *maa*; in such cases the number is usually placed after the main verb of the English construction or, where no verb is used in the English translation, after the word which most clearly conveys the meaning of the entire construction in the original. This method was decided upon in order to emphasise the essentially verbal nature of the two Thai words.

The phonetic transcription system used in this study is that developed by J. Marvin Brown for his *AUA Language Center Thai Course*.

Part I preliminary discussion of *pay* and *maa*.

The Thai verbs of motion, *pay* 'go' and *maa* 'come', are in many ways equivalent to their English counterparts. In ordinary literal usage, the two words in each language designate motion either toward or away from a reference point, and the speaker's choice of one word or the other depends largely on his or her location, either at the moment of speaking, or at some other moment referred to in that speech. Both English and Thai also make use of the two words figuratively in a variety of ways that are based ultimately on their use in ordinary literal speech.

A great deal of attention has been given recently to studies of deixis, and this approach is as helpful in a study of Thai as it is in a study of English. However, deictic analysis does not directly address the use of *pay* and *maa* in text building, and so the present study will approach the subject from two points of view. First, analysis of *pay* and *maa* as deictic verbs will be summarised, because this provides a good illustration of the general constraints under which the words are used in individual utterances. Studies by Fillmore (e.g. 1966, 1972) and Clark (1974) set out deictic constraints while concentrating on English. Gandour (1978) summarises points from those studies and also expands on Clark's work while concentrating on Thai. Second, analysis of the words on more traditional lines places them in the context of the larger Thai system, essential for a study of their function on the text level. Noss (1964) provides this analysis. Given below is a very brief summary of points that are relevant to the use of *pay* and *maa* in Thai text building.

In summarising points made by Fillmore (1966, 1972), Gandour points out the validity for Thai of the concept of deictic centre (although he notes a difference in the English and Thai constraints), and of the term 'speaker-addressee deixis' used to refer to motion relative to the speaker's location or deictic center. The following sentences are given as illustrations of the Thai pattern. Gandour notes that a sentence like (1d) is ungrammatical in Thai because 'the destination of *maa* 'come' may only be the speaker's location at either the time of the utterance or the time referred to in it (Gandour 1978: 382-383).

- | | |
|-----------------------------------|------------------|
| (1) a. <i>phǒm ca pay thîinân</i> | I will go there. |
| *b. <i>phǒm ca pay thîinîi</i> | I will go here. |

- | | |
|--------------------------------|--------------------|
| c. <i>phǒm ca maa thîinî</i> | I will come here. |
| *c. <i>phǒm ca maa thîinân</i> | I will come there. |

Clark (1974), refers to discussions by Fillmore on the English deictic verbs 'come' and 'go', pointing out

that the main difference between 'come' and 'go' lies in the goal or destination of the motion. In what has been called speaker-addressee deixis, the destination of 'come' may be the speaker's or the addressee's location at either the time of the utterance or the time referred to in it (Fillmore 1972)... The destination of 'go', on the other hand, is specified simply as somewhere other than where the speaker is at the time of the utterance... 'Come' is always interpreted as having a 'positive' or known destination (the deictic center itself), but 'go' always has its destination negatively specified (Clark 1974: 316).

It is speaker-addressee deixis that is most significant for the short story studied here, and as the analysis will show, the destination of 'go' is often made clear, and has great significance for the reader's interpretation of the story.

Clark discusses 'come' and 'go' in idiomatic uses referring not to motion, but to change of state in what is known as 'normal-state deixis'. The hypothesis is that for such idiomatic uses the deictic center is a normal state of being.

Normal states always involve acceptable or expected behavior of some kind, while non-normal ones do not. Since motion 'come' always has as its destination the deictic center itself, the hypothesis would predict that idioms with 'come' should always indicate entry into some normal state. At the same time, because the destination of motion 'go' is specified as somewhere other than at the deictic center, it should also follow that idioms with 'go' should occur only to indicate departure from a normal state. (Clark 1974: 316-317).

Several examples are offered, some of which are repeated in somewhat abbreviated form below.

- (2) He went out like a light. (= became unconscious)
- (3) He came around very slowly. (= regained consciousness)
- (4) The motor went dead.
- (5) The motor came to life again.

Gandour notes that Thai provides support for the hypothesis, and he offers the following examples.

- | | |
|------------------------------|--------------------------------|
| (6) a. <i>khŕuaj sǎa pay</i> | The machine went out of order. |
| b. <i>phǒm luum pay</i> | I forgot. |
| c. <i>phǒm pen lom pay</i> | I fainted. |
| d. <i>kháw pen baa pay</i> | He went crazy. |

Gandour comments that in the examples above,

only *pay* may be used, since each sentence describes a departure from a normal state. In (a), the deictic center is something like the expected or normal function; in (b-d), something like normal state of consciousness. Substituting *maa* 'come' for *pay* in (6) would produce ungrammatical sentences (Gandour 1978: 383).

Only a very few examples of this normal state deixis are found in the short story examined in the present study.

Clark states further that

there remain certain other idiomatic uses of 'come' and 'go' that also represent an extension from the forms involving actual movement. I have called these uses evaluative because the choice of 'come' consistently carries with it a positive connotation, while the choice of 'go' in an otherwise identical utterance carries a neutral, or occasionally negative, connotation (Clark 1974: 326).

The following sentences are offered as examples.

- (7) Look at all he came through.
- (8) Look at all he went through.

The two differ, according to Clark, in that the first would be spoken by one who approves of the outcome described, and the second by one who is neutral about it, and who places more emphasis on the ordeal rather than the outcome. Gandour offers the question *pen ?aray pay* 'What's the matter?' as an example of a Thai evaluative idiom. The analysis of *pay* and *maa* as used in the story will show that a few evaluative uses are to be found, but that they are not in fixed expressions, and depend on context to give them meaning, which makes it very difficult to cite examples in isolation.

Gandour goes on to consider further Clark's treatment of normal-state deixis, and uses examples from Thai to show that Clark's hypothesis must be expanded if it is to take into account not only changes in non-relative state but also changes in relative state. This interesting discussion is, however, not of relevance to the present study of text building, and so it will not be summarised here.

Turning to the more traditional approach, the words *pay* and *maa* may serve as the main verb in a sentence, or as what Noss (1964) defines as a modal or a post position. Because these three syntactic categories are very well suited to a discussion of text building, they will be used as the primary basis for discussion in the present study, although it will be seen in the discussion of specific examples in the text that some of the distinctions of meaning between Noss' categories will have to be altered somewhat. Section A below deals with the use of the words as the main element of the predicate. Section B is a summary of Noss' discussion of the use of the words in what he defines as modal position, and Section C is a summary of his discussion of use the words in what he defines as postposition. Each of these sections is partly a restatement and partly an expansion of points made in studies of deixis; the intention is to tailor those points to studies on the text level.

A. Main verb

Thai uses *pay* and *maa* as sentence predicates in which the meaning is similar to that of the English verbs 'go' and 'come'.

1. *dɛɛŋ pay talàat*
 PN go market
 Daeng went to the market.
2. *lék maa hǎa phǒm*
 PN come find I
 Lek came to see me.
3. *dɛɛŋ maa thūi talàat thúk wan*
 PN come at market every day
 Daeng comes to the market everyday.
4. *lék maa hǎa phǒm thūi bāan*
 PN come find I at home
 Lek came to see me at home.

In sentences 1 through 4 *pay* and *maa* describe motion. Generally speaking, number 1 can be used by a speaker who, at the moment of speaking, is at the location from which the person named Daeng began the trip to the market, and number 2 can be used by a speaker who, at the moment of speaking, is at the location where Lek found him, wherever that might be. In forming these sentences, the speaker selects either *pay* or *maa* depending on his location at the moment that he describes the motion. If, at the time of speaking, the speaker is at the starting point of motion toward another location, he will generally use *pay* in speaking about that motion. If he is at the end point of motion from another place, he will generally describe that motion with *maa*.

Of course, other considerations are often involved, as well. As the previous paragraph suggests, sentence 1 would probably not be used by a speaker at the market at the moment of speaking; since *pay* would indicate a directional orientation directly opposite to the one suggested by the speaker's location, *maa* would be the more likely choice. However, if the speaker were at a location removed from both the starting point and the destination of Daeng's trip to the market, *pay* would be the likely choice, since *pay* is the less marked, more general term.

On the other hand, sentence 4, which would be used by a speaker if he were at home at the moment of speaking, could also be used if he were not at home. In addition sentence 3, which could be used by anyone at the market at the moment of speaking, it could also be used by anyone who habitually spends great amounts of time at the market, such as a vendor, even if that person were not at the market at the moment of speaking. It seems that there is a component of association at work here; a person who 'belongs' someplace can speak of motion toward that place as if he or she were there, can in effect adopt that place as a deictic center, even when the opposite is the case. An additional restriction, however, would discourage this orientation based on association if it were directly to contradict orientation based on actual location at the time of speaking. Thus the speaker of sentence 3 would be less likely to select *maa* as the predicate of the sentence if he or she were speaking at Daeng's home, even if that speaker were a market vendor

and therefore associated with the market. Likewise, the speaker of sentence 4 would be less likely to use *maa* if that sentence were to be spoken at Lek's home, since it would disturb a basic polarity established by the fact that their homes are not in the same place.

B. Modal

Thai also uses *pay* and *maa* before the predicate of the sentence; Noss defines this as a modal, a relatively small class of bound lexeme with the class meaning defined as 'mode of action, or specific applicability of situation described' (p.133). The words *pay* and *maa* are placed in the *khǎun* subclass, with the class meaning defined as 'attitude of the speaker toward the effect, timing, or setting of the action'. Noss lists 12 principal members, and it is instructive to compare them; the 12 are given below as Noss defines them, although for the sake of brevity examples have been omitted for all those except *pay* and *maa*.

1. *khǎun*
'to do something one knows is wrong'
2. *ǎun*
'to force oneself to do something distasteful'
3. *mua*
'to keep on, to act stubbornly or tardily'
4. *phǎŋ* or *phǔŋ*
'to act prematurely' (after *yàa*)
'to have acted recently' (otherwise)
5. *klĕŋ* or *klĕŋ*
'to pretend, to act so as to deceive'
6. *lǒŋ*
'to act wrongfully without realising it'
7. *klàp*
'to act contrary to expectations or to reverse previous behaviour'
8. *ʔĕp*
'to act surreptitiously or from concealment'
9. *phlǒy*
'to act as a follower, to tag along'
10. *phaakan* and *chûaykan*
'to act as a group'
11. *maa*
'to act toward the speaker, or so as to affect the speaker and his group'
-*yàa maa khǎan bon kradaan dam*
Don't write on this (or our) blackboard.

-*maa thòot phǎm thamay*
Why come and blame me for it?

12. *pay*

'to act away from the speaker, or so as to affect the speaker and his group'

-*yàa pay khǎn bon kradaan dam*
Don't write on that (or their) blackboard.

-*dǎaw ca pay tham thūay kêew tềk*
Watch out you don't go breaking any glasses.

C. Postposition

The words *pay* and *maa* also appear following the predicate of a sentence, in what Noss refers to as a 'postposition'. For the majority of postposition uses, Noss gives as a general definition 'restriction as to time, space, quantity, or degree of a free lexeme concept' (p.183). Verb modifiers are grouped in the *wáy* subclass of postpositions, of which *pay* and *maa* are members. Of the *wáy* subclass Noss states that "the class meaning is 'orientation of action with respect to space and time relationships', and the forms together constitute a kind of aspectual system for the verb". There are ten members of the subclass and, as with the modals, it is most helpful to be aware of the meanings of all those with which *pay* and *maa* are grouped. All ten members are listed below, but for the sake of brevity examples are again given only for *pay* and *maa*.

1. *khâw*

'into an enclosed space, or closer to the centre of interest'

2. *?òok*

'out of an enclosed space or farther from the centre of interest'

3. *khân*

'upward, newly arrived on the scene'

4. *lòŋ*

'downward, departing from the scene'

5. *wáy* or *wáyay* and *?awwáy* and *títwáy*

'removed from the scene but with future relevance, put aside temporarily for future reference, action deferred'

6. *sǎa* or *sá*

'removed from the scene permanently, with no future relevance'

7. *yùu*

'remaining on the scene, unchanged, action continuing, temporary, without necessary future significance'

8. *sáorsǎa*

'situation changed, action viewed as a unit, not continuing into the future?'

9. *pay*

'away from the speaker, toward the future or an indefinite or irrelevant goal',
before prepositional phrase: 'toward a definite but distant goal, toward the future'

-*laa wîŋ khâw pay nay pàa*

The donkey ran off into the forest (to get away).

-*khâw yâm nâa pay bâaŋ*

(One of the things) they (do is) trample the fields.

-*raw tôŋ khooy pay ?iik naan máy*

Do we have to keep on waiting long?

-*taŋ tề wan nán pay...*

From that day (in the future) onward ...

-*mûa waan nîi lum sủu pay*

I forgot to buy it yesterday.

10. *maa*

'toward the speaker, up to the present or toward a definite, relevant nearby goal'

-*tâŋ tề wan nán maa ...*

From that day (in the past) onward...

-*raw khooy maa naan léew*

We have been waiting for a long time already (the waiting may or may not be over).

-*pay năy maa*

Where have you been?

-*ŋon thîi khâw dâay maa...*

The money which he had gotten...

-*laa wîŋ khâw maa nay pàa*

The donkey ran into the forest (toward us).

-*mûa waan nîi lum sủu maa*

I forgot to buy it yesterday.

Noss identifies an additional subclass of postpositions which he calls the *nák* class, and defines as adjective modifiers that have as their class meaning 'to a certain extent'. The word *maa* does not occur in this subclass but *pay* does, with the meaning 'too, excessively'. This usage is very common in both spoken and written Thai in expressions such as *mâak pay*, meaning 'too much'. Such expressions, however, have little or no function in building text coherence and so they will not be discussed in this study. To avoid confusion, the examples of this type (27, 88 and 89) will be noted in the list of glosses, but they will not be discussed in the analysis.

In addition, *pay* and *maa* can occur after the verb *tồ*, meaning 'to continue' with the resulting meaning 'next' or 'following that, in sequence', or the like, depending on the context; number 59 in the text is one such example. However, when *tồ* follows another verb, while *pay* may be used,

maa may not. Several instances of the use of the expression *təpəy* are found in the story in which that compound modifies a verb; usually the expression modifies a verb of speaking and either introduces or concludes a section of quoted dialogue (numbers 15, 24, 51, 60, 73, 74, 95 and 120). Since this compound is fixed when used in verb modification whatever the verb involved might be, these instances play no part in text building and will not be discussed in this study. In order to avoid confusion these sentences will be numbered and listed in the glosses and the reader will be referred back to this explanatory paragraph.

