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ของ

นางสาวจรินทร ช่วงสุวนิช

เสนอต่อบัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ เพื่อเป็นส่วนหนึ่งของการศึกษา
ตามหลักสูตรปริญญาศิลปศาสตรมหาบัณฑิต วิชาเอกภาษาอังกฤษ
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การวิจัยครั้งนี้มีจุดประสงค์เพื่อนำทฤษฎี Seven Standards of Textuality ของ De Beaugrande and Dressler (1981) ซึ่งประกอบด้วย Coherence, Cohesion, Intentionality, Intertextuality, Informativity, Situationality, และ Acceptability มาวิเคราะห์คุณภาพของงานแปล เรื่องสั้นที่นำมาศึกษาคือ Jonathan *Livingston Seagull* ของ ริชาร์ด บาค โดยศึกษาเฉพาะบทที่ 1 ของเรื่องเท่านั้น ในส่วนของฉบับแปลภาษาไทยที่นำมาศึกษานั้น ฉบับแรกแปลโดย ม.ร.ว. คึกฤทธิ์ ปราโมช และฉบับที่สองแปลโดย ชาญวิทย์ เกษตรศิริ สำหรับขั้นตอนในการดำเนินการวิจัย ขั้นแรกจะนำฉบับแปลภาษาไทยทั้งสองฉบับมาแบ่งเป็นประโยคตามต้นฉบับภาษาอังกฤษ เพื่อความสะดวกในการวิเคราะห์ หลังจากนั้นนำทั้ง 3 ฉบับมาศึกษาเปรียบเทียบเพื่อหาความคลาดเคลื่อนในการแปลจากต้นฉบับภาษาอังกฤษมาเป็นภาษาไทย

จากการศึกษาพบว่าปัญหาสำคัญที่สุดของงานแปลทั้ง 2 ฉบับ คือการรักษา Intentionality ของต้นฉบับ รองลงมาได้แก่การรักษามาตรฐานด้าน Situationality, Informativity, Intertextuality, Cohesion และ Coherence ตามลำดับ ปัญหาที่พบในมาตรฐาน 6 ประการนี้นำไปสู่การวัดมาตรฐานในด้าน Acceptability ของตัวสาร หรือคุณภาพของงานแปล กล่าวคือ ในการแปลบทที่ 1 ของ ม.ร.ว. คึกฤทธิ์ ปราโมช พบความคลาดเคลื่อน 16 ที่ ในขณะที่ฉบับแปลของชาญวิทย์ เกษตรศิริ พบความคลาดเคลื่อน 33 ที่ ดังนั้นจึงกล่าวได้ว่างานแปลเรื่องสั้น *Jonathan Livingston Seagull* ในบทที่ 1 ของ ม.ร.ว. คึกฤทธิ์ ปราโมช น่าจะมีคุรภาพตามทฤษฎี Seven Standards of Textuality ของ De Beaugrande และ Dressler (1981) มากกว่า

TRANSLATION QUALITY: A COMPARATIVE STUDY OF TWO THAI VERSIONS OF JONATHAN LIVINGSTON SEAGULL

AN ABSTRACT

BY

MISS JARINTORN CHUANGSUVANICH

Presented in partial fulfillment of the requirements

for the Master of Arts Degree in English

at Srinakharinwirot University

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Jarintorn Chuangsuvanich. (2002). *Translation Quality: A Comparative Study of Two Thai Versions of Jonathan Livingston Seagull*. Master's Project, M.A. (English). Bangkok: Graduate School, Srinakharinwirot University.

Advisor: Assist. Prof. Dr. Tipa Thep-Ackrapong

The purpose of this research was to apply de Beaugrande and Dressler's theoretical framework of seven standards of textuality (1981) to analyze translation quality. In the framework of seven standards, the attributes consisted of coherence, cohesion, intentionality, intertextuality, informativity, situationality, and acceptability. The English selected text for this study was part one of *Jonathan Livingston Seagull* by Richard Bach (source text) and its two Thai translated versions (target texts). The first version was translated by M.R. Kukrit Pramoj, and the second one by Chanwit Kasetsiri. In order to facilitate the analysis, these two translated texts were divided into sentences after those in the source text. Then the two translated texts were compared with the source text to find if there were any discrepancies in translation from English to Thai.

It was found that the most significant problem of the two translated versions concerned maintaining the intentionality of the source text. To a lesser extent, problems were also found relating to situationality, informativity, intertextuality, cohesion, and coherence. Pramoj's version violated the standards of textuality 16 times in total while Kasetsiri 37 times. Therefore, the text translated by Pramoj was considered more acceptable than that by Kasetsiri, when assessed on the basis of de Beaugrande and Dressler's theoretical framework (1981).

TRANSLATION QUALITY: A COMPARATIVE STUDY OF TWO THAI VERSIONS OF JONATHAN LIVINGSTON SEAGULL

A MASTER'S PROJECT

BY

MISS JARINTORN CHUANGSUVANICH

Presented in partial fulfillment of the requirements

for the Master of Arts Degree in English

at Srinakharinwirot University

October 2002

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The Master's Project Committee and Oral Defense Committee have approved this Master's Project as partial fulfillment of the requirements of the Master of Arts Degree in English of Srinakharinwirot University.

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Chapter 1

Introduction

Background

Translation is one of the most important media of communication and has existed in human society for a long period. Many texts, books, and other publications of one language are translated into many target languages in order to fulfill communicative purposes. Therefore, many theories of translation have been established to help translators create good works. These theories often provide a springboard for a well translated-text. Nevertheless, they are not an absolute guarantee for the quality of a translated text. Thus, theorists have attempted to establish methods and theories to evaluate the quality of translation. Almost all of these theories focus on the correctness of meaning, the correctness of grammatical structures, the equivalence at word level, style of writing, the clarity of the target text, and more. However, it seems that they still overlook some factors that also influence the quality of a translated text such as coherence of a text, writer's intention, and the target audience's response. One significant theory that tends to cover all such factors is the theoretical framework of seven standards of textuality proposed by de Beaugrande and Dressler (1981). The attributes consist of cohesion, coherence, intentionality, informativity, intertextuality, situationality, and acceptability. Cohesion is the surface linkage of the components of a text. Coherence is the continuity of sense in a text. Intentionality is the producers' goals in transferring message to the target audience. Informativity is the extent of message/ information that is presented in a text. Situationality is the relevance between the text and the situation of occurrence. Intertextuality is the relationship between a given text and other texts which share some characteristics. Acceptability concerns the

text readers' attitudes toward the text. This attitude is subjective and it is also responsive to many factors such as text types, social or cultural setting, background knowledge, and more. If any of these standards is not met in any text, that particular text is not considered communicative. In other words, a text is considered a quality text if it has all satisfactory attributes. De Beaugrande and Dressler (1981: 31) define a communicative text as follows:

> A text will be defined as a COMMUNICATIVE OCCURRENCE which meets seven standards of textuality. If any of these standards is not considered to have been satisfied, the text will not be communicative.

According to de Beaugrande and Dressler (1981), this theoretical framework is helpful in telling the readers whether or not a text is communicative. In other words, it tells the readers the quality of a text. The reason why this theoretical framework is appropriate for analyzing the quality of a text is that this theory concentrates not only on text-based considerations, but also on receiver-based considerations. Moreover, this theory can be applied to analyze any text type in any language.

In this study, this theoretical framework was applied to translation in order to see if the selected texts had quality. Special attention was devoted to one of the most popular short stories: *Jonathan Livingston Seagull* by Richard Bach. This book has been one of the world's best sellers since 1970. It has been translated into more than 36 languages including Thai. There are two translated versions in Thai: M.R. Kukrit Pramoj's (henceforth Pramoj's version) and Chanwit Kasetsiri's (henceforth Kasetsiri's version). In this study, the two translated versions of *Jonathan Livingston Seagull* were compared and contrasted to find if they were communicative texts or quality texts in Thai.

Objectives

1. To apply de Beaugrande and Dressler's theoretical framework of seven standards of textuality (1981) to an analysis of Thai texts.

2. To analyze whether the selected Thai texts have the attributes of seven standards of textuality proposed by de Beaugrande and Dressler (1981). The attributes of a quality text are situationality, intentionality, informativity, intertextuality, cohesion, coherence, and acceptability.

3. To analyze the translation quality of the two Thai versions of *Jonathan Livingston Seagull* using de Beaugrande and Dressler's theoretical framework of seven standards of textuality (1981) to see which translation is more acceptable.

Significance of the Study

This study was an attempt to analyze two Thai translated versions of *Jonathan Livingston Seagull* using de Beaugrande and Dressler's theoretical framework of seven standards of textuality (1981). The result of this study would be useful in producing a quality text in three ways:

1. Translators could apply this theoretical framework to analyzing the quality of their works.

2. This theoretical framework could be applied to analyzing the quality of any text types in any languages such as student's compositions, literary studies, business writing, and more.

3. This theoretical framework could be taught in translation classes in order that students could use it as a method for analyzing the quality of their translated works.

Scope of the Study

1.This research studied only Part One of *Jonathan Livingston Seagull*, of the original and the two Thai versions as follows:

The original version

Bach, Richard. (1994). *Jonathan Livingston Seagull.* 45th ed.

London: Harper Collins.

The translated versions

Pramoj, Kukrit, M.R. (1973). *Jonathan Livingston Seagull.* 2nd ed.

Bangkok: Kawna.

Kasetsiri, Chanwit. (n.d.) *Jonathan Livingston Seagull.* (10th ed.

Bangkok: Dokya.

2. The analysis of this research was not concerned with any errors in printing such as incorrect spelling, wrong spacing, etc.

Abbreviations Used in the Study

1. SL stands for the source language
2. TL stands for the target language
3. ST stands for the source text
4. PV stands for Pramoj's version
5. KV stands for Kasetsiri's version

Chapter 2

Review of the Literature

This chapter starts with translation on literature, which gives general ideas about translating literature and methods to conduct literary translation research. The second part, translation evaluation, provides some models and previous studies about evaluating translation. Then the third part clarifies de Beaugrande and Dressler's (1981) theoretical framework of seven standards of textuality.

I. Translation on Literature

1.1 General Ideas about Translating Literature

Literature is a type of writing that emerges from the writers' special selection in using language (Thinnarat. 2000: 60). Moreover, literature is different from other genres such as text books, news, etc, in the way that it is valued as works of art (Cowie. 1993: 728). It is creative writing that aims to transfer the emotion, thought, imagination, and aesthetics of the writers to the readers (Chuenchit. 1994: 23). Thus, it is essential to maintain the meaning, tone, and aesthetics of the original version (Phinitphuwadol. 1999: 82). However, maintaining these features may be restricted because of the differences between the source languages (henceforth SL) and the target languages (henceforth TL). Suphol (1988: 65) divides problems in translation caused by the different characteristic features between English and Thai into three levels as follows:

1) Difference in culture: The source language may express cultural-specific concepts which are totally unknown in the target culture.

2) Difference in language structure: Since Thai and English belong to

different language families, the linguistic structures of these two languages are also different.

3) Difference in semantics: Forms of nouns and verbs in English are changed according to the subjects and tenses. Such rules do not appear in Thai. In English, moreover, pronouns are preferable to repeated nouns. On the contrary, Thais tend to use repeated nouns rather than pronouns.

1.2 Methods of Translating Literature

Chuenchit (1984: 25), who is experienced in translation between Thai and English, suggests that the first step in translating literature is to study the author, characters, and background of the story.

Author: Translators should study the style of writing, inspiration and intention of the author of the particular book because these factors enable translators to understand the selected book better.

Characters: Studying characters in detail enables translators to understand the feelings, thoughts, and emotions of the characters. Then translators can choose an appropriate level of language for each character.

Background: Studying the background and atmosphere of the story enables translators to understand the situation of the story. Then translators can choose appropriate word choices for each situation.

Phinitphuwadol (1999: 83) proposes three aspects in translating literature: title translation, conversational translation, and narrative translation. The details of each aspect are clarified as follows:

1) Title translation: There are four methods that translators always use in translating the titles of fiction as follows:

a) Transliteration: Using the title of the original to be the title of the translated version without any change. For example:

SL: Nineteen Eighty-Four	George Orwell	(author)
TL: 1984	รัศมี เผ่าเหลืองทอง	(translator)
SL: Coma	Robin Cook	(author)
TL: โคมา	ปรีชา ส่งเสริมสัมพันธ์	(translator)

b) Word-by-word translation: Translating the title of a book following the words in the original. For example:

SL: The Lady with the Dog	Anton Chekhov	(author)
TL: สุภาพสตรีกับหมา	ประดิษฐ์ เทวาวงศ์	(translator)
SL: Spirit Rebellious	Kahlil Gibran	(author)
TL: วิญญาณขบถ	กิดิมา-ขัดดิยา น่านรังษี	(translator)

c) Partial translation and partial modification: Translating the title follows the words in the original and also adding some modified words in the TL. For example:

SL: Cry, The Beloved Country	Alan Paton	(author)
TL: ร้องไห้เถิด...แผ่นดินที่รัก	สายธาร	(translator)
SL: The Killers	Ernest Hemingway	(author)
TL: ผู้พิฆาต	เฉลิม อยู่เวียงชัย	(translator)

d) Re-titling according to interpretation: Translators interpret the story and use the theme of the story as the title of the translated text. For example:

SL: The Jungle	Sinclair Upton	(author)
TL: ชีวิตเปลี่ยน	ศริติ ภูมิปัญญา	(translator)
SL: The Prophet	Kalil Gibran	(author)
TL: ปรัชญาชีวิต	ระวี ภาวิไล	(translator)

2) Conversational translation: In order to translate a conversation of characters in a story, translators must be aware of the social relationships between the characters, register, slang words, and cultural concepts in the SL. For example:

Slang: He is in the big house.
Standard: He is in prison.

A character in the original may use the slang "He is in the big house" to refer to a friend who is in prison. Translators who are not aware that this sentence is slang may interpret 'the big house' to refer to the building which is large.

3) Narrative translation:

a) Social language: The use of language in one society differs from that in another due to the social environment in that particular society. There are many factors that influence the language use of people in a society such as the occupation, age, gender, and social status of the speakers. These are the factors that help translators to select an appropriate level of language for each character.

b) Literary language: Language that is used in literature is beautiful, imaginative, aesthetic, and full of connotative meanings. Literary language shows a particular style of each author. Thus, the difficulty in translating literary language is how to maintain both the meaning and style of writing of the source text.

To sum up, it is essential that translators bear in mind the differences between the SL and TL, such as differences in culture, linguistic structures, and semantics. Moreover, translators should be aware of language use in the SL that may convey cultural concepts in a particular society.

II. Evaluation of Translation

Evaluation of translation is an important process that every translator should take into consideration. The purpose of evaluation is to reconsider the equivalence of a translated text and its original. In this section, concepts, models, and previous studies

about evaluation of translation are discussed. Saibua (1985: 67) proposes that in evaluation of translation, three aspects should be considered as follows:

1) The accuracy of meaning: Whether the translated text can completely transform the meaning from the original text.

2) The level of language: Whether the level of language in the translated text is hard to understand.

3) Style of writing: Whether the style of writing in the translated text is in accordance with the register of the original text.

Though this proposition is a good method to evaluate translation, Saibua (1985) seems to overlook some factors of a good text—unity and coherence. Sager (1983) suggests that the evaluation of translation in terms of completeness or accuracy is insufficient in practice. The translated text should be evaluated by the same criteria as its original text. For instance, there should be evaluation in terms of adequacy of a text for the intended purpose of the original and the cost-effectiveness of the method of production. Sager (1993) also suggests that the evaluation of translation can be divided into macro-evaluation which concentrates on assessing the value of the product and micro-evaluation which aims at improving the product.

A model that uses the same criteria to evaluate both the original and the translated texts is proposed by House (1997). This model is based on pragmatic theories of language use, Halliday's functional and systemic theory, notions developed inside the Prague school of language and linguistics, register theories, stylistics and discourse analysis. The concept of this method is given as follows:

> a given translation text is analyzed using the same dimensional scheme and at the same level of delicacy, and the degree to which its textual profile and function match or do not match the source text's is the degree to which the translation text is more or less adequate in quality.
>
> (House. 1997: 42-43)

According to House (1997) 's concept, the source and target texts are analyzed by the same dimensions. Then the analysis of the source and target texts are compared in order to find any mismatches along the dimensions. The density of mismatches is used to judge the quality of translation. The dimensions of this model are as follows:

I. Analysis of the Original

1. Field: The topic in which the language activity is centred. This dimension is analyzed according to the following aspects:

- Analysis of linguistic means: syntactic means, lexical means, and textual means.

2. Tenor: The participants who are taking part in that particular situation, and the relationship between them in terms of social power, social distance and the degree of emotional change. This dimension is analyzed according to the aspects as follows:

- Analysis of Linguistic Means: syntactic means, lexical means, and textual means.
- Author's Temporal, Geographical and Social Provenance
- Author's Personal (Emotional and Intellectual) Stance
- Social Role Relationship
- Social Attitude

3. Mode: The channels of communication; the medium employed. This dimension is analyzed as follows:

- Analysis of Linguistic Means: syntactic means, lexical means, and textual means.
- Medium (simple/ complex)

- Participation (simple/ complex)

4. Genre (of the text)

II. Statement of Function

III. Comparison of the Original and the Translation

1. Field
2. Tenor
3. Mode
4. Genre

IV. Statement of Quality

1. Field
2. Tenor
3. Mode
4. Genre

In addition to those dimensions, there are also other factors that House (1997) includes in her model, e.g. types of translation (overt vs. covert translation), dimension of cultural differences (cultural filter), etc. House defines overt and covert translation as follows:

> Overt translation is one in which the addressees of the translation text are quite 'overtly' not being directly addressed: thus an overt translation is one which must overtly be a translation not, as it were, a 'second original'.
>
> (House. 1997: 68)

> Covert translation is a translation which enjoys the status of an original source text in the target culture. The translation is covert because it is not marked pragmatically as a translation text of a source text but may, conceivably, have been created in its own right.
>
> (House. 1997: 69)

This model can be used to evaluate the quality of translation because both source and target texts are evaluated by the same criterion. However, translators may find the differences in adapting this model to evaluate their translated works because the details of each dimension are complicated and miscellaneous.