Part II Analysis

Each scene in the story will be presented in sections. First, brief general comments will be given, and then the dialogue will be discussed for each character individually. Last, the narrator's comments will be examined.

Scene 1

In the first scene of the story the reader is introduced to three of the four characters and is given background information. Character development does not receive much attention at any point in the story and only those facts which are essential for plot development are revealed. The reader learns that Chaweng, a successful police detective and the son of a noted psychiatrist, has been called to his father's clinic, where he meets a man named Khamron who has come for help for his allegedly deranged wife. The psychiatrist deliberately deceives Khamron about his son's occupation, and says that Chaweng will go to help the sick woman. After the guest leaves, Luang Khajat, the psychiatrist, explains the details of the situation to his son, and says that he is suspicious of Khamron's story. He then asks for his son's help, which is readily granted.

The majority of uses of *pay* and *maa* fit into the speaker-addressee category of deictic analysis. The three characters who speak in this scene describe motion toward the setting of their conversation, Luang Khajat's clinic, as 'toward the speaker'. They also describe motion away from the clinic to another location as 'away from the speaker'. Khamron's home also quickly becomes an important location since the heroine of the story is to be found there. Thus the three characters adopt what might be called a polarity of sorts, with the clinic as an immediate physical focus point, and with Khamron's home as a remote physical focus point. The narrator also adopts this polarity, and also draws the reader into the story by manipulating *pay* and *maa* in such a way as to create similar polar relationships, not between locations, but between individual characters in the story.

A. Luang Khajat

Throughout the first scene, Luang Khajat, who has the largest spoken part in the scene, uses the clinic and his conversation partner as his immediate physical focus, and Khamron's home as a remote focus. In his first words to Chaweng (3), the father uses the imperative *maa* 'come' to invite his son into a new physical setting, that is, the office in the clinic, and into a new social relationship, that is, with Khamron. The usage here happens to parallel that of English. In numbers 19 and 23 the clinic is also used as the focus of motion 'toward the speaker', in the

former as a main verb describing an actual trip to the clinic, and in the latter as a postposition describing a contrary-to-fact situation. It happens that in both cases the starting point of the motion described is the same, that is, Khamron's home. In each of these three sentences the motion toward Luang Khajat is different in significant ways. Chaweng comes from a point only slightly distant from, and within eyesight of, the speaker, but the direction is still 'toward the speaker'. Khamron has come from his home, some distance away, out of sight, and possibly in a completely different direction from the point at which Chaweng began the trip which eventually brought him into the clinic, and then from the door into the room. In the third sentence no trip was actually made nor was it ever intended that the trip should be made. In each of these circumstances the direction 'toward the speaker' is the appropriate one; Luang Khajat uses himself as his immediate focus and orients action to or from his location.

Numbers 9 and 16 are both remarks of Luang Khajat addressed to Khamron, referring to the proposed visit by Chaweng to Khamron's home. In each case the direction is 'away from the speaker' referring to a destination that is at some remove from the speaker. The fact that the addressee has come from that location, makes it his home, and intends to return there immediately, adds a focus and a precision to the otherwise non-specific physical orientation provided by *pay*, and helps to establish Khamron's home as one end of a polarity.

In numbers 30, 31 and 33 Luang Khajat speaks to his son, directing him to leave the location where their conversation is taking place and to go to another, with the specific purpose stated in each sentence, but without repetition of the specific destination. The directional component of each verb phrase is *pay*, 'away from the speaker', which reflects the separateness of the two locations. There is no argument between the two characters about whether the detective will actually go, but there is discussion about the exact purpose of the trip; thus the presence of *pay* here is mainly to reflect the orientation of the speakers with regard to the actions stated by the other verbs.

Number 33 uses two postpositions. After telling Khamron's story to Chaweng, Luang Khajat declares himself to be suspicious, and for this reason interested in having his son learn whatever he can. This is expressed through combining *khâw*, which Noss defines in postposition use as 'closer to the center of interest', and *pay*. The two modifiers used together, coming as they do at the very end of both the conversation and the scene, signal the shift of interest to Khamron's home, but the physical location of the conversation remains unchanged and so, for the moment, does the physical orientation of the characters, despite the developing emphasis on another location.

Number 20 uses *pay* as a modal and shows attitudinal rather than physical orientation. Noss' definition of the modal as meaning 'to act away from the speaker, or so as to affect interests other than the speaker and his group', does not fit without some further interpretation. Luang Khajat states that Khamron liked Jaemnapha enough to ask for her hand; the verb *chôp* 'like' is preceded by the modal *pay* and it clearly does give the attitude of the speaker, at least to the extent that he feels the act to have been notably significant. The modal *pay* suggests significance for someone other than the speaker, and the speaker here is emphasising the significance of the act for the one who performed it, despite that person's ignorance of that significance when he acted. This usage can carry a negative connotation which implies that the significance is an unfortunate one for those

concerned, which is a reasonable interpretation in this case. This use of *pay* parallels the use of 'go' in Clark's discussion of English evaluative deixis, in which

the choice of 'come' consistently carries with it a positive connotation, while the choice of 'go' in an otherwise identical utterance carries a neutral or occasionally negative connotation (Clark 1974: 326).

Numbers 25 and 26 also show the attitude of the speaker rather than the direction of the activity in a purely physical sense. First, Luang Khajat describes in general terms various attempts by Jaemnapha to end her own life by jumping from the house to the ground below; as the glosses show, the verb used is *loŋ* 'descend', but neither *pay* nor *maa* is added. The conversation takes place at some distance from Jaemnapha's home and so the possible fall is not oriented with respect to the speaker. Luang Khajat then describes efforts to prevent the attempted suicides; two verbs, *càp* and *yút*, both of which mean 'grasp', are combined with the repeated modal *pay*, but distance again suggests that the orientation here is not physical. It is not specific attempts to restrain the woman that are being described, nor is it the direction from which the would-be rescuer approaches her that is reflected in the use of the modal. What is conveyed here is the attitude of the speaker toward the situation that he describes, a situation in which he had no part and which does not directly concern either him or his associates; the speaker feels the actions to be significant although in just what way is not made clear.

It may be that the speaker is impressed by the futility of the attempts at rescue, in light of the certainty of further attempts at suicide, and that this is reflected in the use of the modal. Or it may be that the modal carries a slightly negative connotation, indicating that the rescues are a significant frustration for the woman. Or it may be that the modal is used here to show that the speaker is impressed by the peculiarity of the situation and the seeming contradiction involved in Khamron's reports which imply that the woman is both suicidal and afraid for her life. At any rate, the modal signals the reader that the speaker is relating information that he feels to be significant, although not for his personal circle; it is only later in the scene, when the speaker declares his as yet undefined suspicions, that his attitude with regard to the situation becomes more evident.

It is interesting to note that several sentences before numbers 25 and 26, Luang Khajat says, ... *mây hây kháw khâw klây* (glossed as: P have he enter near), translated as '... (she) wouldn't let him near her'. The situation described in this sentence is similar to that in numbers 25 and 26 in that the speaker is describing a situation at some remove from the place in which he is speaking, and in that the motion described has no relationship with the clinic or those in it, and does not involve any motion from the clinic toward the home. The verb is *khâw* and it is used as a main verb, but the connotation it carries as a postposition, 'toward the centre of interest', cannot be ignored. This use of *khâw* without *pay* or *maa* orients the action between the husband and wife, but not with respect to Luang Khajat or Chaweng. This reinforces the significance of the directional modification in numbers 25 and 26.

The use of *pay* in number 32 conforms to Clark's hypothesis regarding idiomatic uses of 'come' and 'go' in normal state deixis. The hypothesis predicts, in part, that since normal functioning is the deictic centre for such idiomatic uses, motion specified as away from the deictic

centre would indicate departure from the normal state. This is clearly the case with number 32, in which Jaemnapha is said to have 'lost her senses'.

B. Chaweng

Chaweng also uses the clinic as the immediate focus of his speech, although in this scene there are fewer examples of the use of directional modifiers in his speech than in that of his father. In asking why he has been called to the clinic (7) Chaweng uses the modifier *maa*. No mention is made of his location at the time of the summons, nor is such mention necessary; since Chaweng is now in the clinic he adopts it as his immediate focus. In number 21 Chaweng speaks not of his own trip to the clinic but of Khamron's trip there to find Luang Khajat. Despite the fact that Khamron's trip to the clinic began at a place other than Chaweng's trip, that Chaweng was not the person Khamron sought, and that Chaweng was not there when Khamron arrived, Chaweng still adopts the clinic as his immediate focus point since he is there at the time that he speaks. The same is true for number 22, with the added fact that the motion described never actually took place; since he is at the point at which the trip would have ended, he uses the directional modification 'toward the speaker'.

The use of *pay* in number 28 is consistent with the situation as well; Chaweng will have to leave the place of speaking in order to reach his destination, Khamron's home. The use of *pay* in the idiomatic expression *pen pay dâay* (glossed as: be go get), meaning 'to be possible' (29) is fixed; there is no corresponding expression with *maa*, and so while the idiom is of interest in an analysis of deixis, it does not have any bearing on a discussion of text building.

C. Khamron

Khamron uses directional modification in only one sentence in this scene. In number 11, unaware that he has been duped, Khamron asks Chaweng why he had not come to work. The use of *maa* here is expected since Khamron is at the location where he would expect the 'work' to take place. Just as Chaweng does not need to know the starting point of Khamron's trip to the clinic, so Khamron does not need to know the starting point of Chaweng's trip there in order to select the correct orientation. If Khamron had not been deceived and had been told Chaweng's true occupation he would have known that his place of work was not in fact the clinic; in that case he would have chosen *pay* instead of *maa* to acknowledge both that Chaweng had not gone to work and that they were not at that place of work at the moment that the question was being asked.

D. Narrator

The omniscient narrator does not appear as a character in the story, but is used by the author as a tool with which to add considerably to the information given in the dialogue, and much of this additional material is conveyed by manipulation of the directional orientation. While the characters are limited by their physical positions and must select directional modification accordingly if their speech is to remain consistent, the narrator is as though an incorporeal presence, able to change position and orientation at will, and this manipulation is used to create perspective for the reader. The uses of *pay* and *maa* in the characters' speech were examined for each character separately in order to show what for each is a firm pattern that does not alter much throughout each scene; the

narrator's uses of the two words will be considered in sequence in order to show the effects of manipulation.

As the story opens Chaweng is walking into the clinic from some point outside; the choice of the postposition in number 1 places the narrator outside of the clinic as well, as if watching the action described from some point behind the character performing the action. If *maa* had been used instead of *pay* the narrator would have been describing the activity as though watching from a point inside the clinic as Chaweng enters. Since the narrator's point of view is the only one open to the reader, at least in the physical description of the action of the story, the reader must also view the story from that set of orientations adopted by the narrator. The reader forms a mental picture of the action being described, and must view Chaweng's entrance as the narrator does, as if from behind. Number 2 continues this orientation; Chaweng has just entered and has not as yet been placed in any set of relationships with those inside, and so the perspective remains the same.

It is at this moment that Luang Khajat invites his son to enter the room and join the conversation within; after extending the invitation he turns to the guest, a stranger to Chaweng, to speak to him. The narrator describes this turn (4) with *pay* 'away from the speaker'; at this point it is not yet clear whether the directional component of this verb phrase is intended to be significant for the reader, but it becomes clearer in a short time.

In number 5 the narrator continues the orientation of the first two examples. Chaweng is still in the act of entering the scene and the conversation inside the room; the narrator continues to present the action as though watching from behind Chaweng, allowing the reader to encounter new aspects of the situation as Chaweng does. Example number 6 is part of a construction beginning with the expression *phrómkàp*, commonly used to link descriptions of simultaneous actions. The postposition gives the construction a meaning best rendered by Noss' definition 'having no definite goal', which is not to say that the action is aimless. We now know that Chaweng is a detective, and may assume that he is by training given to noticing and analysing details of his surroundings. With no information to work on, however, Chaweng can make an attempt to analyse the situation, but his efforts cannot yet have a specific focus. The sentence describes two activities that are unrelated by nature, but which are related by the fact that one person performs both, and does so at one time.

Number 8, which occurs after Chaweng has entered both the room and the conversation, describes Luang Khajat's motion as he turns to address Khamron for a second time; the narrator again describes this action as being one of turning 'away from the speaker'. Now that Chaweng has become part of the scene at the invitation of his father, the fact that the narrator sees the father turning away is more significant. Number 10 elaborates this significance further; previously only *pay* was used and in each case the word might not have been very significant, since it is the less marked of the two directional words being considered here. However, in number 10 the narrator uses the opposite modification, *maa*, and the contrast, which is continuously elaborated throughout the rest of the story, makes the choices clearly significant.

While in numbers 4 and 8 Luang Khajat had turned to Khamron 'away from the speaker', in number 10 Khamron turns to Chaweng with the modification 'toward the speaker'. In this sentence the narrator assumes the same position as Chaweng, and since the only orientation

available to the reader is that of the narrator, the reader is placed with Chaweng as well. It is not yet clear whether the author intends Chaweng to be a sympathetic character with whom the reader may identify, but it begins to appear at this point that the reader is intended at least to see things from, as it were, over Chaweng's shoulder.

As the scene progresses Chaweng is startled by his father's strange behaviour, and does not know how to reply to a question put to him by Khamron. In number 12, the narrator describes this dilemma. The use of the postposition *pay* in this sentence is an example of Clark's normal state deixis, and is best rendered in Noss' terms by the definition 'toward an indefinite or irrelevant goal'. The character has changed activity or state of mind abruptly and without a specific purpose; in this case, one minute he is analysing the situation, and in the next minute he is nonplussed. The postposition *yùu* 'unchanged; action continuing' might have been chosen to emphasise his perplexity, but the choice of *pay* emphasises the change of state.

Numbers 13 and 14, together in one sentence, are part of an indirect quote relating what is going through Chaweng's mind as he sits perplexed, and they are an example of the 'kind of aspectual system for the verb' mentioned by Noss (p.185). The use of the postposition *pay* shows that the investigation itself is no longer an influence on Chaweng and on the manner in which he fills his time, as it had been before resolution of the case; the idea is that it no longer requires his attention, rather as if it were 'over and done with'. On the other hand, the fact that Chaweng completed the investigation and was rewarded with a two-week leave only a few days previously is of great relevance to the present since that explains Chaweng's free time, and this is indicated by the use of the postposition *maa*. The use of *pay* in number 13 shows the relationship between past events and the present situation, and the use of *maa* in number 14 expands on the idea by showing the relationship between the timing of the past events and the present situation. The indirect quote makes the full significance of Chaweng's dilemma clear and it is the use of the two postpositions that establishes the complex relationships between Chaweng and events in his recent past.