Another method to evaluate a translated text is proposed by Suphol (1988). She states that the evaluation of translation should consider the accuracy of meaning, the correctness in word choices, and the style of writing. She proposes three methods for evaluation as follows:

1) Back translation: Using a translated text as a source text and ask a professional translator to render this text backward into the language of the original version. If this brand-new text shows the equivalence to the original version, the translated text is acceptable. Such method can be applied to evaluating any text type.

2) Knowledge testing: First, ask native speakers to read the original version and give them a reading comprehensive test. Second, ask the target audience to read the translated version and give them the same test. Then compare the results of these two groups. If the results are not completely different, this translated version is acceptable.

3) Performance testing: This method is appropriate for a translated manual or guide book of a product. To conduct this method, the native speakers are asked to read the original version and follow the directions in that manual. On the other hand, the target audience are asked to read the translated version of the same manual and follow the same directions. If the result of the target audience's performance is as correct as that of the native speakers', this translated text is acceptable.

Though the above methods are useful for evaluating translation quality, there are still some restrictions. It seems that the evaluation according to these methods must rely on the native speakers or the professional translators. This means

that if the native speakers or professional translators are not available, the evaluation cannot be conducted.

Thawornlerdratt (1987) analyzed the differences in two translated versions of *The Lonely Lady* by Harold Robbins. The first version was translated by Nida (penname), and the second one by Suwit Khaowprod. The study compared the differences between these two versions in five aspects:

1) Translation techniques and expressions
2) The maintenance of completeness and equivalence of meaning
3) The accuracy of meaning
4) The maintenance of writing style
5) The popularity between Nida's and Khaowprod's versions

The researcher adapted the translation theories proposed by Nida (1964), Newmark (1981), and Saibua (1982) as the guidelines for data analysis. In the study, it was found that Nida's used a free translation technique while Khaowprod's used the word for word technique. In terms of meaning and style analysis, the researcher distributed two forms of questionnaire to 100 informants who graduated with a Bachelor's Degree or higher. The questionnaire A involved the maintenance of meaning and style, and the popularity among informants. The questionnaire B involved the informants' opinions on the beauty of language in the two translated versions. The study found that language in Nida's version was more beautiful than that in Kaowprod's. In terms of completeness and equivalence of meaning, the researcher's analysis was in contrast with the informants' opinions. That is, the researcher found no differences regarding completeness and equivalence of meaning between the two versions, while the informants considered that the meaning in Khaowprod's version was more complete than that of Nida's. Regarding the accuracy of meaning, both the researcher and informants agreed that these two versions maintained the meaning of the original. With

regard to the style of writing, the researcher's opinion was in accordance with that of the informants. Nida's version showed a better equivalence in writing style than Khaowprod's. The last aspect of analysis was the popularity between the two versions. Most informants preferred Nida's.

Though Thawornlerdratt's analysis (1987) seemed to cover both text-based and receiver-based considerations, one problem found in this study was the problem of connecting the theories. She had to adapt three theories in order to establish her own method of analysis. Moreover, she had to distribute the questionnaires to a lot of informants in order to measure the target audience's attitude towards the translated texts. This method may be helpful in analyzing a text, but it may not facilitate a translator to analyze her/his own work.

In conclusion, this section discusses concepts and methods for evaluation of translation. Saibua (1985) proposes that three aspects should be considered in the process of evaluation—the accuracy on meaning, the level of language, and style of writing. The discussion is followed by House (1997)'s model for translation assessment. According to House's concept, the source and the target texts should be evaluated with the same criteria. Regarding Suphol (1988)'s proposition, she proposes three methods to evaluate a translated text—back translation, knowledge testing, and performance testing. Finally, this section ended with a previous study in translation assessment by Thawornlerdratt (1987).

III. De Beaugrande and Dressler's Theoretical Framework of Seven Standards of Textuality (1981)

De Beaugrande and Dressler (1981) propose the theoretical framework of

seven standards of textuality as an approach to judge the quality of a text. This approach can be adapted to many text types, such as cognitive science, literary studies, computer science, etc. In this paper, the approach was applied to analyzing the quality of two translated texts from the same original. The attributes are proposed as follows:

3.1 Situationality

De Beaugrande and Dressler (1981: 163) propose that situationality is the relevance between the text and the situation of occurrence. For example:

> A comes into a room and finds that the light is turned off.
> A: Light, please.
> B turns on the light.

From the above example, A uses just a short utterance (Light, please.) to show his need because he assumes that B, who is in the same situation, can interpret that the room is dark and A wants B to turn on the light. This is the use of language influenced by the situation of the text.

The concept of situationality of a text is emphasized by Larson (1984: 37). He proposes that in the process of translation, one must understand situational meaning of that particular text. Moreover, he states that this kind of meaning is an important criterion for the understanding of any text. In order to understand situational meaning, we have to know the relationship between the participants of that text, and where and when the text takes place.

3.2 Intentionality

Intentionality is the goal that the text producers have planned and intended to transfer to the target audience (de Beaugrande and Dressler. 1981: 113). It is related to the text producers' goals. The text procedures express their attitudes towards something in the text because they intend to give information, demand goods, services,

or show their argumentation. An example of intentionality in the text can clearly be seen in a speech act. For example:

A: ห้องนี้ร้อนจังเลย
A: Room this hot really
B เดินไปเปิดเครื่องปรับอากาศ
B walk go turn on machine air

The translated text:
A: It is very hot in this room.
B turns on the air conditioner.

A' s utterance seems to be a complaint about the temperature of the room. However, its hidden meaning is the intention that A wants B to turn on the air conditioner. B can infer from A's utterance and responds by turning on the air conditioner. It shows that B accepts A' s intention and fulfills A's goal. Intentionality, in other words, can be called the text producers' purposes. Podis (1983: 18) suggests that any writing task has multiple levels of purposes:

1) Primary purpose is the major goal of the writing and it is usually explicit in the paper.

2) Secondary purpose is an unstated goal that the writer is trying to achieve.

3) Incidental purpose is the purpose which the writer achieves more or less automatically in the act of satisfactorily completing the writing task. For example:

The business executive is presenting a report to his boss.
Primary purpose: The statement to tell his boss why he has written this report—to show his recommendation on hiring an accountant.
Secondary purpose: If the executive presents a particularly effective or shrewd argument, he may succeed not only in supporting his recommendation but also in presenting himself favourably as a thinker, advisor, and writer.
Incidental purpose: Whereas the business executive probably devotes much thought to ways of fulfilling the primary and secondary purpose, his incidental purpose (impressing the boss with his initiative) is achieved in the course of achieving the other two.

The concepts of intentionality proposed by de Beaugrande and Dressler (1981) and that of Podis (1983) are similar in the way that a text may convey many levels of purpose from the text producers. In the process of translation, translators have to consider the level of purpose of the original text, and try to maintain that level in their translated works.

3.3 Informativity

Informativity is the extent of the message that is presented in a text which concerns the occurrence of expected vs. unexpected of known vs. unknown information (de Beaugrande and Dressler. 1981: 139). Producers have many ways to express their texts and these different ways influence degrees of information in the text. If the text producer uses fewer probable and predictable alternatives, the text will be more informative and interesting. On the contrary, if only predictable alternatives are used, the target audience will find the text uninformative and uninteresting. There are three levels of informativity as follows:

1) First-order informativity: Information of this level generally omits unnecessary function words (i.e. articles, prepositions, and conjunctions) and maintains only content words. Thus, the target audience have to piece content words together and link the information to their background knowledge. Text types that need such low informativity are telegrams, road signs, and newspaper headlines. For example:

พบท่อนไม้ เศษผ้า คาท่อ
found wood piece of cloth in gutter

(Matichol. 21May 2000: 1)

The translated text:
Evidence found in gutter

The target audience who read the above example may have no idea what this phrase is referring to, unless they know that it is a headline from a newspaper, and understand the situation to which it refers. This excerpt is a newspaper headline that refers to a fire accident under the Ratchavibha flyover, Bangkok. The police found evidence in the gutter.

2) Second-order informativity: This level can be called 'middle informativity' since it gives information between level 1 and 3. It occurs when the following alternatives are unexpected but possible. For example:

ชา และ กาแฟ เป็น.....
Tea and coffee are.....

(Bell. 1991:169)

The target audience may anticipate the words "popular drinks." However, if the sentence is completed with "dangerous drugs," the second-order of informativity occurs because the answer is unexpected, but it is possible.

3) Third-order informativity: This level of informativity occurs when word choices are discrepant with the real world. In other words, there is a mismatch between the text and the real world. Such a discrepancy may appear in poems since a poet intends to select a particular word that is suitable for his poem. Bell (1991) gives an example from a title of one of Dylan Thomas's poems:

A grief ago

In the above example, the word 'ago' is an adverb of time. It is used to modify the words in a set of time. When it is used to modify the word grief, which is a noun that expresses human feeling, there is a mismatch between the text-world and the real world. Then the third-order of informativity occurs.

In addition, Larson (1984)'s concept of information is similar to that of de Beaugrande and Dressler (1981) in the way that information in a text into two aspects:

known and unknown information. He suggests that when unknown lexical items are presented in a text, it is necessary for the text producers to explain them to the target audience and in order to do so, the text producers may use a generic word with modification, modification by comparison or a loan word with modification.

In short, informativity involves the degrees of information that are presented in a text. The extent of information in each text depends on the text producers' considerations and the expectations of the target audience's background knowledge. Informativity affects the quality of a translated text in the way that translators have to consider how much information they should provide to their target audience. The density of information directly influences the target audience's understanding.

3.4 Intertextuality

Intertextuality is the relationship between a given text and other texts which share some characteristics (de Beaugrande and Dressler. 1981: 182). The target audience can understand the given text if they have some background knowledge of the other text. The process of linkage between background knowledge and other text is called "mediation." If the distance between the given text and the other text is great because of factors such as the passage of time, the target audience must use maximal mediation. On the other hand, if the other texts are well-known, the target audience use minimal mediation. Intertexuality is an important factor in translation since translators have to decide how much information they should give to the target audience when intertextual reference appears in the original text. For example:

> How many meetings like this one have we sat through in the last twenty years? How many hours, weeks, months would they total if measured out in Prufrock's coffee spoons?
>
> (Russo. 1997: 281)

The above example is an excerpt from Straight Man by Richard Russo. Intertextuality of the above excerpt relates to T.S. Eliot's famous poem—"The Love Song of J. Alfred Prufrock." The words "Prufrock's coffee spoons" are presented in this poem (lines 49-54):

> For I have known them all already, known them all—
> Have known the evenings, mornings, afternoons,
> I have measured out my life with coffee spoons;
> I know the voices dying with a dying fall
> Beneath the music from a farther room.
> So how should I presume?
>
> (T.S. Eliot)

If the target audience of Straight Man have never read this poem before, they will not understand what "Prufrock's coffee spoons" is and why the author put it in this scene.

Apart from de Beaugrande and Dressler's proposal, other linguists have also studied the concept of intertextuality. Fairclough (1992: 102) defines the idea of intertextuality as follows:

> The concept of intertextuality points to the productivity of texts to how texts can transform prior texts and restructure existing conventions (genres, discourses) to generate new ones.

According to Fairclough, intertextuality is the appearance of the messages of prior texts in a new text. Consequently, the target audience have to use their previous textual experience in order to interpret the new text. Knowledge of previous texts, moreover, enables the target audience to understand the producer's intention (Hatim. 1990: 124). Knowledge of previous text in de Beaugrande and Dressler's point of view involves the schema theory (1981: 95). This theory refers to knowledge (social or real world knowledge) that is stored in the memory traces of a human being. According to the theory, the schema is full of frames. Each frame conveys details of a particular

article. However, these frames are linked together and work as a cybernetic system. If a reader reads a scientific text and s/he cannot understand or interpret it because of a restriction in scientific vocabulary or theories, it is possible that a frame of knowledge in these scientific aspects has never been recorded in the reader' schema.

3.5 Cohesion

Cohesion is the consideration of the continuity of a text; that is, how the components of the surface structures of a text are held together and create the unity of the text (de Beaugrande and Dressler. 1981: 48). If the analysts want to consider the relation of a short-span message, they can consider three units of syntax—phrases, clauses, and sentences. However, if the analysts want to analyze a long-span message, they should consider the following cohesive devices:

1) Recurrence is the direct repetition of elements or patterns. For example:

> ภาพนั้นประดับไว้ในกรอบซึ่งมีขอบสีดำสนิท
> Picture that decorate in frame which have rim color black
> แขวนไว้ที่ผนังด้านตรงข้ามกับโต๊ะทำงาน
> hung on wall side opposite with desk
> เมื่อนั่งลงภาพนั้นอยู่ข้างหลังข้าพเจ้า
> when sit down picture that is behind me
>
> (Sriburabha. 1992: 34)

The translated text:

> **The picture** is put within a heavy black frame.
> It is hung on the wall across from the desk.
> When I sit down, **the picture** is behind me.

The above example shows the repetition of the picture without changing its form or expression. Such repetition is a recurrence.

2) Partial recurrence is the use of the same basic word-components but shifting them to a different word class. For example:

เขาควรรับผิดชอบในการกระทำของเขา เพราะ

He should responsible in action of him because
ความรับผิดชอบเป็นองค์ประกอบสำคัญในการทำงานให้
responsibility is factor important in working for
บรรลุผลสำเร็จ
success

The translated text:

He should be **responsible** for his action because **responsibility** is an important factor accounting for success in work.

The words responsible and responsibility in the above example have the same basic word-components. However, these two words show different parts of speech. While responsible is an adjective, responsibility is a noun.

3) Parallelism is reusing a surface format but with different words. The following example is taken from "The Declaration of Independence" by Thomas Jefferson:

The history of the present King of Great Britain
is a history of repeated injuries and usurpation...

(Rottenberg. 1988: 18; citing Thomas Jefferson. July 4, 1776)

In this sentence the word history of is repeated. The use of this repetitive content encourages the audiences to realize the repeated abuse of power by the King.

4) Paraphrase is the repetition of content with a change of expression. The paraphrase can be both that of a single concept or of the whole passage. For example:

I had never seen a **murderer**...the decent symbol which
indemnifies the **taker of a life.**

(de Beaugrande and Dressler. 1981: 58)

The above example shows the paraphrase of a single concept (murderer).

5) Pro-form is the repetition of the same content but using short words instead of restating everything. For example:

> There was an old woman who lived in a shoe. She had so many children. She didn't know what to do.
>
> (de Beaugrande and Dressler. 1981: 160)

In the above example, the pronoun she is used to refer to an old woman. Such a use is a pro-form. It assists the text producers in the way that they need not to repeat the phrase an old woman through the whole story.

6) Ellipsis is the repetition of a structure and its content with some surface elements are omitted.

> A: Where is my dinner?
> B: In the refrigerator.

The above example shows an ellipsis of the word your dinner in B's utterance. In other words, B's complete sentence is Your dinner is in the refrigerator.

Another device to show the relationship among situations is the use of junctive expressions. De Beaugrande and Dressler (1981) divide junctions into four types as follows:

1) Conjunctions are the lexical items linking the same things, such as and, also, besides, furthermore, etc.

2) Disjunctions are the lexical items linking things which show an alternative status, such as or, either, whether or not, etc.

3) Contrajunctions are the lexical items linking discrepant elements, such as but, however, yet, nevertheless, etc.

4) Subordinations are lexical items linking contents that are dependent on each other, such as because, since, as, thus, while, therefore, etc.

De Beaugrande and Dressler's concept of cohesion (1981) is derived from Halliday and Hasan's theory of cohesion (1976). They divide cohesion in English into five devices—reference, substitution, ellipsis, conjunction, and lexical cohesion.

1) Reference is a semantic relation in which an item is used to refer to another in the text. The reference items include pronouns, articles, and demonstratives. For example:

> Ann wakes up early in the morning. She has an appointment at 8 a.m.

2) Substitution is the use of an item to replace another item. For example:

> A: Which pen do you want to buy?
> B: The cheapest one.

3) Ellipsis is the omission of an item. For example:

> Maria buys a new racket for her son, and (Ø) a bear doll for her daughter.

In this example, the word buys in front of a bear doll is omitted.

4) Conjunction is a semantic relationship between two linguistic units. Conjunctions can be divided as follows:

additives:	moreover, besides, or, also, and, likewise, by, contrast, for instance, similarly, in addition, furthermore;
adversatives:	however, nevertheless, but, yet, at any rate, instead, as a matter of fact;
causals:	because, consequently, so, for this reason, under the circumstances;
temporals:	after that, on another occasion, in conclusion, an hour later, then, next, finally, at last;
continuatives:	anyway, well, after all, now, of course.

For example:

> William Makepiece Thackeray studied and described

the nobility instead of the poor.

(Thornley. 1968: 123)

In the above example, the conjunction and is additive while instead of is adversative.

5) Lexical cohesion is the cohesive effect achieved by the selection of vocabulary. It is divided into two categories—reiteration and collocation.

a) Reiteration means restating an earlier item using a repetition, a synonym or a near-synonym, a superordinate, or a general word.

There is a boy climbing that tree.
The lad's going to fall if he doesn't take care. (synonym)

(Baker. 1992: 183)

b) Collocation is a pair of lexical items that are associated with each other in the language in some way. There are many types of association such as lexical items of oppositeness of meaning, associations between pairs of words from the same ordered series, etc. For example, love/hate, man/woman, poor/rich are the pairs of lexical items that show oppositeness of meaning:

To sum up, the cohesive devices proposed by de Beaugrande and Dressler (1981) derive from Halliday and Hasan's cohesion theory. Thus, the types of cohesion between these two propositions are similar. Cohesive devices are important tools that the text producers use to link their ideas and grammatical structures. Moreover, cohesion is one of the factors that contributes to coherence of the text.