In number 17 the narrator once again describes an action of turning performed by Khamron; this time he turns to Chaweng 'toward the speaker'. In numbers 4 and 8 Luang Khajat turned to Khamron 'away from the speaker', and then in number 12, and now again in number 17 as well, Khamron turns to Chaweng 'toward the speaker'. At this point it is clear to the reader that father and son have deceived their guest, although the reason is still not known. Through the manipulation of the directional modifiers in these four examples, the reader is made to feel that he should see events from Chaweng's position and that, for some reason, Khamron stands at the opposite end of an ill-defined polarity. The reader is invited to identify with Chaweng, and is also given to feel that Khamron is not as attractive, and this is despite the fact that the attractive character feels sympathy for the less attractive one.

In number 18 the narrator uses directional modification to indicate that Khamron has left the scene, but that the center of interest remains with the father and son. The scene had opened with Chaweng entering the clinic 'away from the speaker' which had the effect of drawing the reader into the clinic, and the unfolding story there, as if following the detective in. Now Khamron has left the scene, also 'away from the speaker'; the reader has entered the clinic and remains there, even as Khamron, who had been there when the narrator began the story, leaves. It is important to note that in the second part of number 18 Chaweng turns to his father but the narrator uses the

postposition *khâw* 'toward the centre of interest' without either *pay* or *maa*. This suggests that a polarity has been established with Luang Khajat and Chaweng at one end and with Khamron at the other. It is not necessary for directionality to be expressed in terms of toward or away from the speaker in this instance since the two characters are already on the same end of the polarity; indeed if directional modification were used in this sentence it would upset the carefully created pattern of orientation.

In summary, the characters in the scene speak as would be expected in normal Thai conversation, with the use of *pay* and *maa* normal in each case. The omniscient narrator, however, is free to manipulate directional orientation to create desired perspectives in the reader's mind, and to make different characters more appealing than others. The balance of this study will pursue these observations, made with reference to scene 1, to see how the author elaborates the basic framework that has been established, at least partly through use of the words *pay* and *maa*.

Scene 2

In the second scene Chaweng goes to the house and meets Jaemnapha; he is stunned to find that, unlike his mental image of her, she is a beautiful young woman. His admiration for the long-suffering Khamron is a bit shaken by events he witnesses and by facts that he learns. Nonetheless he still believes Khamron to be innocent.

In this scene, which has fewer examples of the use of *pay* and *maa*, the characters use Khamron's home as the focal point, the deictic center, around which they orient their motion. They also use their locations within the home as more immediate focus points, around which motion within the home is oriented. Jaemnapha is introduced in this scene, but does not use the words at all. Chaweng uses the words in two sentences, one of which is an example of evaluative deixis. Khamron uses the words six times, one of which is an example of normal state deixis. The narrator's comments continue to manipulate the reader's perspective regarding both the events and characters.

A. Chaweng

Number 43 uses *pay* in what Noss calls modal position and it expresses the speaker's attitude toward the action referred to in the verb that follows; as with number 20 this is an example of Clark's evaluative deixis. Chaweng realises the uselessness of being offended at the ravings of a mad woman and uses the modal, which Noss interprets as 'to act away from the speaker', to emphasise that realisation. In this case, however, the interpretation Noss gives for the postposition is more apt; the act of being offended by madness in another would be useless, as though one were to act 'toward an irrelevant goal'. In either case the expression carries something of a negative connotation appropriate to the situation described in Chaweng's thoughts.

In number 44 Chaweng uses directional modification to soften his request and make his speech polite. Both speaker and addressee are in the location spoken of in this sentence, and so any use of directional modification with verbs referring to a trip to that location would normally be 'toward the speaker'. What is notable is that *maa*, here used as the main element of the predicate, is

preceded by *ca*, defined by Noss as a particle marking the following verb as hypothetical. In a polite gesture, Chaweng is speaking as though the addressee could refuse permission for what is actually an accomplished fact.

B. Khamron

Throughout the scene Khamron adopts expected orientations. Having greeted his guest, Khamron sends word to his wife, asking her to join them (38). Since Jaemnapha is in the house, presumably in her room, she must leave that room, *?əək* 'to exit', and move toward the speaker's location; Khamron, as the speaker, adopts his own location as the deictic centre, as the focus of motion toward him, and so uses *maa* as the directional component. The same is true in number 45 in which Khamron tells Jaemnapha that he will take her to get some rest; he uses the location that the two occupy at the moment of speaking as the immediate focus, as the starting point of motion away from that spot, and thus uses 'away from the speaker', as the modification.

In number 52 Khamron uses *pay* to describe the fall which he professes to fear; since that fall would be down and away from the location in which the conversation is taking place, *pay* is the appropriate choice. The opposite modification, *maa*, would be appropriate if the conversation were taking place downstairs anywhere within the vicinity of the house. The same is the case in number 54, in which Khamron speaks of another motion beginning in the house, presumably an elevated one which is the norm in central Thailand, and ending on the lower, ground, level presumably reserved for the servants rather than their employers. It should be noted that both utterances could have used *maa* 'toward the speaker' only if the conversation had taken place near the house. If Khamron had said the same things to Chaweng when they were both in the clinic, the use of *pay* would have been expected; if the speaker is far removed from a motion that he wishes to describe it is likely that he will choose *pay* as the modifier, selecting the starting place of the action as the focus for modification. Thus it is important to note the uses of *maa* as the directional modifier, especially when it is used in contrast with other, similar expressions with *pay*.

Number 53 is used to describe a change of state for the worse, in Noss' terms toward an 'irrelevant goal', or no goal at all, and in deictic terms, away from the normal state. Number 55 is the last instance in the scene of directional modification employed by Khamron and in it he uses his home as the deictic centre. The use of *maa* is expected here since Chaweng has arrived at the home from another location. In the first scene Chaweng spoke of Khamron's trip to the clinic as being 'toward the speaker' and now that the two are in Khamron's home the directional modification reverses, as expected.

C. Narrator

As with the first scene, the narrator relates the events which begin the action of the second scene with the directional modification 'away from the speaker'. In numbers 34 and 35 Chaweng approaches the building, and then his host, and in each case the motion is modified with *pay*; both narrator and reader view the action from Chaweng's perspective. After host and guest meet, the narrator establishes their location as a centre of activity and focuses motion around that location, which parallels Khamron's own focus, used in his directions to the servant.

In numbers 36, 37, 39 and 40 the location of the conversation becomes the immediate focus of the motion, and Jaemnapha's room becomes the remote focus. No translation of numbers 36 and 37 into normal English can show this orientation clearly. The original Thai wording is something like, 'He sent a servant away to call his wife toward (him)...' but while this alternate translation shows the directional orientation clearly, the forced and unusual English phrasing makes the narrator seem far more obtrusive than is the case in the Thai original. In number 40 the narrator describes Chaweng's observations about Khamron's attitude toward his wife; the directional modification in this sentence shows that Chaweng and Khamron are to be thought of as sharing the same position. The two men share the immediate focus and Jaemnapha is the remote focus point.

Within this physical orientation of motion to and from the room, the narrator retains the personal orientation of the reader toward the characters that was established in the first scene. In number 41 Khamron turns to Chaweng and the narrator again describes this action with *maa* 'toward the speaker'. The reason for this recurrent pattern has not yet been explained, but it continues to require the reader to see things from Chaweng's perspective, and to see Khamron at the opposite end of some sort of polarity. To this relationship, this polarity, is added another. Chaweng sees hate and fear in Jaemnapha's eyes (42) and these emotions are described by the narrator as shining out of her eyes 'toward the speaker'. The combination of Chaweng as the subject of the sentence, that is, the one who 'sees' the emotions and the directional modifier *maa* again forces the reader to view the scene with Chaweng's eyes. In addition, the phrasing places Jaemnapha in some sort of polar relationship with Chaweng, although it soon develops that this does not necessarily mean that she and Khamron share the same position with regard to Chaweng. As *pay* and *maa* can be used to establish and maintain simultaneous polar relationships between one immediate physical focus and more than one remote physical focus, so too can the two words be used to establish and maintain simultaneous polar relationships between a single individual and two or more others who are not necessarily related or connected to each other.

The physical focus within the scene is not rigidly fixed and can be altered to suit the changing situation without loss of coherence. In number 45 Khamron says that he will take his wife to get some rest, and he describes that motion as 'away from the speaker' meaning toward a place other than that occupied by the three people at the time that the sentence is spoken. The narrator then also describes Khamron's motion toward the chair (46) as 'away from the speaker'. Since Khamron has just finished speaking, it is normal that the narrator chooses Khamron's position as the point from which to focus his motions; this orientation of motion within the larger area of interest, that is, within the conversational grouping of the three characters, does not alter the larger patterns.

Numbers 47, 48 and 49 describe Jaemnapha as she flees the room and Khamron as he follows her to the door; all three actions involved are described as 'away from the speaker'. Khamron's return from the doorway, where he had stopped, is given three postposition modifiers (50); he *dæən klâp khâw maa* (glossed as: walk return enter come), which means that as he walks (*dæən*) he is returning to the previous location (*klâp*), toward the centre of interest (*khâw*), and toward the speaker (*maa*). These modifications tell the reader, without explaining why it is so, that the most important position is the one occupied by Chaweng, and shared by narrator and reader as well. It is also clear that Khamron does not share this position, although this, too, has yet to be explained.

In number 56, the final instance of directional modification in this section, the postposition *pay* is used to describe an abrupt change from one state or condition to a radically different one. This is another example of normal state deixis, and does not play a role in text building.

Scene 3

Scene 3 opens with a brief summary by the narrator of two days that Chaweng has spent in the home. Khamron and Chaweng agree to leave the home, the former ostensibly to attend to business and the latter to visit his father and tend to other matters as well. While with his father Chaweng explains his plan to enter the home unobserved. The three male characters have spoken parts in this scene. Again, most of the uses of *pay* and *maa* involve literal descriptions of motion.

A. Khamron

In his question to Chaweng (64), Khamron uses *pay* as the main verb; the situation requires *pay* in the question since the speaker is referring to future movement away from the place where the conversation is taking place, and thus away from both speaker and the addressee who shares his location. In number 65 Khamron uses *maa* as a postposition in describing an activity he intends to undertake. Khamron does not know where Chaweng plans to go, and they are not, at the time that the question is asked, at a spot that Khamron might suppose to be the likely meeting place, which would make the use of the modification 'toward the speaker' likely. Khamron's use of *maa* here is preemptive. He uses a postposition which is not, at the moment of use, correct with regard to actual physical orientation, but which will be appropriate later in the day when the proposed action is to take place. By speaking as though the proposal had already been agreed to, Khamron makes it more difficult for Chaweng to refuse.

B. Luang Khajat

Use of *maa* in number 67 can be interpreted as either physical or temporal orientation. Number 67 is Luang Khajat's greeting to his son, and the postposition modification 'toward the speaker' is appropriate since Chaweng is approaching the clinic and his father from a different location; what that location is has no bearing on selection of the modifier, although Luang Khajat does know where Chaweng has been and what he has been attempting to do. An alternate translation that would emphasise this physical orientation might be something like, 'Did you get anything from that, unspecified, place, of interest to us in this place, specified by the presence of the speaker?' Again, this alternative shows the sense of the Thai, but at the cost of creating an unnatural sentence in English.

It is also appropriate to interpret the postposition as temporal orientation, since Luang Khajat and Chaweng have not communicated during the time that Chaweng was at Khamron's home. A translation that would emphasise temporal orientation might be something like, 'Did you learn anything during the time of your absence that is relevant to the present moment?' It can also be argued that both interpretations are equally acceptable, and that it is inappropriate to try to limit the sentence to one or the other.

In number 72 *pay* is used in an example of normal state deixis. This is a repetition of the phrase used by Luang Khajat in the first scene, in number 32.

C. Chaweng

In numbers 68 and 69 *pay* is placed before other verbs, and is used as what Noss refers to as a modal. Although the word can be interpreted here as referring to actual motion away from the speaker's present location at the clinic and toward the house, it is more likely that the modal here is used to indicate the speaker's evaluation of the situation, in another example of evaluative deixis. The meaning, 'so as to effect interests other than the speaker and his group' is more important, since Chaweng is showing his changing opinion of Khamron, whom he had previously admired for his supposed patience and long-suffering. In number 70 as well, the modal *pay*, rather than referring to actual motion, shows the speaker's evaluation; Chaweng emphasises not his motion toward various servants, but the lack of significant impact on his own interests of his efforts to discover information. Number 71 is similar; the speaker stresses the futility of his efforts by describing the disparity between what he wished to achieve and the actual results, as though events went not 'against' him, as one might say in English, but 'away' from him.

Number 75 returns to description of motion; the clinic, now once again the place of speaking as it had been in the first scene, returns to the position of immediate focus and the house to the remote focus of attention. The modal in 76 and the main verb in 77 use the clinic as the immediate focus, with no specific remote focus to indicate from where Khamron might be coming. In number 78 *pay* is used with no specific focus of any kind; earlier in the scene Chaweng tells Khamron that he intends to see a movie, but no directional modification is included. In this sentence (78) *pay* is used simply to reflect the fact that going to a movie would require motion, without special reference to any particular place.

D. Narrator

The second and third scenes are separated by the passage of two days, and scene three opens with a brief description by the narrator of what Chaweng experienced and observed during that time. In number 58 the narrator states that Chaweng has watched servants bring clean dishes to Jaemnapha at the table, and this is described as 'toward the speaker'. Jaemnapha does not speak in this scene, and it is not likely that the orientation centres around her. Chaweng is the more likely focus, and this maintains in the reader a feeling of immediacy of the action; the events are not related in sequence but the narrator does maintain the reader's impression that the story is to be seen from Chaweng's point of view.

Frequently during the story the narrator uses the common time expression *tòò pay*, which means 'next' or 'following that, in sequence', or the like. In this scene, however, the expression is changed to the less common *tòò maa* (59), with a similar meaning, but with the added connotation 'toward the present'. (See the introduction for a brief discussion of a similar but fixed expression, the verb modifier *tòò pay*, meaning 'to continue'.) The use of this expression shows the reader that past events are to be related, but that they are relevant and significant for the present situation. In numbers 60, 61, 62 and 63 the house is the immediate focus of the motion; the two men leave the house 'away from the speaker'. The narrator does not change the orientation until the characters have left the house and arrived at another place where the action will continue. The use of the modification 'away from the speaker' to describe the trip from the house emphasises the fact that the narrator has related the events of the two days just gone by as though the narrator were witness

to all of the activity. This helps to maintain the reader's perspective; the events are related in summarised form, but the reader is reminded to see things from the narrator's, and therefore from Chaweng's point of view.