3.6 Coherence

Coherence is the continuity of sense in the text (de Beaugrande and Dressler. 1981: 84). Though both coherence and cohesion function as the text binders, they differ from each other in some ways. While cohesion refers to the surface of a text,

coherence refers to the sequential meaning of the text which relates to the target audience's world knowledge. Some texts which are full of cohesive devices may lack coherence. For example:

> The quarter back threw the ball toward the tight end. Balls are used in many sports. Most balls are spheres, but a football is an ellipsoid. The tight end leaped to catch the ball.
>
> (Witte and Faigley. 1984: 197)

The above example shows that though the sentences are tied together with the 'recurrence' nouns (ball / the tight end), the target audience cannot get the main idea of the text. That is the target audience cannot interpret the text because the idea of each sentence is not connected to one another. This text lacks coherence because it does not have the writer's purpose. In other words, the target audience do not know what the main purpose of the text is. On the contrary, some texts do not have cohesion and seem to be incoherent but they still make sense. For example:

> A: เย็นนี้เราจะทานสเต็กไก่ด้วยกันนะคะ
> A: Evening this we will eat steak chicken together
> marker polite particle
> B: ผมมีนัดกับลูกค้าหลังเลิกงาน
> B: I (male) have appointment with clients finish work

The translated text:

> A: We will have chicken steak for our dinner.
> B: I have to meet my clients after my work.

The conversation between A and B may lack coherence unless the target audience link it to the real world situation. 'A' may be an utterance from a wife who is going to prepare dinner for her husband. B' s statement may be the refusal from the husband. He means that he cannot have dinner with his wife because he has some business to do in the evening. The above example indicates that the target audience must link the text to their world knowledge. They have to consider in which situation this text may occur. If the text is possible in the real world, the interpretation may be successful.

Another concept of coherence is proposed by Baker (1992: 222). She states that coherence is not a property of text, but it is the judgement and perception from the target audience of a text. The factor that enables the target audience to achieve coherence of text is 'implicature.' This word refers to the meaning from the producers rather than the literal meaning. For example:

A: Shall we go for a walk?
B: It's raining.

(Baker. 1992: 224)

Though B's utterance is a mere comment on the weather, it can be accepted as an answer for A's invitation and it can maintain coherence of the text. A can draw three inferences from B's answer, as follows:

1) No, we'd better not go out because it's raining.
2) OK, but we'd better take an umbrella.
3) Yes—we both like walking in the rain.

In short, the target audience s' world knowledge and the text producers' purposes play an important role in judging coherence of a text. If the propose of writing is clear and the target audience find possibility of the text in the real world, that text is coherent.

3.7 Acceptability

Acceptability is the attitudes of the target audience towards those six attributes of textuality (de Beaugrande and Dressler. 1981: 113). To judge that a text is acceptable or unacceptable, the receivers have to consider the above six standards. Moreover, correctness in grammar is partially another determiner of acceptability because the order in which sentences are presented affects the receivers' judgements as well. If the text lacks any of these standards, or the sequence of sentences is

inappropriate, the receivers may judge that the text does not 'make sense' and is 'unacceptable.'

Another linguist who is interested in the concept of acceptability is Enkvist (1989). His concept is as follows:

> Acceptability refers to a set of judgements of a sentence or text or piece of discourse, judgements made by a suitably selected group of informants.
>
> (Enkvist. 1989: 372)

According to Enkvist, a group of receivers may judge a text acceptable while another groups may not. The difference in judgement is the result from many factors such as different background knowledge, culture, prejudice, and more.

He also gives the following example to explain the concept of acceptability.

> John is in bed with the flu and acetic acid is CH3 COOH.

This sentence is unacceptable for many people because it seems strange and impossible. However, Enkvist explains that this sentence becomes absolutely acceptable if it is the answer to a question such as:

> Where is John? He was supposed to teach me the chemical formula for acetic acid.

Such acceptability occurs because of a situational frame to which that particular sentence or text is related. Another concept of acceptability is proposed by Baker (1992: 219). She proposes as follows:

> Whether a text is judged as acceptable or not does not depend on how closely it corresponds to some state of affairs in the real world, but rather on whether the reader finds the presented version of reality believable, homogeneous, or relevant.

In accordance with Enkvist (1989), Baker (1992) 's opinion confirms that difference in background knowledge affects the process of each receiver's interpretation.

In order to judge whether a text is acceptable, the receivers must consider the previous six standards in the whole picture. However, the judgement may vary from one receiver to another. The judgement of one person cannot be claimed as true or false since it is subjective.

In short, cohesion and coherence are the text-based considerations while the other five are the receiver-based considerations. However, these seven standards overlap and have effects on one another. If any of these standards are not met satisfactorily, the text may be judged unacceptable.

The discussion in this chapter was divided into three sections. Firstly, general ideas and methods for translating literature were discussed. Secondly, concepts and models for evaluation of translation were proposed. Finally, de Beaugrande and Dressler 's theoretical framework of seven standards of texuality (1981) was clarified.

Chapter 3

Methodology

Procedures

1. Part One of *Jonathan Livingston Seagull* was selected by purposive sampling.

2. The original version of *Jonathan Livingston Seagull* by Richard Bach was studied.

3. The two Thai translated versions of *Jonathan Livingston Seagull* were studied. The first version was translated by M.R. Kukrit Pramoj and the second one by Chanwit Kasetsiri.

4. In order to facilitate the analysis, the two translated texts were divided into sentences according to those in the original text. For example:

ST: It was morning, and the new sun sparkled gold across the ripples of a gentle sea. A mile from shore a fishing boat chummed the water, and the word for Breakfast Flock flashed through the air, till a crowd of a thousand seagulls came to dodge and flight for bits of food (p.1).

PV: ตอนนั้นเป็นเวลาเช้า พระอาทิตย์แรกขึ้นได้ปิดทองระลอกระยับไปทั้งทะเลที่ไม่มีคลื่น // ในระยะทางหนึ่งไมล์จากฝั่ง เรือหาปลาลำหนึ่งกวนน้ำทะเลให้เป็นคลื่น และคำที่หมายถึงการบินมื้อเช้าได้กระจายไปในอากาศ จนกระทั่งนกนางนวลเป็นฝูงประมาณพันตัวมาบินโฉบเฉี่ยว และสู้กันเพื่อเศษอาหาร // (หน้า 13)

ST stands for source text

PV stands for Pramoj's version

// indicates the boundary of each sentence

5. The two translated versions were compared to the original to find if there were any discrepancies. For example:

ST: His vows of a moment before were forgotten, swept away in that great swift wind (p. 25).

PV: คำสัตย์สาบานของเขาเมื่อครู่นี้เขาลืมหมดแล้ว เหมือนกับถูกกวาดไปจนหมดด้วยกระแสลมอันแรงเร็ว (หน้า 23)

KV: โจนาธานลืมคำมั่นสัญญาที่ให้ไว้กับตัวเองเมื่อครู่ก่อนเสียสิ้น มันโผบินไปมาในสายลม (หน้า 29)

The discrepancy in the above sentences is the translation of the phrase swept away in that great swift wind. The word swept away is a passive form, which derives from the sentence 'His vows of a moment before were swept away in that great swift wind.' In Pramoj's version, this phrase is translated correctly according to its meaning from the source text. On the other hand, Kasetsiri translates this phrase as มันโผบินไปมาในสายลม which means 'Jonathan is flying in the air.' Thus, Kasetsiri misinterprets this phrase and cannot maintain the meaning of the source text. In other words, Kasetsiri's version cannot maintain the intentionality of the source text.

6. The findings of the study were discussed.

7. Conclusions were drawn from the findings and suggestions made for further studies.

Chapter 4

Findings

In this chapter, the results of the comparative study of the original version with the two Thai versions of *Jonathan Livingston Seagull* are discussed using de Beaugrande and Dressler's theoretical framework (1981). In order to facilitate the discussion, the three versions are abbreviated as follows:

ST	stands for	source text
PV	stands for	Pramoj's version
KV	stands for	Kasetsiri's version
//		indicates the boundary of each sentence

In the discussion of the discrepancies among the original and the two Thai versions, the selected texts are compared paragraph by paragraph. If any discrepancies are found in any paragraphs, those paragraphs are excerpted. Then those discrepancies are underlined and discussed. There are 68 paragraphs in *Jonathan Livingston Seagull* (Part one). Among these, 42 discrepancies have been found. In some paragraphs, there may be one or more discrepancies discussed. On the other hand, some paragraphs may not show any discrepancies; thus, such paragraphs are not excerpted in this paper.

Paragraph 2

ST: A mile from shore a fishing boat chummed the water, and the word for Breakfast Flock flashed through the air, till a crowd of a thousand seagulls came to dodge and fight for bits of food. It was another busy day beginning (p. 13).

PV: ในระยะทางหนึ่งไมล์จากฝั่ง เรือหาปลาลำหนึ่งกวนน้ำทะเลให้เป็นคลื่น และคำที่หมายถึงการบินมื้อเช้าได้กระจายไปในอากาศ จนกระทั่งนกนางนวลเป็นฝูงประมาณพันตัวมาบินโฉบเฉี่ยว และสู้กันเพื่อเศษอาหาร // เป็นวันวุ่นวายอีกวันหนึ่งที่เพิ่งจะเริ่มขึ้น // (หน้า 13)

KV: เรือตกปลาลำหนึ่งจอดลอยอยู่ห่างจากชายฝั่งหนึ่งไมล์ ส่งสัญญาณให้อาหารนกกระจายขึ้นไปในอากาศ และแล้วฝูงนกนางนวลจำนวนพันก็โผบินเข้ามาแย่งอาหารกันกิน // วันแห่งความสับสนอีกวันหนึ่งก็เริ่มขึ้น (หน้า 17)

Discrepancy 1

The only discrepancy found in this paragraph is the translation of the clause a fishing boat chummed the water, and the word for Breakfast Flock flashed through the air. The word chum has many definitions, but the meaning that relates to this clause, given by the *New Shorter Oxford English Dictionary* (1993: 399), is as follows:

Chum (n.) = chopped fish thrown overboard
as bait, as in trolling

The phrase chummed the water in this paragraph should mean bait that is spread into the water in order to lure fish. Though this bait is provided for attracting fish, the seagull flock also flies to scramble for it. Thus, this bait also becomes breakfast for the seagulls. In Pramoj's version, this clause is translated as เรือหาปลาลำหนึ่งกวนน้ำทะเลให้เป็นคลื่น และคำที่หมายถึงการบินมื้อเช้าได้กระจายไปในอากาศ (a fishing boat stirs the sea to make waves and the words referring to a breakfast flight spread into the air). In this version, the translator renders the phrase chummed the water as กวนน้ำทะเล (stir the sea). That is, the translated text does not give the exact meaning of the original. On the other hand, Kasetsiri translates the same clause as เรือตกปลาลำหนึ่ง... ส่งสัญญาณให้อาหารนกกระจายขึ้นไปในอากาศ (a fishing boat...gives a signal to spread the bird's food into the air). In this version, the meaning of the clause is completely

changed. According to Kasetsiri's version, the fishermen in the boat are spreading food into the air in order to feed the seagulls not to attract fish. That is, the translated text in this version distorts the meaning of the original. To sum up, a discrepancy in this paragraph, which is related to maintaining the intentionality of the original, is found in both versions because neither of them give the accurate meaning of the word chummed.

Paragraph 3

ST: But way off alone, out by himself beyond boat and shore, Jonathan Livingston Seagull was practising. A hundred feet in the sky he lowered his webbed feet, lifted his beak, and strained to hold a painful hard twisting curve through his wings (p. 13).

PV: แต่ว่าห่างไกลออกไปอยู่คนเดียวไกลเกินเรือหาปลาและฝั่งทะเล จอนะธัน ลิวิงสตัน นางนวล กำลังซ้อมบินอยู่ // ในระยะสูงร้อยฟุตบนฟ้า เขาหย่อนเท้าที่มีพังผืดลง ยกปากขึ้นสูง และใช้แรงอย่างหนักที่จะรักษาวงโค้งที่ออกจะเจ็บปวดไว้ในปีกทั้งสองของเขา (หน้า 13)

KV: แต่ไกลออกไปจากชายฝั่งและเรือ โจนาธาน ลิฟวิงสตัน : นางนวล กำลังฝึกบินอยู่เดียวดาย // มันบินสูงขึ้นไปในท้องฟ้าหนึ่งร้อยฟุต ลดเท้าที่ติดกันลง เชิดปากขึ้น และกระชับปีกเข้าหากันเพื่อหักมุมเลี้ยวที่แสนยากเย็น (หน้า 17)

Discrepancy 2

The only discrepancy in this paragraph is the use of a pronoun to refer to Jonathan Livingston Seagull. While Pramoj uses the pronoun เขา (he), Kasetsiri uses

มัน (it). The reason why the pronoun มัน (it) is used may be that the translator is considering the target culture concepts. Normally, Thais use the pronoun it to refer to an animal. The use of the pronoun he or she to refer to an animal could happen but it is rare. Thus, the translator decides to use มัน (it) probably because this pronoun is normally used in the target culture. However, in the original, the readers find that the author uses he to refer to Jonathan Livingston Seagull. It is the author's intention to use he instead of it. The author intends this character as a human being inside the form of a bird. Though Jonathan is a seagull, he can think and learn as a man can. Thus, the use of เขา (he) in Pramoj's version is more appropriate than มัน (it) in Kasetsiri's version since this pronoun can maintain the intentionality of the original version.

Paragraph 6

ST: Most gulls don't bother to learn more than the simplest facts of flight—how to get from shore to food and back again. For most gulls, it is not flying that matters, but eating. For this gull, it was not eating that mattered, but flight. More than anything else, Jonathan Livingston Seagull loved to fly (p. 14).

PV: นางนวลส่วนใหญ่ไม่สนใจที่จะเรียนรู้ให้เกินไปกว่าการบินอย่างธรรมดาที่สุด—รู้เพียงแต่ว่าจะออกจากฝั่งเพื่อหาอาหารแล้วบินกลับฝั่งอย่างไร // การบินไม่ใช่เรื่องสำคัญ การกินต่างหากที่เป็นเรื่องใหญ่ // แต่สำหรับนกนางนวลตัวนี้ การกินไม่ใช่สิ่งสำคัญเลย การบินเท่านั้นที่สำคัญ // สำคัญมากกว่าอะไรทั้งหมด จอนะธัน ลิวิงสตัน นางนวล รักที่จะบิน // (หน้า 14)

KV: นางนวลส่วนมากมักไม่พะวงกับการเรียนรู้เรื่องบินมากไปกว่าที่จะบินแบบง่าย ๆ มันมักจะบินจากฝั่งออกไปหาอาหารแล้วก็บินกลับ // สำหรับนางนวล

ทั่ว ๆ ไป การกินนั้นสำคัญกว่าการบิน // แต่สำหรับโจนาธานนั้นการกินไม่ใช่เรื่องที่สำคัญไปกว่าการบิน // โจนาธาน ลิฟวิงสตัน : นางนวล รักที่จะบินเหนือสิ่งอื่นใด // (หน้า 18)

Discrepancy 3

Only discrepancy in this paragraph is that Kasetsiri translates the phrase for most gulls while Pramoj omits it. Though the meaning in the two versions is not different, there is still an interesting point to be discussed. The reason for the omission in Pramoj's version may be that the idea of the sentence is related to the previous one--Most gulls. Thus, the omission may not affect the meaning of the text much. On the other hand, Kasetsiri still maintains this phrase by translating it as สำหรับนางนวลทั่ว ๆ ไป (for general gulls). This translated phrase can be considered as a paraphrase of the previous sentence—นางนวลส่วนมาก (most gulls). The use of the paraphrase emphasizes that eating is an important activity for gulls in general but not for Jonathan Livingston Seagull. In short, the discrepancy in this paragraph is that Kasetsiri maintains cohesion while Pramoj's version does not.

Paragraph 8

ST: He didn't know why, for instance, but when he flew at altitudes less than half his wingspan above the water, he could stay in the air longer, with less effort. His glides ended not with the usual feet-down splash into the sea, but with a long flat wake as he touched the surface with his feet tightly streamlined against his body. When he began sliding in to feet-up landings on the beach, then pacing the length of his slide in the sand, his parents were very much dismayed indeed (p. 14).

PV: เขาไม่รู้เหตุ เช่นเวลาที่เขาบินเหนือน้ำ ในระยะที่ต่ำกว่าความยาวระหว่างปลายปีก

ข้างหนึ่งของเขาจนถึงปลายปีกอีกข้างหนึ่ง ทำไมเขาจึงอยู่ในอากาศได้นานกว่าธรรมดาและใช้แรงแต่น้อย // การร่อนของเขาไม่ได้จบลงด้วยการทิ้งตัวลงในทะเล แต่เขาจะหย่อนปลายเท้าลงมาให้ถูกน้ำ บังเกิดเป็นคลื่นยาวตามหลังมา จนเขาถึงผิวน้ำด้วยเท้ากดแน่นไว้สองข้างตัวทำให้เพรียวลม // เมื่อเขาปล่อยตัวให้ไถลไปตามผิวน้ำจนถึงฝั่ง แล้วไถลเลยขึ้นไปบนหาดทราย แล้วเดินกลับมาวัดรอยไถลของเขาบนทรายว่าเป็นระยะทางกี่ก้าว พ่อแม่ของเขาก็ร้อนใจเอาจริง ๆ (หน้า 14)

KV: โจนาธานไม่รู้ว่าทำไมตนจึงเป็นเช่นนี้ แต่เมื่อมันบินเหนือน้ำเพียงครึ่งความยาวของปีก มันก็ลอยอยู่ในอากาศได้นาน ๆ โดยใช้ความพยายามเพียงเล็กน้อย // เมื่อมันร่อนมาลงทะเลมันก็ไม่ใช้เท้าระน้ำแบบธรรมดา แต่มันกลับหดเท้าแน่นไว้กับลำตัวเวลาลงแตะผิวน้ำ // และเมื่อมันเริ่มร่อนลงชายหาด มันก็ใช้ลำตัวไถไปเป็นแนวยาวบนพื้นทราย ซึ่งทำให้พ่อแม่ของโจนาธานอ่อนอกอ่อนใจอย่างยิ่ง (หน้า 18)

Two discrepancies are discussed in this paragraph (discrepancies 4-5).