Scene 4

In scene 4 the reader and Chaweng learn the truth about Khamron and Jaemnapha as she relates the incidents that brought about her predicament. Chaweng has relatively little to say in this scene, and so his part will be considered first. Jaemnapha speaks at some length; her lines will be considered after those of Chaweng. Last will be the discussion of the narrator's comments, which are quite extensive, and which use directional modification both to orient the reader to the new setting, and also to show the developing relationship between Chaweng and Jaemnapha.

A. Chaweng

Chaweng does not use the word *pay* in this scene at all, and only four sentences in his dialogue contain the word *maa*; each use is a literal description of motion. In numbers 96 and 97 he speaks of his trip to the house to meet with Jaemnapha, with whom he is speaking at the time. The former example is quite general in nature, specifying neither his route or method of travel, saying only that the trip was a secret one. The latter example is specific, stating both the route, that is, from behind the house, and the method, that is, slipping through the fence, used to accomplish the trip. In both cases the directional component is 'toward the speaker' since he is standing at the end point of the trip, which is the rear of the house. In number 113 he speaks of Jaemnapha's trip to the place where they are talking, and in number 118 he refers to the possible arrival of another person. In the first two examples cited above the point of origin is the clinic, which the reader knows from the previous scene; in the third example the point of origin is presumed to be Jaemnapha's room, although that is not specifically stated, and in the fourth example the starting point of the hypothetical trip is unspecified, as is the possible identity of the 'anyone' who might happen along. Although the starting point for each of these trips is different, in each case the correct directional component is 'toward the speaker'.

B. Jaemnapha

The use of *pay* and *maa* in Jaemnapha's speech in this scene is quite complicated, especially since much of the dialogue relates events that have taken place prior to the conversation with Chaweng. Unlike the first scene, in which Luang Khajat also relates events in the past, in this scene the speaker relates specific events in sequence, which gives rise to the greater complexity in the use of directional modification.

Number 90, which uses *maa* as a modal, according to Noss' definition, is best interpreted as meaning 'to act so as to affect the interests of the speaker', and the phrasing thus places emphasis on the woman's opinion that Chaweng is there to do her harm, despite all his protests to the contrary. Number 91, in which *maa* is used as a postposition, does not translate well into English; the translation given here, '... he brought you here to kill me', places more emphasis on motion than does the Thai text, which uses *maa* to orient the verb *cháy* 'to use'. This translation was

decided on since the alternative, '... he's using you to kill me', loses the orientation entirely, and thus is even less faithful to the sense of the original. In each case the sentence could easily be rephrased without a directional component, without loss of the essential meaning, but the use of *maa* emphasises the speaker's attitude toward the situation. She sees Khamron manipulating Chaweng, a person from outside her normal circle of relationships, in such a way as to significantly affect her situation. Number 92 continues this trend; the postposition *maa* shows the speaker's opinion that the facts, should they become common knowledge, would be of significance to her and to those normally associated with her.

The rest of the sentences in this scene in which Jaemnapha uses *pay* and *maa* are part of her recitation of the facts surrounding her father's murder. The reader learns that the murder occurred inside the house and several of the sentences refer to motion from the ground level up into the living quarters. In number 99 the postposition *pay*, indicates that when Khamron entered the house to commit the crime his motion was away from the place where Jaemnapha sits telling the story. In numbers 104, 107 and 108 the postposition *pay* is used with the verb *khân* 'ascend', which is also appropriate since the motions spoken of involve moving both up from and away from the location of the conversation. In contrast, but also appropriate, is the use of *maa* in number 106; here the postposition is combined with *log* 'to descend' to describe motion down from the house and toward the location of the speaker in the garden. The selection of the directional components in these sentences depends entirely on Jaemnapha's location at the time of her conversation with Chaweng. The reader learns that she 'happened to be upstairs' when the events described took place and thus, in relating them to Chaweng, she has had to set up a completely different orientation framework from that which she would have used at the time that the events took place, or would have used had she related the story from the position she was in at the time that those events took place.

Number 105 is different from those mentioned in the previous paragraph. In discussing the guests who attended the wedding, Jaemnapha employs a different set of orientations; here the immediate focus is the home, including all the area around it which might figure in the wedding ceremony, and the remote focus is formed by the various places from which the guests might have come, although none of them are specified. She is now at home, so the modification 'toward the speaker' is appropriate. The sentences mentioned in the previous paragraph employed sets of focus points that were much more limited, the immediate focus being the place where Jaemnapha and Chaweng sit talking, and the remote focus being the different rooms in the house. The various sets of orientations overlap but are not incompatible.

Numbers 109 and 110 are especially interesting. In the sentence in which number 110 appears, Jaemnapha says that she heard Khamron threaten her father and she rushed into the room. She arrived just in time to see Khamron place the knife to her father's throat. When she describes that act of placing the knife (109) however, she uses the directional modification 'toward the speaker'. This is quite a contrast to those sentences in which she carefully reverses the directional modification in order to make it appropriate for both the time and the location of the conversation with Chaweng. Here, she describes a motion that happened at some distance from her as though she herself were at its end point and were the recipient of the action. Through this switch she stresses her empathy for her father by figuratively joining him as the victim of the physical threat.

In number 111 Jaemnapha describes how she reacts to the realisation that her father is dead. The use of *pay* here is expected since she speaks of an abrupt change of state, clearly a change for the worse. This instance of normal state deixis is a repetition of the phrase used by Luang Khajat in numbers 32 and 72.

Number 100 appears in a brief mention of the will that Khamron prepared and attempted to force Jaemnapha's father to sign. The postposition *maa* modifies the verb *khǐan* 'to write', but in this case the definition for the modal 'so as to affect the speaker and his group', is more appropriate. The will was Khamron's creation, and its provisions were contrary both to the desires of the father, and also to the best interests of Jaemnapha. The significance of the will, and its origin outside of Jaemnapha's sphere of reference, are both indicated by the choice of *maa*.

Number 101 refers to a trip out of Jaemnapha's normal frame of reference to a different and unspecified place, probably a new dwelling. Since the act of leaving home would disgrace her father, no matter what the ultimate destination, it is unlikely that *maa* would ever be appropriate, no matter how the story were to end or where Jaemnapha were to relate it. Since the act spoken of is only a hypothetical one, even to the characters in the story, it is all the more difficult to imagine *maa* being appropriate. Number 102 also uses *pay*, and like number 101 it suggests a trip that would take the subject to a new frame of reference, but since it did not ultimately occur the action remains in the realm of the hypothetical. What is significant for both sentences is the possible permanent move away from the home, both as a physical location and as a centre of personal relationships, and so the modification 'away' is the appropriate choice. The same applies to number 103, but here there is also the possibility that the wording, rather than reflecting a trip away from the home, conveys a negative attitude on the speaker's part. She now realises what she drove her father too, and shows her remorse in the way she describes his actions.

The last use of directional modification in Jaemnapha's speech in this section is number 112. Here a specific trip from the home to the temple is mentioned, and so the use of *pay* is expected.

C. Narrator

In scene 4 the narrator manipulates the focus in striking ways. Scenes 1 and 2 open with Chaweng entering new situations as the reader follows his progress. Scene 3 involves not change in place but change in time; the action in that scene picks up after a lapse of two days, and so there is a new temporal orientation to be established, not a new physical one. In scene 4 there is again a location change, but it is accomplished in a much different way than in scenes 1 and 2. Rather than describing action in progress and adding the orientation 'away from the speaker' as was done previously in the story, here the narrator opens the scene with Chaweng already in place in the garden behind the house. There is no mental picture created of an action in progress as there is in scene 1 when Chaweng 'strode' into the clinic or in scene 2 when Chaweng approached the house 'carrying a small travelling bag'.

In scene 4, the narrator begins by telling the reader that Chaweng 'was able' to accomplish his entrance into the garden and to hide himself there by slipping through the fence. That is, the reader learns of the event after it has been completed. This is accomplished in numbers 79 and 80. The use of *dâay* 'to get; to be able to' indicates the completeness of the action, and the directional

modification 'toward the speaker' places the narrator and reader in the garden. The reader is encouraged to form an image of the character already in place and is given as additional background the method of entrance. The entrance itself is not described for the reader, as it was in the first two scenes; instead, the reader is given the narrator's perspective, that of having been in the garden before Chaweng's arrival. The effect is quite different from that of the earlier scenes.

Having placed Chaweng in the garden the narrator prepares to initiate the action of the scene. In number 81, Chaweng looks about him with the modification 'away from the speaker', used to indicate that his attention is given to an area larger than just his immediate surroundings. In this sentence *maa* would not be acceptable since, with a singular subject, it would indicate that the narrator received the action of the verb 'look' and from only one direction, contradicting *rôṭprôṭp* 'all around'. Therefore it is not possible to say from this sentence alone whether or not the author intends to reinforce the reader's identification with Chaweng, established earlier in the story.

The verb phrase in number 82 contains the particle *ca*, and therefore describes not an action but a hypothetical action; nonetheless it is significant in establishing orientation for the action of the scene. Use of the postposition *khâw* 'toward the centre of interest' shows that Chaweng, already in the garden, is interested in the house, but is not yet at it. While his trip into the garden is referred to as 'toward the speaker', the trip to the house, short though it may be, is 'away from the speaker'. Thus the narrator and reader again share Chaweng's orientation, that is, already within the garden, with definite interest in the house, and intending to move to it, but still a significant distance away. Number 83 maintains this orientation and makes it more specific as further background information is added. The verb, again with the particle *ca*, describes a possible motion, away from the present location toward another, away from the character and the narrator, and thus also from the reader.

In number 84 the action of the scene begins. Chaweng creeps toward the house 'away from the speaker', in contrast to the directional modification used to describe his entrance to the garden. The narrator manipulates the orientation in such a way that the reader pictures the action from Chaweng's starting position, and views the action as though with the character's eyes, or at least as though watching from behind him.

In numbers 85 and 86 the narrator continues to explain the development of the plot from Chaweng's point of view. The modifier 'toward the speaker' requires special interpretation in this case. The actions described are not the willful activities of a human subject and do not, in fact, involve motion toward either Chaweng or the narrator. If directional modification were necessary in these two sentences, *pay* might be the more expected form to indicate motion, if not actually away from the character viewing the scene, at least from one distant location to another equally remote. This unexpected use of *maa* as postposition is best translated by Noss' definition of the modal, that is, 'so as to affect the interests of the speaker', and of course, the 'speaker' is Chaweng, as well as the narrator and reader who share his perspective. The simile in 86 clearly describes Chaweng's reaction to the situation before him and portrays his growing sympathy for the heroine. In the next sentence (87) Chaweng moves closer to Jaemnapha, but 'away from the speaker'. Thus the reader first is made to feel as Chaweng does, to sense Chaweng's emotions, and second is made to view Chaweng from behind as he moves forward; both personal and physical relationships are created, at least partly through the use of directional orientation.

In number 93, the postposition *pay* modifies a verb phrase. In this example of normal state deixis, the transition from one state to another is on two levels, both the physical, *nîṅ* 'to pause', and the emotional *ṅan* 'to be stunned'.

In number 94 *maa* is used as the postposition with the verb *càp* 'to grasp', even though that verb does not normally imply motion. The reader is again made to share Chaweng's perspective because his activities are described as 'toward the speaker'. The point of view provided by the narrator is the only one open to the reader, and so Chaweng, the narrator and the reader all share one point of view.

This orientation is maintained in number 98 in which Jaemnapha's motion toward Chaweng is also 'toward the speaker'. Chaweng is used as the immediate focus of motion, that is, motion toward Chaweng is described as 'toward the speaker'. This is in contrast to number 87, in which Jaemnapha is the remote focus of action; in that sentence Chaweng's motion toward her is described as both 'toward the center of interest' and also 'away from the speaker'. There is a pattern of physical orientations which defines not only the relationships between the characters, but also the reader's relationship with those characters.

Following Jaemnapha's long narration of the events surrounding her father's death, she and Chaweng continue their conversation briefly. Number 114 describes Chaweng's sudden recollection of something he had seen earlier, but had not fully understood at the time. The verb used here, *nûk* 'to think', is modified with two postpositions. The use of *khûn* 'to ascend', indicates that the recollection was sudden, and the use of *maa* suggests that the recollection is of significance to Chaweng, or those associated with him. This is in contrast to number 117, in which the narrator uses *pay* in describing how Chaweng applies his recollection to the situation at hand. These sentences taken together show that past events, newly recalled into the present, are significant for the future. The phrases in which the directional modifiers appear are not unusual, but the juxtaposition of them provides a striking temporal framework for the reader.

Within this temporal framework is a physical one. In number 115 the use of *maa* shows that items are to be removed from various storage places and collected together. Following this in number 116 the location in which the items are to be washed is said to be some distance from the building, and from Chaweng's location. Thus numbers 114 through 117 describe a significant situation in the story by overlapping temporal and physical orientations. All the phrases are common and relatively fixed, but important information is revealed by their juxtaposition.

In the final two paragraphs of this scene the narrator relates events in sequence without dialogue. Following Chaweng's advice, Jaemnapha returns to the building while he remains behind. Narrator and reader do not change position, and thus remain with Chaweng. Chaweng does not immediately change position, and so in example 119 Jaemnapha walks 'away from the speaker'.

Numbers 121, 122 and 123 describe Khamron's stealthy return to the house and Chaweng's reaction to it. Number 121 says that Khamron walks 'toward the speaker', indicating that the narrator and reader remain in the same location, the garden at the back of the house, with Chaweng. Numbers 122 and 123 also use the house as the immediate focus and so use the same

modification. During the course of the scene Chaweng has moved around a bit, but since Khamron is returning to the house from some other location the use of *maa* is still appropriate.

Number 123 is interesting in another way as well. The sentence is the equivalent of an English indirect quote, and it gives Chaweng's thoughts at seeing Khamron return. The directional modification in the questions quoted is, as expected, 'toward the speaker', since the physical motion is toward Chaweng's location. But when the narrator describes how the questions occur to Chaweng, neither *pay* nor *maa* is used; the questions simply appear in Chaweng's mind without any directional modification, unlike the phrasing of number 114, in which Chaweng's recollection is 'toward the speaker'. This phrasing reminds the reader that while the narrator knows all of Chaweng's thoughts, and describes things from his point of view, the narrator and Chaweng are separate.

The scene ends with a great deal of rapid motion by both Chaweng and Khamron as the two enter the building by their separate routes, and numbers 124 through 129 describe this motion. In all of these examples the direction is from the garden, which has been the location of the action throughout the scene, toward and into the house. Numbers 124 and 125 use *pay* 'away' to describe Khamron's trip toward the house, because Chaweng remains in the garden watching; even though the distance to the house is relatively little and thus the two characters are not far apart, the modification is still appropriate. Number 126 gives Chaweng's emotional orientation toward Jaemnapha; his physical location, removed from that of the heroine, is used to focus his thought process as if it, too, worked in physical space and were subject to the grammatical rules associated with motion.

The last three examples, 127 through 129, describe Chaweng's trip toward the house and into it through the window. The directional modification is 'away from the speaker', and so here, as in the opening sentences of scene 1, the reader is encouraged to picture the hero moving away from their shared location. The difference is that in scene 1 that shared location is not described, whereas in this scene the shared location has been the location of a lengthy scene.

Scene 5

Scene 5, which occurs immediately after scene 4 but with the action moved into Jaemnapha's room, brings the story to a rapid conclusion. Khamron shows by his actions that he is indeed the villain; Jaemnapha's sanity is demonstrated and Chaweng has the opportunity of saving her from mortal danger. The story ends with hero and heroine in each other's arms.

There is little dialogue in scene 5; instead, nearly the whole scene is description of action given by the narrator. Directional modification plays an important role in depicting the personal relationships, and also in describing the resolution of the situation through confrontation with Khamron.

... Khamron

Khamron is the only character in scene 5 with spoken lines. He enters the room and, according to the narrator's description, goes directly to Jaemnapha, at which point he immediately shows

himself to be the villain by threatening to shoot her if she makes any noise. In numbers 135 and 136 he says that if she speaks 'toward the speaker' he will shoot 'away from the speaker'. By using this modification he shows that in his mind there is distance between them. The narrator has already shown that there is no physical distance, and so it is emotional distance that is reflected in Khamron's choice of words. This is clearly in sharp contrast to the very solicitous attitude Khamron expressed previously, and it is also in sharp contrast to the orientations that the narrator establishes in describing the events of the scene.

Numbers 139, 142, 143 and 144 all involve imperatives and all use *pay*. Continuing to use himself as the immediate focus of his own speech, Khamron orders the heroine to walk to the windows and jump to her death; the expected orientation for all of these examples is *pay* 'away from the speaker', both because of physical and emotional considerations.

B. Narrator

The narrator changes the location of the action from scene 4 to scene 5 abruptly. The final sentences of scene 4 describe Khamron and Chaweng as they enter the house by their separate routes, with *pay* as the directional component, but scene 5 begins with sentences in which there is no directional modification at all. Suddenly the narration picks up from within Jaemnapha's room, hero and heroine together inside. All further action is described from within the room, and the narrator's comments show how Chaweng and Jaemnapha view the action of the scene.

In number 130 Chaweng goes to hide 'away from the speaker', which leaves the position of immediate focus for the narrator undefined. The use of the postposition *pay* in this sentence alone is not unusual, nor does it establish any particular perspective for the narrator. Like the first scene, in which the expression *hán pay* did not become particularly revealing until it was repeated and contrasted with other phrases, scene 5 builds a set of focuses. In this scene, however, the action is more rapid than in scene 1, and the focusing does not become as concrete a set of orientations due to the confusion of the confrontation.

There is a knock at the door, but before responding to it Jaemnapha turns, in number 131, to look at Chaweng and the turn is described by the narrator as 'toward the speaker'. Thus, for the moment at least, the immediate focus for reader and narrator is the hero's hiding place from which Khamron's entrance will be viewed. In number 132 Jaemnapha walks to the door; the use of *pay* as the modifier here would not normally indicate much about the direction of her motions, but coming as it does after the look toward Chaweng, the reader knows at least that she has walked in some direction away from the hiding place.

Number 133 brings Khamron into the room, and as one would expect, his entrance is 'toward the speaker', since the two main characters, and narrator and reader, are already well established inside. But in number 134 Khamron's act of rushing for Jaemnapha is also described as 'toward the speaker'. This is the first time that motion toward Jaemnapha is described in this way, and this orientation shows the reader that now she at least shares the position of immediate focus with Chaweng. The sad story that she told in the previous scene won Chaweng's sympathy, and now the directional modification expands on that by suggesting that the reader view some of the action from Jaemnapha's perspective.

Following Khamron's threat Jaemnapha glances, in number 137, toward Chaweng but the modification is now 'away from the speaker'. When she 'returns' (*klâp*) her gaze to stare at her husband in number 138, the directional modification is 'toward the speaker'. At this point the polarity established between hero and heroine is reversed; she is now the immediate focus and Chaweng is the remote focus, which places narrator and reader at the center of the confrontation between the murderer and his intended victim.

In number 140 Jaemnapha walks to the window, but 'away from the speaker'; the narrator has placed the reader at the center of the confrontation and this sentence maintains that position since in number 141 she turns back 'toward the speaker' to look at Khamron. It is very unlikely that the narrator has taken the position of Khamron, who has been described in negative terms throughout the story. The more likely interpretation is that the narrator has first reversed the polarity between Chaweng and Jaemnapha, leaving the reader with her, and then has removed her from the immediate focus, leaving the reader in the centre of the room, the point at which all the characters place their interest at this moment of confusion, confrontation and danger.

Jaemnapha stands calmly at the window disobeying Khamron's commands to jump. Enraged, he rushes at her but the narrator does not use *pay* or *maa* in this sentence, choosing instead the wording *thalân* 'to rush at' *khâw* 'toward the centre of interest'. The orientations established with *pay* and *maa*, now in confusion at this moment of crisis, are not called on here. The reader still views things as though from the centre of the room while the hero hides in the corner, and the heroine, now 'the centre of interest', stands at the window. As Khamron rushes at Jaemnapha he prepares to hit her; the narrator describes her possible fall from the building in 145, using the expected 'away from the speaker', and also away from the scene of the action.

In number 146 the focus again abruptly shifts, this time back to Chaweng. The sound of the camera tells Khamron that he has been observed, and he whirls 'toward the speaker' to confront Chaweng. Because of this modification, the reader is once again given a definite point of view; as Chaweng prepares to move into action, the reader is told to see things from his perspective.

Numbers 147 and 148 show the expected focus, both indicating action away from Chaweng with no special direction intended. Finally, number 149 returns the polarity between Chaweng and Jaemnapha to the established norm, with him as the immediate focus and her as the remote focus; he is again the centre of action and the direction of his turn to her is 'away from the speaker'. As they are joined, now both safe, the narrator and reader are again comfortably viewing the situation from Chaweng's perspective, the confusion and distortion of relationships of the recent moments resolved.

Summary

Students of Thai sometimes express the feeling that Thai prose is rather flat and uninteresting. This is at least partly due to the fact that English and Thai text building strategies are very different, and that students fail to recognise or understand those features of Thai that are available for exploitation by Thai authors. A particularly important example is the use of *pay* 'go' and *maa* 'come' in modern Thai prose. English does not have any text building device comparable to the

use of *pay* and *maa*, and these words are usually overlooked by students of Thai, with a resulting loss of comprehension. It has been the aim of this study to demonstrate through a detailed examination of a modern Thai short story that there is complexity and subtlety in Thai prose, and that it can be appreciated by speakers of English once those grammatical features of Thai that are exploited in text building are explained and illustrated.

The study shows that throughout the text the characters use *pay* and *maa* in a manner that is consistent with the deictic constraints that operate in normal conversation. Whether for use as what Noss defines as a modal, a predicate or a postposition, choice of one of the two words depends on physical, emotional and temporal relationships as perceived by the character speaking. In describing motion the characters select either their location at the moment of the event, or their location at the time of the conversation, as the immediate focus around which to orient that motion. The characters also use *pay* and *maa* in a similar manner to reflect emotional relationships. Time relationships, too, are handled in the expected manner; the moment of speaking is selected as the immediate focus, and points in both past and future time are used as remote focus points. Narration by a character in the story of events of a prior time calls for complex reordering of both physical and temporal relationships. There are also examples in the story of what Clark refers to as evaluative deixis and normal state deixis; these follow expected patterns.

The omniscient narrator, unlike the characters in the story, is not constrained by physical or temporal considerations in selection of *pay* and *maa*. Rather than making these selections in order to conform to reality, the narrator chooses one or the other of the words in order to create perspective for the reader, in effect, to create reality. The narrator's comments function as an overlay of information that gives an additional dimension to both the events and the dialogue of the story. By using the directional significance of the two words, the narrator creates a number of polarities between the characters that are manipulated throughout the story to create focus for the reader and to involve the reader in the story by creating sympathy for, or drawing attention to, specific characters.

Examination of the use of *pay* and *maa* on the text level reveals an unexpectedly subtle manipulation of the two words that is not reflected in studies of these words as they are used on the sentence level. While the present study deals directly only with one pair of words, similar pairs are also mentioned. They are the words *khân* 'to ascend' and *lɔŋ* 'to descend' and *khâw* 'to enter' and *ʔɔ̀k* 'to exit'; although these words play a smaller part in Thai text building their role is still significant. Exploitation of these pairs of contrasting words contributes greatly to the depth and complexity of Thai texts.

ปากก็แผ่ส่งเสียงร้องกรี๊ด ๆ แต่กระนั้นหล่อนก็ยังโชคดี เพราะมีสามีที่รักใคร่ และเอ็นดูหล่อน ขำน่าสรรเสริญ และเห็นใจชายหนุ่มผู้นั่งอยู่ตรงหน้าเขานี้ยิ่งนัก

เขวงคิดเพลिनจนเกือบสะดุ้ง เมื่อคาร์ณเอ่ยขึ้นด้วยท่าที่เอาอกเอาใจว่า

"นี่คุณหมอเขวงเพื่อนของพี่จะ แจ่ม" เขาหันมาทางเขวงและกล่าวว่า "นี่แจ่มนภา ภรรยาของผมครับ"

นักสืบหนุ่มตกตะลึง เมื่อเห็นหน้าภรรยาของคาร์ณนัดตา สตรีสาวผู้นั่งอยู่ตรงหน้าเขานี้ มิได้มีส่วนใดคล้ายคลึงกับภาพที่เขาวาดไว้แม้แต่น้อย ผมยาวสลวยของหล่อนมีสีดำเป็นเงา รวบไว้ข้างหลังอย่างเรียบร้อย ใบหน้าของหล่อนเรียวคางมน เครื่องหน้าทูล้วนจุ่มจิมน่ารัก มีแต่ดวงตาดำกลมเท่านั้นที่แห้งผากไร้แวววรั้นรมย์ เมื่อมองสบตากัน เขวงแลเห็นความเกลียดกลัวฉายออกมาอย่างชัดเจนทางดวงตาคู่นั้น

"เขิงนั่นซี่ครับ" เขวงลุกขึ้นเลื่อนเก้าอี้ให้หล่อน แจ่มนภามิได้ไหว้ชายหนุ่มในฐานะเพื่อนของสามี เป็นแต่ทรุดกายลงนั่งอย่างเสียไม่ได้

"มีธุระอะไรกับดิฉันหรือคะ?" หล่อนถามเสียงหวาน มองดูชายหนุ่มอย่างรังเกียจและหวาดระแวงอย่างเปิดเผย โดยไม่คิดจะปิดบัง แต่เขวงนึกสงสารมากกว่าจะนึกโกรธ 'ใครจะไปถือคนบ้า' เขานึกในใจ และตอบหล่อนด้วยเสียงอ่อนโยนว่า

"ผมตั้งใจจะมาอาศัยพักอยู่ที่นี้ชั่วคราว หวังว่าคุณคงจะไม่รังเกียจ"

"รังเกียจ" เจ้าหล่อนทวนคำ เลิกคิ้วสูงอย่างเยาะ ๆ ทำให้แลเห็นดวงตาโตขึ้นอีก "ดิฉันมีสิทธิ์อะไรจะรังเกียจ ดิฉันเคยเป็นเจ้าของบ้านนี้ก็จริง แต่เดี๋ยวนี้..."

"แจ่มนภา" สามีของหล่อนขัดขึ้นด้วยเสียงกระด้างผิดกับเมื่อครู่ก่อนเป็นคนละคน แต่เมื่อรู้สึกตัว เขาก็รีบเปลี่ยนเสียงเป็นนุ่มนวลอย่างเก่า "เรอกำลังจะไม่สบายอีกแล้วละจ๊ะ พี่จะพาเธอไปพักผ่อนเสียก่อน" เขาตรงเข้าไปที่เก้าอี้ภรรยา

ประคองหล่อนให้ลุกขึ้นจากเก้าอี้ด้วยอาการตะนุถนอม แต่หญิงสาวกลับผละหนีอย่างหวาดกลัว

"อย่า อย่าทำดิฉันเลย ดิฉันกลัวแล้ว" หล่อนสะบัดแขนหลุดจากการเกาะกุมของสามี และวิ่งออกจากห้องไป คำนวณเดินตามไปถึงประตู เขาชะโงกหน้าออกไปสังคนไข้ให้ดูแลคุณผู้หญิงให้ดี แล้วก็เดินกลับเข้ามา เมื่อสบตากับเขวง เขาก็ส่ายหน้าอย่างท้อใจ และว่า

"ดูเถอะครับ เป็นยั้งจี๋เสมอ ใครไม่รู้ก็จะเข้าใจผิดว่าผมนี่คงจะคิดฆ่าเธอจริงๆ ... คุณหมอมคิดว่าจะมีทางรักษาไหมครับ"

"ผมยังไม่แน่ใจ" เขวงตอบ รู้สึกสลดใจในชะตากรรมของหญิงสาวผู้น่าสงสารและเห็นใจสามี ผู้ต้องพลอยรับเคราะห์ของหล่อนเป็นอย่างยิ่ง

"เอ้อ... คุณหมอมครับ" คำนวณขยับลงนั่งเก้าอี้ตัวที่อยู่ไกลนักสับสนหุ่มที่ สุด เขาลดเสียงให้เบาลงเมื่อกล่าวต่อไปว่า "เวลานี้ผมกำลังกลัวว่า ถ้าแจ่มเกิดคลังโดดตกลงไป โดยที่ใคร ๆ ช่วยจับไว้ไม่ทัน ผมจะเลยพลอยแยะไปด้วย"

"แยะยังงัยครับ" เขวงถามอย่างไม่เข้าใจ

"อ้าว ตำรวจก็จะเหมาว่าผมฆ่าเธอ เพราะหวังสมบัตินี้ะซิครับ ผมเคยคิดจะย้ายห้องเธอลงไปอยู่ข้างล่างเพื่อความปลอดภัย ก็กลัวชาวบ้านจะนินทา เพราะบ้านนี้ก็ เป็นของแจ่มเอง"

"....."