Discrepancy 4

The discussion in this paragraph starts with the translation of the sentence His glides ended not with the usual feet-down splash into the sea, but with a long flat wake as he touched the surface. This sentence is rendered as follows:

PV: การร่อนของเขาไม่ได้จบลงด้วยการทิ้งตัวลงในทะเล แต่เขาจะหย่อนปลายเท้าลงมาให้ถูกน้ำ บังเกิดเป็นคลื่นยาวตามหลังมา (His glides do not end with dropping himself into the sea, but he will put his feet down into the water, which makes long waves following him).

KV: เมื่อมันร่อนมาลงทะเลมันก็ไม่ใช้เท้าระน้ำแบบธรรมดา (when he glides into the sea, he does not use his feet to splash the water in the ordinary way).

According to the two translations, the latter version gives only the main idea of the sentence while the former gives all the details of Jonathan's action. The importance of this sentence is that it describes the methods of gliding that Jonathan has learned and practised by himself. Such gliding makes him different form other gulls. When the original details are omitted, the readers cannot clearly see this difference. In conclusion, the translation in Pramoj's version is better because the translator gives more informativity than the latter.

Discrepancy 5

Another point that should be discussed in this paragraph is the omission of the phrase then pacing the length of his slide in the sand in Kasetsiri's version. This omission means that the readers will not get all the details about Jonathan's action, which is a part of his learning and practising. On the other hand, Pramoj translates this phrase as แล้วเดินกลับมาวัดรอยไถลของเขาบนทรายว่าเป็นระยะทางกี่ก้าว (then he turns back to measure the length of his slide in the sand in order to know how many paces it makes). This translation is correct. In short, the important point of this discrepancy is that Kasetsiri does not maintain as much informativity as Pramoj does.

To summarize, two discrepancies are found in paragraph 8. Both discrepancies are a reduction of the informativity that relates to Jonathan's actions. Such reduction is found only in Kasetsiri's version.

Paragraph 13

ST: It's all so pointless, he thought, deliberately dropping a hard-won anchovy to a hungry old gull chasing him. I could be spending all this time learning to fly. There' s so much to learn! (p. 15)

PV: ไม่เห็นจะเป็นเรื่องอะไรเลย! เขานึกในใจขณะที่ปล่อยปลาหัวอ่อนตัวหนึ่งให้หลุดจากปากให้แก่นกนางนวลแก่ที่กำลังบินไล่เขามา // เราอาจใช้เวลาทั้งหมดนี้เล่าเรียนวิธีการบิน // มีเรื่องที่จะต้องเรียนมากมายเหลือเกิน // (หน้า 15)

KV: โจนาธานคิดว่าการทำเช่นนั้นช่างไม่มีจุดหมายเสียเลย บางครั้งมันก็ทิ้งปลาแห้งซึ่งได้มาอย่างยากเย็นให้กับนกนางนวลแก่ ๆ หิวโหยที่บินตามมันมา // โจนาธานคิดว่ามันควรจะใช้เวลาทั้งหมดในการฝึกบิน // มีอะไร ๆ มากมายที่จะต้องเรียนรู้ //(หน้า 19)

There are three discrepancies that should be discussed in this paragraph (discrepancies 6-8).

Discrepancy 6

In this paragraph, the first point that should be discussed is the translation of the phrase deliberately dropping. The *Oxford Advanced Learner's Dictionary of Current English* (1995: 307) gives the meaning of the word deliberate as follows:

Deliberate (adj.) = done intentionally

Pramoj translates this phrase as ขณะที่ปล่อย...ให้หลุดจากปาก (while dropping. . . from his mouth); that is, Pramoj omits translating the word deliberately. On the other hand, Kasersiri translates this phrase as บางครั้งมันก็ทิ้ง (sometimes it drops). In this version, the word deliberately is changed to sometimes. Therefore, the original intentionality is distorted in both versions.

Discrepancy 7

The second discussion in this paragraph concerns the translation of the phrase a hard-won anchovy. The meaning of the word hard-won is given by the *Oxford*

Advanced Learner's Dictionary of Current English (1995: 543) as follows:

Hard-won (adj.) = gained after a hard struggle

According to the above definition, the phrase a hard-won anchovy should mean a piece of fish that Jonathan has fought to get from the seagull flock. Pramoj translates this phrase as ปลาหัวอ่อนตัวหนึ่ง (a fish with a soft head) while Kasetsiri as ปลาแห้งซึ่งได้มาอย่างยากเย็น (dried fish gained by great effort). The translation of the latter version is closer to the original meaning than that of the former. That is, Kasetsiri can retain the intentionality better than Pramoj.

Discrepancy 8

The third discrepancy in this paragraph concerns the translation of the word chasing. The difference between the two versions is that บินไล่ (fly chasing) in Pramoj's version is more appropriate for the situationality of the text than the word บินตาม (fly following) in Kasetsiri's version. The situation of the source text is that the gulls are fighting for their food from a boat. When Jonathan gains scraps of fish, there is an old gull chasing him in order to snatch the scraps of fish from him. Thus, the word บินตาม (fly following) in Kasetsiri's version does not describe the situation as well as บินไล่ (fly chasing) in Pramoj's version.

In conclusion, there are three discrepancies in paragraph 13. The first discrepancy is the translation of the phrase deliberately dropping. Pramoj omits the word deliberately while Kasetsiri distorts its meaning. That is, neither version maintains the intentionality of this phrase. The second discrepancy is the translation of the phrase a hard-won anchovy. Pramoj omits the word hard-won while Kasetsiri does not. In other words, Pramoj does not maintain the intentionality of the original. The third

discrepancy is the translation of the word chasing. In this discrepancy, the word choice in Pramoj's version is more appropriate for the situationality of the text than that in Kasetsiri's.

Paragraph 17

ST: Climb to a thousand feet. Full power straight ahead first, then push over, flapping to a vertical dive. Then, every time, his left wing stalled on an upstroke, he'd roll violently left, stall his right wing recovering, and flick like fire into a wild tumbling spin to the right (p. 20).

PV: บินขึ้นไปถึงพันฟุต // บินด้วยความเร็วสูงสุดตรงไปข้างหน้าก่อน จากนั้นก็ปักหัวลง กระพือปีกเพื่อดำเอาหัวลง // แล้วก็ทุกครั้งที่ปีกซ้ายของเขาต้องติดขัดเมื่อกระพือขึ้น ทำให้ตัวโคลงมาทางซ้ายอย่างแรง แข็งปีกขวาไว้ไม่กระพือเพื่อให้ตัวโคลงกลับ แต่แล้วตัวเขาก็กระเด็นอย่างกับลูกไฟจากเตาไฟไปทางขวา หมุนติ้วไปเลย // (หน้า 18)

KV: มันบินขึ้นไปสูงหนึ่งพันฟุต // ตรงไปข้างหน้าอย่างเต็มกำลัง ตีปีก แล้วก็พุ่งดิ่งลงมาเป็นแนวตรง // แต่ทุก ๆ ครั้งที่มันทำเช่นนั้นปีกซ้ายของมันก็เสียหลักเมื่อยกปีกขึ้น มันถลาไปทางซ้ายอย่างรุนแรง มันพยายามใช้ปีกข้างขวาทรงตัว แต่มันก็ตีลังกาหมุนกลับทันทีราวกับไฟปะทุ // (หน้า 24)

Discrepancy 9

The only point to be discussd in this paragraph is the omission of the phrasal verb push over. The *Oxford Dictionary of Phrasal Verbs* (1993: 269) defines this word as follows:

> Push over = make (sb/sth) overturn or fall on the ground by pushing him or it

Pramoj translates it as ปักหัวลง (to fall headlong), which is the correct meaning. On the other hand, Kasetsiri does not translate it at all. Though such an omission does not affect the meaning of the text much, it still affects the text in the way that the sequences of Jonathan's action are missing. This paragraph describes the scene that Jonathan is practising steep power-dives. The purpose of this paragraph is to describe Jonathan's actions step by step. Thus, it can be said that Kasetsiri does not maintain the intentionality because the translator reduces the informativity of the original.

Paragraph 18

ST: He couldn't be careful enough on that upstroke. Ten times he tried, and all ten times, as he passed through seventy miles per hour, he burst into a churning mass of feathers, out of control, crashing down into the water (p. 20).

PV: เขาพยายามสุดความสามารถตอนกระพือปีกขึ้น // พยายามถึงสิบครั้งแต่ทั้งสิบครั้ง เมื่อเขาถึงความเร็วเจ็ดสิบไมล์ต่อหนึ่งชั่วโมง ขนตามตัวเขาก็ตีกลับกระจุยกระจาย หมดความทรงตัว แล้วก็ร่วงโครมลงมาในน้ำ // (หน้า 18)

KV: โจนาธานระมัดระวังไม่พอตอนตีปีกขึ้น // มันพยายามใหม่ตั้งสิบครั้ง และทั้งสิบครั้งนั้นมันก็บินได้ถึงเจ็ดสิบไมล์ต่อชั่วโมง แต่ขนของมันก็กระจุยกระจายเสียหลัก ตกกระแทกลงสู่พื้นน้ำ // (หน้า 24)

Three discrepancies in this paragraph are discussed (discrepancies 10-12).