'อ้อ ถ้อยคำเหล่านี้ยืนยันคำพูดของแจ่มนภา เมื่อสักครู่' เขวงคิด

"ผมยังมีความหวังอยู่ว่า บันทึกของหมอจะช่วยเป็นพยานให้ผมได้" คำนวณพูดขึ้นอีกอย่าง เป็นทุกข์เป็นร้อน "คุณหลวงท่านได้บันทึกพฤติการณ์ของแจ่มไว้โดยละเอียดแล้ว เป็นต้นว่า เธอพยายามโดดระเบียงบ้าง โดดหน้าต่างบ้าง แต่ผมช่วยไว้ทันทุกที ยิ่งตอนนี้คุณหมอมายูด้วย คุณหมอมคงช่วยเป็นพยานให้ผมได้ว่า ผมบริสุทธิ์"

Appendix II Translation

Scene 1

When Chaweng, a young detective with the Central Investigation Bureau, strode (1) into the clinic of Luang Khajat Rokhaphinat, a famous psychiatrist who was also his father, it happened that Luang Khajat had a guest. Just as the young man was wondering whether he should go (2) wait in the back, his father called to him,

“Chaweng, come (3) right in and meet Mr Khamron... . Well, here he is, Doctor Chaweng, my son”. The last words were spoken as Luang Khajat turned (4) to address his young guest.

Chaweng walked (5) straight in and greeted the young patient named Khamron, at the same time sizing up (6) his father's guest. Mr Khamron was a tall man with rather swarthy complexion and small slanted eyes. In those eyes Chaweng saw a light of some kind, like that of suffering or anxiety, which he could not read clearly. He sat down in the chair beside his father and asked,

“Is there something you called (7) me here to talk about?”

“Yes, there is”, his father replied, and turning (8) to speak to Khamron in very distinct words said, “Here he is, my capable assistant, whom I intend to send (9) to check on your wife's condition”.

The young man opened his mouth to object to his father's words, but then closed it again in silence. Khamron turned (10) to look at Chaweng admiringly and asked,

“Aren't you feeling well today, Doctor? Is that why you didn't come (11) to work?”

Chaweng was (12) speechless for a moment, and then decided to play along. But how could he answer that he was given his superior's permission to take a two week leave of absence, after completing (13) the investigation of a recent murder case, only two or three days ago (14)? The young man had absolutely no idea why his father had promoted him to both physician and assistant!

“Chaweng was a little under the weather, that's all”, Luang Khajat answered for Chaweng, and went on (15), “I would like to ask for your address, and I will have him prepare to go (16) to your home as quickly as possible”.

Khamron reached into his pocket and took out a business card which he handed to the physician and, having taken leave of Luang Khajat, he turned (17) to gesture respectfully to Chaweng, saying,

“I want to thank you in advance, Doctor; if my wife recovers I will repay you handsomely”.

When the young stranger had departed (18) Chaweng turned to his father, ready to quiz him for an explanation, but Luang Khajat quickly raised his hand to stop him and explained,

“I'll tell you all about it. It's like this. This Khamron here came (19) to consult with me about his wife, who, he said, is insane. At first she seemed just as normal as you and me. Unaware of any problem, he went (20) and fell in love with her and asked to marry her. But on the wedding

day it came out that the bride was demented and would have nothing to do with him. She only screamed and wouldn't let him near her. In the end, why, they separated!"

Chaweng listened, and with his hand stroked his chin, which showed traces of a dark beard; he seemed deep in thought. He asked,

"And so then Khamron came (21) to see you to ask you to cure his wife, right? How come he didn't bring (22) her in?"

"Well, like I said, his wife is afraid of her husband. How could he bring (23) her in? If he goes near her she just causes an uproar, saying her husband is going to choke her, or that he's going to push her out a window. Khamron says that he's about to go crazy himself".

"Hmm." Chaweng nodded his head in careful consideration and Luang Khajat continued (24),

"And that's not all. When his wife is at her most delirious, she climbs, sometimes out the window, sometimes over the railing. As soon as he goes (25) and grabs (26) her, she says he's going to push her; she fills (27) the whole area with calls for help".

"And you're going to send (28) me to cure her? How can that be (29)? I've never studied any medicine! The young man shrugged his shoulders not knowing what to think. His father explained,

"I don't want you to go (30) cure her. I want you to go (31) find out the real reason for her insanity, what's troubling her, or who has made her so terrified that she's lost (32) her senses that way".

"Right", Chaweng agreed. "When we know the cause, the cure will be easy. So that's what made your trick Khamron about me being a doctor; you think he's hiding something, don't you?"

"That's it. There a lot of things in his story that make me suspicious, so I thought I'd send (33) you in there to take a look".

"OK. I'll try", the young man said with enthusiasm.

Scene 2

The mansion of Mr Khamron Phongphrom, located in Thungmahamek, majestic though a bit dilapidated, showed clearly the status of its owner. Chaweng, carrying a small travelling bag, reached (34) the house in the afternoon of the next day, and after telling the doorman of his business, the young man was taken (35) to meet the owner.

Khamron received the psychiatrist, as he thought him to be, graciously. He sent a maid to call (37) his wife, saying,

"Inform your mistress that my friend is a doctor and very kind, and that I would like her to come out (38) and speak with us for a while".

The maid curtsied and backed (39) out of the room. Chaweng noted that Khamron displayed openly his love and pity for his wife, both in the tone and the words of the message he sent (40) to her. Chaweng felt overwhelmed with sadness when he imagined the unfortunate woman. Her

face might still have traces of beauty left, but she would be wide-eyed with fear, with hair dishevelled because of her madness and her mouth twisted with screams, but fortunate nonetheless because she had a devoted husband who felt compassion for her. An admirable and sympathetic figure, this young man sitting across from him!

Chaweng was so lost in reverie that he nearly jumped when Khamron spoke up tenderly,

“This is my friend, Doctor Chaweng, Jaem, Dear”. Turning (41) in Chaweng's direction he said, “This is Jaemnapha, my wife”.

The young detective was stunned when his eyes came to rest on the face of Khamron's wife! The young woman standing in front of him bore no resemblance whatever to the mental picture he had drawn. Her face was oval, and her chin was rounded. All of her features were petite and lovely. It was only those eyes! Dark and round, but with no light of happiness in them. When their eyes met Chaweng saw hate and fear gleaming (42) clearly from those eyes.

“Please sit down.” Chaweng stood up and pushed a chair toward her. Jaemnapha extended no greeting to her husband's friend; she simply dropped into the chair.

“Do you have business with me?” she asked shortly. She stared at the young man with aversion and suspicion, and made no attempt to conceal her feelings. But Chaweng felt more pity than anger. Who could be offended (43) by a lunatic, he thought, and answered her courteously,

“I would like to come (44) stay here for a while. I hope you won't mind”.

“Mind?” she repeated. She raised her eyebrows and widened her eyes in derision. “What right have I to mind? It's true, I was once the owner of this house, but now ...”

“Jaemnapha!” her husband interrupted harshly, not at all like a moment before, as though a different person. But when he caught himself he quickly reverted to his previous, soothing tones. “You're starting to feel ill again, Dear. I'll take (45) you to get some rest”. He went (46) straight to his wife's chair to help her up gently, but she shrank away in fear.

“Don't! Don't hurt me. I'm afraid of you!” She shook her arms free of her husband's grasp and ran (47) out of the room. Khamron followed (48) her to the door, leaned (49) his head out to order a servant to watch over her mistress carefully, and then returned (50). When he caught Chaweng's eye he shook his head in dejection and said,

“Look at her. She's always like this. Anyone who didn't know better might suspect that I really wanted to kill her. Do you think there might be a way to cure her?”

“I'm not sure yet”, Chaweng answered. He felt sorrow at the misfortune of this pitiful young woman and compassion for her husband who had to share her misfortune.

“Ahh... Doctor”, Khamron moved in to sit on the chair closest to the young detective and lowered his voice to continue (51), “I'm beginning to be afraid. If Jaem should become delirious and jump (52) out a window with no one there to stop her in time, why, I'll be (53) in a terrible fix”.

“How is that?” Chaweng asked, perplexed.

“Why, the police will jump to the conclusion that I killed her for her money! I've considered moving (54) her to a room downstairs for safety's sake, but I'm afraid of the gossip; after all, the house does belong to Jaem”.

“...”

“Ahh. That backs up what Jaemnapha said a moment ago”, Chaweng thought.

“I'm still hoping your notes will support me”, Khamron said sadly. “Your father already took detailed notes about Jaem's conduct, like trying to jump over the railing or out the windows, but I've always been able to help in time. Even more now that you've come (55) to stay here, you'll be able to attest to my innocence”.

“You should protect her from danger in every way possible, Chaweng reminded him severely, “not just worry about your own safety”.

“I do always watch over her”, Khamron said defensively. He lost (56) his composure for a moment, but his expression quickly returned to normal. He continued (57), “But I have a lot of work; I'm afraid that when I'm not home the servants will be careless and an accident might happen. That's why I have to be concerned about avoiding any possible suspicion”.

“All right. I understand”, Chaweng nodded. “If something happens beyond your control I'll be glad to speak in your behalf. You shouldn't worry needlessly; heaven always helps the virtuous”.

Scene 3

For the two days that Chaweng stayed with the young couple he didn't have a chance to speak alone with Jaemnapha, that unfortunate woman. He saw her only at mealtimes, when her husband was always present. The young man noticed that Jaemnapha wouldn't be the first to eat from a dish of food, and that she insisted on helping herself to rice and water. Any time her husband served her rice or poured water for her, she wouldn't eat until the servants had brought (58) her a new cup or plate. Khamron caught Chaweng's eye each time, as if asking him to note his wife's conduct. As for Chaweng, he could only sigh with a sad and heavy heart.

The next (59) day Khamron declared that he had business which made it necessary that he leave home. He invited Chaweng to go (60) along, but when Chaweng declined, he reversed himself and put off going (61), deciding to stay home all day instead, which caused the detective no small surprise. So when, on the next day, Khamron repeated the invitation, Chaweng hastened to accept, and the two young men left (62) the house together. While they were riding (63) in Khamron's car, the young owner of the vehicle asked,

“Where do you plan to go (64) today, Doctor?”

“Several places, but I'm going to stop at the clinic first. I want to talk to my father”.

“And when are you going back? When I've finished my errands, I'll stop (65) by and pick you up”, Khamron continued (66), and waited intently for a reply. With a smile the young detective answered,

"Thank you. Then please stop for me at the clinic at 5 pm. After I see my father I'm going to a movie".

When Chaweng met his father that morning, Luang Khajat asked immediately,

"How's it going Chaweng; what have you come (67) up with?"

"Nothing", the young man answered with a laugh. "I'm not sure whether Khamron hired (68) (69) me to treat his wife or to be a witness to his innocence. He never gives me a chance to talk with his wife alone. Whenever I'm about to ask Jaemnapha something he always interrupts. And the servants; they're hopeless! It doesn't matter which one I try (70) to talk to; they all act like they've forgotten (71) how to talk. But even though I haven't gotten anything certain yet, I'm sure there's something peculiar hidden in that house".

"You think that it's this 'something peculiar' that's made Jaemnapha lose (72) her senses, right?" his father asked. The young man answered, "I suspect that's the way it is. Sometimes I think Jaemnapha is as normal as you or I, but she's so distrustful! She sees everyone as her second most dangerous enemy".

"And who's the first?"

"Why, Khamron! She believes him to be her number one enemy. She both hates and fears him. She detests the very sight of him even though he bends over backwards for her".

"So what do we do next (73)? Tell him we give up? Maybe it would be better to put her in a hospital", his father said, asking his opinion.

"No, not yet. I still have hopes of clearing this thing up in a day or two. If we can find out the source of her illness we might be able to help her. I really feel sorry for her". As he said these last words, the young man's voice shook with emotion. Luang Khajat looked at his son with a smile, but did not reply. So Chaweng continued (74), "I want to slip (75) into that house and check out the situation without letting Khamron know; maybe I'll come up with something. Khamron is going (76) to pick me up here at five. If he comes (77) before I get back please get him talking to give me time. I told him I was going (78) to a movie".

The learned psychiatrist knitted his eyebrows when he heard his son's bold plan and cautioned him,

"Be careful, Son; don't let him accuse you of breaking in".

"Guaranteed, Dad! I'm good at getting into houses without letting the owner know about it. But even if something should go wrong, I'm not worried, because the name of Chaweng Khajat Rokhapinat is well known in police circles."

Scene 4

Chaweng was able to get (79) into his hiding place in the garden behind Khamron's home by slipping (80) through the fence. He turned (81) to look all around him cautiously. The flowers, which looked as though at one time they had received attention to keep them orderly and beautiful, now were unkempt from lack of care. This was, however, useful for the young man; it would conceal his approach (82) to the mansion which rose majestically before him.

The young man spotted the room on the left side of the house which he knew to be that of Jaemnapha Phongphrom, the pitiful young woman. There was a balcony to the left side of the room and there was a large tree close enough to the rear window that, from it, one could reach the window sill and pull (83) himself inside, avoiding the use of either the large stairway at the front of the building or the small one at the rear.

He crept (84) up a bit closer, eyeing the base of a large tree covered with large red blossoms, as a possible hiding place, but ... what was that? On a white stone bench beneath the tree sat a young woman. She wore a Chiangmai style skirt of brilliant colour and a chiffon blouse of the same shade; it was the colour of a clear bright sky, certainly appropriate for a woman with the name 'Cloudless Firmament' (Jaemnapha).

But the young man's joyful mood quickly evaporated when he saw the young woman bury her face in her hands. Even though so far away that he couldn't hear her sobbing, the young man could read the anguish of her heart in her actions. As she bowed her head her long beautiful hair fell (85) to her lap, hiding her beautiful cheeks, like a black cloud that covers (86) the moon, hiding it from sight.

Without realising it, the young man strode (87) closer to her. At the sound of footsteps she lifted her head. The tears on her cheeks increased his pity and sympathy many fold. He put a finger to his lips as the young woman began to call out in terror.

"Don't shout, Mrs Jaemnapha! I'm not going to harm you!" he said as he sat down beside her. The young woman jumped back. Her dark but blank and sad eyes looked at him in fear, like a frightened doe.

"Don't kill me", she moaned, reaching out beseechingly, her eyes filled (88) with tears; it was a picture that deeply affected the young man. Even though the young woman grew rigid, he reached out his arms to hold her, and bent down to whisper gently in her ear,

"Don't cry. I won't hurt you. You needn't be afraid of me; I'm your friend and I'll help protect you from anything that threatens you. Please believe me".

Jaemnapha looked at the young man without belief. She shook herself free from his grasp and answered curtly and haughtily (89),

"Don't lie (90) to me! I know full well he brought (91) you here to kill me. He wouldn't dare kill me himself. And why is that? Because he's afraid that the fact that he murdered my father will be brought (92) out and investigated. I know". She repeated the words 'I know' two or three times and then burst into crazed laughter.

"Shh! Quiet, please, someone will hear you", Chaweng cautioned. He pulled her back down and used his handkerchief to dry the tears that still stood on her cheeks and on her beautiful curled eyelashes. His gentle actions, through which she could easily see his sincerity, left Jaemnapha speechless (93). She peered at him intently and asked,

"What do you want from me?"

"Nothing at all. I want to help you get over your suffering. You aren't well. Don't you realise that? I ... feel sorry for you", the young man answered with gentle tone and facial expression.

"Feel sorry for me", Jaemnapha repeated without taking her eyes off of the young man's face. "But ... you're his friend!"

"That's right, I'm his friend, but I feel sorry for you and I'm ready to help you. If there's anything on your mind that you want to tell me about, right now I am completely in the dark; I don't know anything at all. I really want to help you, but I don't know how", Chaweng answered. He took (94) the young woman's hand and continued (95), "Please trust me. If I were one of his men why would I have to sneak (96) in to meet you without letting him know? I took the trouble of slipping (97) in through the back fence hoping to meet you alone, so that I could find out about your problems and find a way to help".

"Are you really going to help me?" the young woman asked again. She moved (98) a bit closer to the young man and whispered softly, "He's going to kill me. Do you believe me? Khamron is going to kill me".

"I do believe you", Chaweng hastened to agree, "but ... why?"

"Why, because I saw him kill my father. He took a knife this long and went (99) in to threaten my father". She held up her hands to show the length. "He demanded that my father write a will leaving all of his property to him. He had written (100) it all out and demanded that my father sign it ..."

"Actually that's a stupid thing to do, since when he married you he as much as received rights to the inheritance. I don't see any need for threats", said Chaweng, thinking out loud. So the woman explained,

"You still don't understand. My father was reluctant to let me marry Khamron, but I insisted on it. So he gave in and arranged the wedding because he was afraid that I would run (101) away with Khamron and disgrace him. My father announced that on the day after my wedding he would give all of his possessions to charity, and that as for himself, he would go (102) to live in an old people's home. He had it all prearranged (103). Khamron realised that my father was really going to go through with it, and took the opportunity to go (104) up and threaten him on the very morning of our marriage. After the morning ceremonies were finished, the guests who had come (105) to participate gathered (106) downstairs. My father went (107) upstairs to lie down and Khamron followed (108)".

"He stabbed your father?"

"He didn't have to. My father had a bad heart; as soon as Khamron only just touched (109) him with the knife, my father collapsed dead on the floor. I happened to be upstairs. When I heard him threaten my father I rushed (110) into the room, just as he touched the knife to my father's throat. When I realised that he was dead, I fainted (111) dead away. When I came to, Khamron threatened me; if I told anybody he would kill me. I'm really afraid of him". Her face had the same frightened expression that Chaweng had seen frequently. Gently he squeezed her hand, which was still in his, and consoled her,

"You don't have to be afraid. I'll protect you. He can't do anything to you as long as I'm still alive".

“You believe me!” she exclaimed. “No one believes me at all. My old servants believed Khamron when he said that I was crazy. That day, by the time we had taken (112) father's body to the temple, it was just dark, so we didn't have the water-pouring ceremony. Everyone thought that I shouldn't be alone and that we should just move in together, but I didn't want to. People said that I was so upset over father's death that I went crazy. Do you think I'm crazy or not?”

“Not at all”, Chaweng answered instantly. “You're just very unfortunate ... here now, did you come (113) down here alone?”

“Yes. I was surprised not to find anyone watching me today. Before, every time I left my room the servants would follow me and never let me out of their sight. They were afraid that I'd jump out of a window”. There was bitter laughter in her throat. It occurred (114) to Chaweng that that morning he had heard Khamron send two of the male servants to repair some damage to the front fence. As for the three female servants, he gave them the job of gathering (115) up the silverware and washing and polishing it. And the place for washing dishes was (116) far off on the right side of the building. The young man came (117) to the realisation that if anything bad were to happen in Jaemnapha's room, none of the servants would hear it.

“I think that you should get back upstairs. If anyone should come (118) along and see us together it wouldn't be good”, he advised her. “I guarantee I'll find a way to help you. Please trust me”.

Jaemnapha rose obediently; she looked into his eyes as if about to ask something, but then didn't open her mouth. She turned away and walked (119) slowly toward the building. Chaweng got up. As he was thinking about what to do next (120), he had to hide behind the trunk of the tree because behind him he heard a crackling sound like that of feet stepping on dry leaves. In a moment Khamron, turning restlessly to look all about him, walked (121) up from the same direction from which Chaweng had come (122). ‘Why has he returned (123), and why does he have to use the back way?’ were the questions that popped into Chaweng's mind.

The young man saw Khamron walk (124) straight for the building. He paused momentarily when he reached the base of the rear stairs, and only after seeing that he was alone, he removed his shoes and hid them under a bush. In his stocking feet, he climbed (125) the stairs. Chaweng's thoughts raced (126) instantly to Jaemnapha. He moved as quickly as he thought. Making (127) straight for the tree, he took off his shoes and nimbly climbed (128) up. In an instant he grasped the window sill and hurled (129) himself inside.

Scene 5

The young occupant of the room, who sat pre-occupied, was startled, but when she saw who it was she smiled in greeting. It was the first smile that Chaweng had seen appear on her delicately curved lips, but there was too little time to dwell on his happiness at seeing that smile. He made a sign to her to be silent and tiptoed (130) into the closet recess to hide. At that same second there was a knock on the door. Jaemnapha turned (131) to look at the young man. When she saw Chaweng nod she rose and went (132) to open the door. The person who appeared (133) was

Khamron, as expected, but what went beyond Chaweng's expectations was the gun in Khamron's hand. He made (134) straight for the young woman and snarled,

“Don't call out, my pretty little miss. If you let (135) out a word, I'll put (136) a bullet in your mouth”.

Jaemnapha stood motionless. She glanced (137) for a second toward the closet recess and then turned (138) back to stare fixedly at the man who was her husband, although in name only. Khamron ordered her,

“Walk (139) over the to the window ... fast”.

She slowly walked (140) to he French window and stopped. She turned (141) back coolly. This time her face showed not the slightest trace of fear.

“Climb (142) up and jump (143)”, Khamron ordered in an even voice as if hypnotising her. But Jaemnapha didn't move; with both hands she firmly grasped the window frame. Her manner angered Khamron, so he raised his voice. “I tell you to jump (144), this minute! If you want an easy death, don't disobey me”.

But Jaemnapha remained still. She met the scoundrel's gaze unflinchingly. Enraged, Khamron rushed at her, the hand with the gun raised high, ready to send her reeling (145) out and down with a blow of the weapon instead of just a push of the hand. At that instant a quiet ‘click’ was heard in the room. Chaweng was able to take a picture just in time with the miniature camera he always carried. Khamron whirled (146) around. In the same instant Chaweng tossed (147) the camera to the bed and darted in to grab Khamron's gun-hand. He grasped his opponent and threw him down with a judo hold. There was a resounding crunching sound as the form of Khamron fell (148) to the floor, unconscious.

Chaweng turned (149) toward the young woman. He opened his arms and without hesitation Jaemnapha rushed into his warm, firm embrace.

Appendix III Word-by-word gloss

Abbreviations:	C	classifier
	P	particle
	PN	proper name
	T	title

Scene 1

A. Luang Khajat

3. *chawæŋ maa rúucàk khun khamron s̄iasii...*
 PN come khaw T PN P
 Chaweng, come right in and meet Mr Khamron ...
9. *s̄uŋ phǒm tâŋcay ca sòŋ pay duu ʔaakaan phanrayaa khǒŋ khun*
 who I intend P send go look condition wife of you
 ... whom I intend to send to check on your wife's condition.
16. *ca h̄ay kháw triamtua pay th̄i bán khun...*
 P have he prepare go at house you
 ... (I) will have him prepare to go to your home ...
19. *naay khamron n̄inàʔ maa pràks̄aa ph̄o...*
 T PN P come consult father
 This Khamron here came to consult with me...
20. *kháw mây rúu kô pay ch̄oŋ ph̄o rákkr̄ay...*
 he P know P go like enough love
 Unaware of any problem, he went and fell in love (with her)...
23. *ca phaa maa yanŋay*
 P lead come how
 How could he bring her in?
- 25/26. *...ca loŋ thaan̄ n̄atàan̄ bán̄ thaan̄ l̄ukroŋ bán̄*
 P descend way window some way baluster some
 ...(she climbs), sometimes out the window, sometimes over the railing.
ph̄o pay càp pay yút wáy...
 enough go grab go grasp retain
 As soon as he goes and grabs her...
27. *... r̄oŋ r̄iak h̄ay khon ch̄uay lân̄ th̄uŋ pay mòt*
 cry call have person help resound field go all
 ... (she) fills the whole area with calls for help.
- 30/31. *...ca h̄ay k̄e pay ráks̄aa tèe ph̄o t̄ŋkaan h̄ay k̄e pay s̄uŋp...*
 P have you go care but father want have you go check
 ...(I don't) want you to go treat her. I want you to go find out...

32. ...*con sǎ satì? pay yaŋŋan*
 until ruin senses go thus
 ...(so terrified) that she's lost her senses that way.
33. ...*ca sòŋ kɛɛ khâw pay sǎŋkèet kaan*
 P send you enter go observe activity
 ..I thought I'd send you in there to take a look.

B. Chaweng

7. *khun phôo miì thurá? ʔaray rǎu kháp thǔŋ dâw*
 T father have work what P P to have
 Is there something you called me here to talk about?
- thoorásàp rǎk phǒm maa*
 telephone call I come
21. ...*maa hǎa khun phôo...*
 come find T father
 ...(he) came to see you...
22. *thammay kháw mâw phaa lòn maa dūay lâ*
 why he P lead she come also P
 How come he didn't bring her in?
28. *léew khun phôo ca sòŋ phǒm pay ráksǎa lòn*
 then T father P send I go care she
 And you're going to send me to treat her?
29. *pen pay dâw yaŋŋay*
 be go get how
 How can that be?

C. Khamron

11. *cɔŋ mâw dâw maa thamŋaan*
 so not get come work
 Is that why you didn't come to work?

D. Narrator

1. ...*kâawtháaw khâw pay nay khliiník...*
 stride enter go in clinic
 ...(he) strode into the clinic...

2. ...*ca khâw pay khooy lăŋ ráan...*
 P enter go wait back store
 ...(whether he) should go wait in the back...
4. ...*hăŋ pay klàaw kèe..*
 turn go say for
 ...(he) turned to address (his young guest).
- 5/6. *chaweeŋ dæən troŋ khâw pay... phrómkàp phícaaránaa b̀̀khalík*
 PN walk straight enter go simultaneously consider appearance
 Chaweng walked straight in ... at the same time sizing up his

khõŋ khantùkà khõŋ bìdaa pay d̀̀uay
 of guest of father go also
 father's guest.
8. ...*lè? hăŋ pay klàaw kàp khamron...*
 and turn go say with PN
 ...and, turning to speak to Khamron...
10. *khamron hăŋ maa m̀̀oŋduu chaweeŋ..*
 PN turn come look at PN
 Khamron turned to look at Chaweng.
12. *chaweeŋ ?ũŋ pay nítǹ̀n̄n̄...*
 PN speechless go little
 Chaweng was speechless for a moment...
- 13/14. ...*s̀̀etsín pay léew m̀̀ua s̄õŋ s̄ám wan maa ní*
 finish go already when two three day come this
 ...after completing (the investigation) ...only two or three days ago.
15. ...*thăam t̀̀oŋpay*
 ask continue
 ...(and) went on... (See introduction.)
17. ...*khâw hăŋ maa w̄ay chaweeŋ*
 he turn come 'way' PN
 ...he turned to gesture respectfully to Chaweng...
18. *m̀̀ua chaayǹ̀um pl̀̀ekn̄a laa klàp pay léew*
 when young man strange leave return go already
 When the young stranger had departed,

chaweeŋ k̀̀o hăŋ khâw h̄a bìdaa...
 PN P turn enter find father
 Chaweng turned to his father...

24. ... *kô lâw tồpay...*
 P tell continue
 ... (he) continued... (See introduction.)

Scene 2

A. Chaweng

43. *khay ca pay thũu khon baa kháw núk nay cay...*
 who P go hold person crazy he think in heart
 Who could be offended by a lunatic, he thought...
44. *phỏm tâncay ca maa ʔaasăyphák yùu thỉ nỉ chũakhraaw*
 I intend P come reside stay at here interval
 I would like to come stay here for a while.

B. Khamron

38. ...*khổo hây thæ ʔòk maa khuy kan khâṅnòk...*
 request have she leave come speak with outside
 ... (and that) I would like her to come out and speak with us...
45. ...*phỉi ca phaa thæ pay phákphỏn*
 older sibling P lead you go rest
 ...I'll take you to get some rest.
- 52/53. ...*thâa cẻm kẻt khlâṅ dỏt tẻk loṅ pay*
 if PN happen delirious jump building descend go
 ..if Jaem should become delirious and jump out a window,
phỏm ca lẻy phỏy yẻe pay dủay
 I P so follow bad go also
 why, I'll be in a terrible fix.
54. *phỏm khẻy khít ca yáay hỏṅ thæpay yùu khâṅlảṅ...*
 I ever think P move room she go stay below
 I've considered moving her to a room downstairs...
55. *yỉṅ tỏn nỉ khun mỏỏ maa yùu dủay...*
 especially period this T doctor come stay also
 Even more now that you've come to stay here...

C. Narrator

34. *chaweeṅ hỉw krapảw dẻnthảṅ bay léklẻk pay thũṅ thỉ nỏn...*
 PN carry bag travel C small go reach at that
 Chaweng, carrying a small travelling bag, reached (the house)...

35. ...*thùuk nam pay phóp cāawkhǒng bāan*
 P lead go meet owner house
 ...(he) was taken to meet the owner.
- 36/37. *kháw háy sǎawcháy pay chǎen phanrayaa ?òok maa...*
 he have maid go invite wife exit come
 He sent the maid to call his wife...
39. ...*lé? thǒy ?òok càak hǒng pay*
 and withdraw exit from room go
 ...and (she) backed out of the room.
40. ...*lé? sǎmnuan thīi sàŋ khwaam pay thǔŋ lòn*
 and expression which order message go to she
 ...and the words of the message he sent to her.
41. *kháw hǎn maa thaŋ chaweeŋ lé? klàaw wāa...*
 he turn come way PN and speak say
 Turning in Chaweng's direction, he said...
42. *chaweeŋ hǎn khwaamkliat klua cháay ?òok maa...*
 PN see hate fear shine exit come
 Chaweng saw hate and fear gleaming (from those eyes)...
46. *kháw troŋ khâw pay thīi kâw?i phanrayaa...*
 he straight enter go at chair wife
 He went straight to his wife's chair...
47. ...*lé? wīŋ ?òok càak hǒng pay*
 and run exit from room go
 ...and (she) ran out of the room.
48. *khamron dǎen taam pay thǔŋ pratuu*
 PN walk follow go reach door
 Khamron followed her to the door.
49. *kháw chaŋòok nāa ?òok pay...*
 he lean face exit go
 He leaned his head out...
50. ...*léew dǎen klàp khâw maa*
 then walk return enter come
 ...then (he) returned.
51. ...*klàaw tǒpay*
 speak continue
 ...to continue, (See introduction.)

56. ...*nâa sǎa pay léknóoy*
 face break go little
 ...(he) lost his composure for a moment.
57. ...*klàaw tòɔpay...*
 speak continue
 ...(he) continued... (See introduction.)

Scene 3

A. Khamron

64. *khun mǎɔ ca pay nǎy bāaŋ khráp wan ní*
 T doctor P go where some P day this
 Where do you plan to go today, Doctor?
65. *sèt thúra? léew phǎm ca wé? maa ráp*
 finish work already I P stop come receive
 When I've finished with my errands, I'll stop by and pick you up.

B. Luang Khajat

67. *pen ɲay chaweeŋ dǎy rǎaŋ ʔaray maa bāaŋ lâ?*
 be how PN get story what come some P
 How's it going Chaweng; what have you come up with?
72. ...*sǎa sàtǐ? pay...*
 ruin senses go
 ...lose (her) senses...
73. ...*tham yaŋŋan tòɔpay*
 make how continue
 ...what do we do next? (See introduction.)

C. Chaweng

- 68/69. ...*cāaŋ phǎm pay ráksǎa mia kɛ rǎu phǎa pay khǎoy pen phayaan...*
 hire I go treat wife he or for go wait be witness
 ...hired me to treat his wife or to be a witness (to his innocence).
- 70/71. *mây wāa phǎm ca pay sakít thǎam khon nǎy khāw man tham*
 P say I P go question ask person which enter it make
 It doesn't matter which one I try to talk to, they all
thāa mǎan kǎp pay tham pàak tòk háy
 attitude same with go make mouth fall lose
 act like they've forgotten how to talk.

75. *...létlót khâw pay...*
sneak enter go
...(I want) to slip into (that house)...
76. *naay khamron khâw ca maa ráp phǒm...*
T PN he P come receive I
Khamron is going to pick me up...
77. *thâa khâw maa kòon phǒm klàp...*
if he come before I return
If he comes before I get back...
78. *phǒm bòok khâw wâa ca pay duu nǎŋ*
I tell he say P go look film
I told him I was going to a movie.

D. Narrator

58. *...conkwàa khoncháy ca nam thûay rǔu caan maa plian...*
until servant P bring cup P plate come change
...until the servants had brought her a new cup or plate.
59. *wan tào maa ...*
day continue come
The next day...
60. *khâw chuan chaween ?òok pay dūay...*
he invite PN exit go also
He invited Chaweng to go along ...
61. *...khâw kô klàp ɲót mây pay*
he P return put off P go
...he reversed himself and put off going...
62. *...kô dâw ?òok càak bâan pay dūaykan*
P get exit from house go together
... (they) left the house together.
63. *khanà?thîi nâŋ pay nay rót..*
while sit go in vehicle
While they were riding in (Khamron's) car...
66. *...thǎam tào pay*
ask continue
...(Khamron) continued ... (See introduction.)
74. *... klàaw tào pay ...*
speak continue
...(Chaweng) continued ... (See introduction.)

Scene 4

A. Chaweng

96. ...*thammay phǒm cəŋ tɔŋ ʔɛp maa phóp khun...*
 why I so must hide come meet you
 ...why would I have to sneak in to meet you...
97. *phǒm ʔùsàa mút rúa lǎŋ bāan khāw maa...*
 I exert crawl fence back house enter come
 I took the trouble of slipping in through the back fence...
113. ...*lɛʔ nīi khun loŋ maa khon diaw rǔu khrap*
 and this you descend come person one P P
 ...here now, did you come down here alone?
118. *khray maa hǎn raw yùu dūaykan...*
 anyone come see we stay together
 If anyone should come along and see us together...

B. Jaemnapha

90. *yàa maa lòokluəŋ dichán*
 don't come deceive I
 Don't lie to me!
91. ...*kháw cháŋ khun maa khāa dichán*
 he use you come kill I
 ...he brought you here to kill me.
92. ...*khùtkhúy khǎn maa sòopsūan*
 dig up ascend come investigate
 ... (will be) brought out and investigated.
99. *kháw ʔaw mīit...khāw pay khūu khun phōo*
 he take knife enter go threaten T father
 He took a knife ... and went in to threaten my father.
100. *kháw khǎan maa sət ləəy khā*
 he write come finish P P
 He had written it all out ...
101. ...*dichán ca nīi taam kháw pay hāy khāaynāa thân*
 I P flee follow he go have disgrace he
 ...(that) I would run away with Khamron and disgrace him.
102. ...*sūan tua thân ʔeəŋ ca pay ʔaasǎy*
 part body he himself P go reside
 ... (and that) as for himself, he would go to live...

103. *thân pay tittò wáy riapróy léew*
 he go contact retain complete already
 He had it all prearranged.
104. ...*thǔu ?ookàat khûn pay khùukhǎn khun phò* ...
 carry chance ascend go threaten T father
 ... (he) took the opportunity to go up and threaten him ...
- 105/106. ...*khèek thǐi maa chûay ñaan kô loᅇ maa yùu khâᅇlâaᅇ*
 guest which come help work P descend come stay below
 ...the guests who had come to participate gathered downstairs.
- 107/108. *khun phò khûn pay ?een lǎᅇ kháw kô thǔu*
 T father ascend go lean back he P carry
 My father went upstairs to lie down and
?ookàat taam khûn pay
 opportunity follow ascend go
 Khamron followed.
109. ...*phò kháw ?aw mǐit maa cò thâwnán*
 when he take knife come touch only
 ...as soon as Khamron only just touched (him) with the knife ...
110. ...*phlò khâw pay nay hōᅇ* ...
 rush enter go in room
 ...(I) rushed into the room ...
111. ...*penlom sǐn sàtǐ? pay*
 faint terminate senses go
 ...(I) fainted dead away.
112. ...*phò ?aw sòp khun phò pay wát* ...
 when take body T father go temple
 ...by the time we had taken father's body to the temple ...

C. Narrator

- 79/80. *chaweeᅇ khâw maa yᅇun ?èp yùu nay sǔan lǎᅇ bâan*
 PN enter come stand hide stay in garden back house
 Chaweeᅇ was able to get into his hiding place in the garden
khǎᅇᅇ naay khamron dǎy dooy wíthii mút rúa khâw maa
 of T PN get by method crawl fence enter come
 behind Khamron's home by slipping through the fence.
81. *kháw lǐaw mᅇᅇᅇ pay rôᅇprᅇᅇ tua* ...
 he turn look go about body
 He turned to look all around him ...

82. ...*nay ?an thīi ca fēɛŋ tua khâw pay hây thǔŋ tək ...*
 in thing which P conceal body enter go have reach building
 ...it would conceal (his) approach to the mansion ...
83. ...*lɛ? n̄aw tua khâw pay khâŋnay*
 and pull body enter go inside
 ...and pull himself inside ...
84. *látlót? khâw pay klây ?iik nítđiaw*
 creep enter go close more little
 He crept up a bit closer.
85. ...*sên phǎm yaaw dam salũay khǎoŋ lòn*
 strand hair long dark neat of she
 ...her long beautiful hair
hōy loŋ maa con thǔŋ tək ...
 hang descend come until reach lap
 fell to her lap ...
86. ...*mũan koon mēek s̄idam thūi khlúan khâw maa bǎoŋ đuaŋcan*
 same heap black which move enter come hide moon
 ...like a black cloud that covers the moon, hiding it from sight.
87. ...*chaaynùm kâawtháaw khâw pay klâw lòn*
 young man stride enter go close she
 ...the young man strode closer to her.
88. ...*duaqtaa tempay đúay nám sǎy*
 eye filled with water clear
 ...eyes filled with tears. (See introduction.)
89. ...*phūt đúay s̄iŋ... tempay đúay khwaamthǔđii*
 speak with voice... filled with conceit
 ...(and she) answered... haughtily. (See introduction.)
93. ...*tham hây cèmnaphaa n̄ŋ ɲan pay*
 make have PN pause speechless go
 ...left Jaemnapha speechless.
94. *kháw cạp m̄u ȳŋsǎaw maa kum wáy ...*
 he grasp hand young woman come hold retain
 He took the young woman's hand ...
95. ...*klàaw tǎopay...*
 speak continue
 ... (he) continued... (See introduction.)
98. *lòn khayàp khâw maa klây chaaynùm nítđiaw*
 she move enter come close young man little
 She moved a bit closer to the young man ...

114. *chaweeŋ nứk khưn maa dāy wāa ...*
 PN think ascend come get say
 It occurred to Chaweng that ...
115. ...*ứu chớon sôm thàat ưn ?òok maa láaŋ ...*
 gather spoon fork tray silver exit come wash
 ...gathering up the silverware and washing (it) ...
116. ...*yùu klay pay thaaŋ dān khwāa khớoŋ tua tək*
 stay far go way side right of body building
 ... (it) was far off on the right side of the building.
117. *hứakhít khớoŋ chaaynưm lưn klay pay thửŋ wāa ...*
 thought of young man run far go reach say
 The young man came to the realisation that ...
119. *lòn hăn lắŋ klàp dān troŋ pay yaŋ tək ...*
 she turn back return walk straight go at building
 She turned away and walked (slowly) toward the building ...
120. ...*tham yaaŋray tồpay...*
 make how continue
 ...what to do next... (see introduction)
- 121/122. ...*kô dān...maa càk thaŋ diawkàp thưi kháw phān maa lếw*
 P walk come from way same which he pass come already
 ...(Khamron) walked up from the same direction from which Chaweng had come.
123. *naay khamron yớon klàp maa thammay...pen panhǎa thưi*
 T PN retrace return come why be problem which
 Why has he returned... were the questions that.

phút khưn nay samớoŋ khớoŋ chaweeŋ
 pop up ascend in mind of PN
 popped into Chaweng's mind.
124. *chaaynưm hển khamron dān troŋ pay thưi tək*
 young man see PN walk straight go at building
 The young man saw Khamron walk straight for the building.
125. *kháw dān dūay tháaw sǎam thửŋ khưn banday lắŋ bān pay*
 he walk with foot wear sock ascend stair back house go
 In his stocking feet, he climbed the back stairs.
126. *cay khớoŋ chaweeŋ lưn prát pay yaŋ cềmnáphaa thanthii*
 heart of PN run quickly go at PN instantly
 Chaweng's thoughts raced instantly to Jaemnapha.
- 127/128. *kháw cưŋ troŋ pay yaŋ tơnkrathưm...lế?piin khưn pay*
 he so straight go at evergreen... and climb ascend go
 Making straight for the evergreen... (he) climbed up.

129. ...*lé?* *wiəŋ tua khâw pay khâŋnəy*
and hurl body enter go inside
...and hurled himself inside.

Scene 5

A. Khamron

- 135/136. *thâa ?âa pàak ?òok maa lá kô lûukpəun man ca wîŋ khâw pay nay pàak*
if open mouth exit come P P bullet it P run enter go in mouth
If (you) let out a word, I'll put a bullet in your mouth.
139. *dəən pay thîi nâatəəŋ rew sii*
walk go at window fast P
Walk over to the window, fast!
- 142/143. *piin khân pay léew kradòt loŋ pay khâŋlâəŋ ...*
climb ascend go then jump descend go below
Climb up and jump ...
144. *chán bòok hây kradòt loŋ pay dīawanī*
I tell have jump descend go now
I tell you to jump, this minute!

B. Narrator

130. ...*khâw pay sôn yùu thîi sòok tûu*
enter go hide stay at recess closet
...(he tiptoed) into the closet recess to hide.
131. *cəmnap̄haa hăn maa məəŋ chaaynùm*
PN turn come look young man
Jaemnapha turned to look at the young man.
132. ...*kô lúk khân dəən pay pət pratuu*
P arise ascend walk go open door
...she rose and went to open the door.
133. *phûu thîi phlòo khâw maa khuu khamron ...*
person who appear enter come be PN
The person who appeared was Khamron...
134. *khâw dəən rīi khâw maa hăa yīŋsăaw ...*
he walk rush enter come find young woman
He made straight for the young woman ...
- 137/138. *lòn chamluəŋ pay thaəŋ sòok tûu wêep nəŋ*
she glance go way recess closet flash one
She glanced for a second toward the closet recess
léew kô kləp maa càp cōŋ ...
then P return come grab stare
and then turned back to stare fixedly (at her husband) ...

140. *yǐŋsǎaw khôykhôy dæŋ pay thîi nâatàŋ bɛɛp farəŋsɛt ...*
 young woman slowly walk go at window kind French
 The young woman slowly walked to the French window ...
141. *buan nâa klàp maa yàŋ yûakyeŋ*
 turn face return come kind cool
 She turned back coolly.
145. *...phróom thîi ca kɔrathêek lòn háy loŋ pay bûaŋ lãaŋ ...*
 ready which P strike she have descend go side below
 ...ready to send her reeling out and down (with a blow) ...
146. *khamron lǎaw khwàp maa*
 PN turn spin come
 Khamron whirled around.
147. *...chaweeŋ wiaŋ klóŋ pay thîi tiaŋ ...*
 PN toss camera go at bed
 ...Chaweng tossed the camera to the bed ...
148. *...kô loŋ pay nœn salòpsalǎy yùu kàp phúun hōŋ*
 P descend go sleep pass out be with floor room
 ...fell to the floor, unconscious.
149. *chaweeŋ hǎn pay hǎa yǐŋsǎaw*
 PN turn go find young woman
 Chaweng turned toward the young woman.

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