Discrepancy 10

The first discrepancy in this paragraph is the translation of the phrase couldn't be careful enough. Actually, this phrase means he had to be very careful. This phrase

is translated as โจนาธานระมัดระวังไม่พอ (Jonathan is not careful enough) in Kasetsiri's version. The translation in this version tends to distort the meaning of the source text. On the other hand, Pramoj translates this phrase as เขาพยายามสุดความสามารถ (He tries his best). Though this translated text does not give the exact meaning of the original, it gives a closer meaning than that in Kasetsiri's. The next sentence in this version clarifies the meaning by saying that though Jonathan has tried his best ten times, all ten times he has smashed down into the water. In short, the translation in Pramoj's version maintains the intentionality of the source text better than that in Kasetsiri's.

Discrepancy 11

The second discrepancy in this paragraph is the use of a cohesive device: แต่ (but--contrajunction) in Kasetsiri's version. Normally, this cohesive device is used to link the ideas or lexical items that are discrepant. However, the original text does not show any discrepancy. Actually, this sentence is a sequential event. That is, when Jonathan is flying at the speed of seventy miles per hour and trying to speed up, his feathers burst and are in tatters. Thus, the use of this cohesive device in Kasetsiri's version is inappropriate; moreover, it reduces the coherence of the sentence.

Discrepancy 12

Thirdly, the translation of the phrase out of control is discussed. Pramoj translates this phrase as หมดความทรงตัว (empty of balance) while Kasetsiri as เสียหลัก (lose his balance). The word choice in Pramoj's version is inappropriate because it is not normally used in Thai. Thais tend to say เสียการทรงตัว (lose one's balance) but not หมดความทรงตัว (empty of balance). Thus, using this word is unfamiliar to the target

readers. On the other hand, the word choice in Kasetsiri's version, เสียหลัก (lose his balance), is more appropriate for the situationality of the text.

In short, there are three discrepancies in this paragraph. The first discrepancy is the mistranslation of the phrase he couldn't be careful enough in Kasetsiri's version. That is, the original intentionality is distorted. The second discrepancy is that Kasetsiri adds an unnecessary cohesive device to the text—แต่ (but). The third discrepancy is the translation of the phrase out of control. This discrepancy appears in Pramoj's version; the selected word choices are inappropriate for the situationality of the text.

Paragraph 19-20

ST: The key, he thought at last, dripping wet, must be to hold the wings still at high speeds—to flap up to fifty and then hold the wings still. From two thousand feet he tried again, rolling into his dive, beak straight down, wings full out and stable from the moment he passed fifty miles per hour. It took tremendous strength, but it worked. In ten seconds he had blurred through ninety miles per hour. Jonathan had set a world speed record for seagulls (p. 20).

PV: ในที่สุดเขาก็นึกออกขณะที่ตัวเปียกน้ำชุ่มโชกว่า กุญแจไขปัญหานี้ก็คือการกางปีกไว้เฉย ๆ ในความเร็วสูง กระพือปีกจนได้ความเร็วห้าสิบไมล์ต่อหนึ่งชั่วโมง แล้วก็กางปีกนิ่งไว้ // จากระดับสูงสองพันฟุตเขาลองดูอีกครั้ง คราวนี้หมุนตัวดำดิ่งลงมา ปีกกางออกเต็มที่ และกางปีกแข็งคงที่ไว้เมื่อผ่านความเร็วเกินกว่าห้าสิบไมล์ต่อหนึ่งชั่วโมงมาแล้ว // เขาต้องใช้กำลังมหาศาลแต่ก็เป็นผลสำเร็จ // ภายในสิบวินาทีเขาพุ่งผ่านอากาศลงมาด้วยความเร็วเก้าสิบไมล์ต่อหนึ่งชั่วโมง // จอนะธันได้ทำสถิติความเร็วแห่งโลกสำหรับนางนวลขึ้นแล้ว // (หน้า 18-19)

KV: โจนาธานเปียกโชก และมันก็คิดได้ในที่สุดว่ากุญแจดอกสำคัญของการบินเร็วก็คือยึดปีกทั้งสองข้างไว้ให้แน่น มันตีปีกกระชั้นกันห้าสิบครั้ง แล้วก็ยึดไว้เฉย ๆ // มันพยายามอีกครั้งจากระยะสูงสองพันฟุต ทิ้งตัวดิ่งลงมา ปากพุ่งตรง กางปีกออกเต็มที่และยึดนิ่งเอาไว้ เมื่อถึงตอนที่บินด้วยความเร็วห้าสิบไมล์ต่อชั่วโมง // มันใช้กำลังมหาศาลแล้วก็ได้ผล // ในเวลาเพียงสิบวินาทีโจนาธานสามารถบินได้เก้าสิบไมล์ต่อชั่วโมง // และแล้วมันก็ทำสถิติความเร็วในหมู่นกนางนวล ! // (หน้า 24)

Discrepancy 13

The only discussion concerns the mistranslation of the phrase to flap up to fifty in Kasetsiri's version. Actually, this phrase is vague since it can give many meanings as follows:

- flying up to fifty feet
- flapping the wings fifty times
- flapping the wings quickly to reach the speed of fifty miles per hour.

However, the following sentence clarifies the vagueness. The phrase he passed fifty miles per hour is the repetition of the phrase to flap up to fifty. Thus, the third meaning should be selected. However, Kasetsiri interprets this phrase as มันตีปีกกระชั้นกันห้าสิบครั้ง (it flaps the wings fifty times), which makes the text incoherent. On the other hand, Pramoj translates this phrase as กระพือปีกจนได้ความเร็วห้าสิบไมล์ต่อหนึ่งชั่วโมง (flaps the wings to reach the speed of fifty miles per hour), which is correct. In brief, the original intention is distorted in Kasetsiri's version because the translator misinterprets the source text.

Paragraph 21

ST: But victory was short-lived. The instant he began his pullout, the instant he changed the angle of his wings, he snapped into that same terrible uncontrolled disaster, and at ninety miles per hour it hit him like dynamite. Jonathan Seagull exploded in midair and smashed down into a brick-hard sea (p. 20)

PV: แต่ชัยชนะนั้นก็มีอยู่ประเดี๋ยวเดียว // พอถึงตอนที่เขาจะพุ่งตัวขึ้นจากการดำดิ่ง ขณะที่เขาขยับเปลี่ยนมุมปีกของเขา เขาก็พังไปอย่างที่เคยเป็นมาแล้ว และในความเร็วเจ็ดสิบไมล์ต่อหนึ่งชั่วโมงนั้น เขาพังเหมือนกับไดนาไมด์ระเบิด // จอนะธัน นางนวล เหมือนกับระเบิดกลางอากาศ แล้วตกผางลงมาบนท้องทะเลซึ่งแข็งเหมือนกับปูด้วยอิฐ // (หน้า 19)

KV: แต่ความสำเร็จของมันสั้นยิ่งนัก // ทันทีที่โจนาธานเริ่มลดความเร็ว และทันทีที่มันเปลี่ยนมุมปีก มันก็บังคับตัวไม่อยู่ในระยะทางของการบินเก้าสิบไมล์ต่อชั่วโมงนี้ การเสียหลักทรงตัวเกิดขึ้นราวกับดินระเบิด // โจนาธาน : นางนวล เสียหลักกลางอากาศ และตกลิ่วลงกระทบผิวทะเลที่แข็งราวกับอิฐ // (หน้า 24-25)

In this paragraph, there are five discrepancies that should be discussed (discrepancies 14-18).

Discrepancy 14

The first discussion concentrates on the translation of the word pullout. This word is a technical term in aeronautics and its meaning is as follows:

> Pullout = Recovery from a dive. The expression arises from the pulling action on the control column during this manoeuvre
>
> (Beckford. n.d: 7)

In this sentence, the situation is that Jonathan is practising the dive from two thousand feet. When he is diving at the speed of ninety miles per hour, he tries to recover his flying level. However, he loses control at that speed and smashes down into the sea. Pramoj translates pullout as พุ่งตัวขึ้นจากการดำดิ่ง (recover from a dive), which is in accordance with Beckford's definition and the situation of the text. However, Kasetsiri translates the word as ลดความเร็ว, which means reducing speed. Thus, Kasetsiri's version cannot give the correct meaning of the word pullout. In other words, this is a discrepancy about intertextuality that appears in the text.

Discrepancy 15

Second, the discussion concerns the translation of the clause he snapped into that same terrible uncontrolled disaster. Pramoj translates it as เขาก็พังไปอย่างที่เคยมาแล้ว (he collapses as he used to). On the other hand, Kasetsiri translates it as มันก็บังคับตัวเองไม่อยู่ (he cannot control himself). In terms of the original meaning, neither version distorts it. However, the point that should be discussed here is the word พัง (collapse) in Pramoj's version. In the target language (Thai), this word is not used to describe all animate nouns. It tends to be used with inanimate objects. Thus, the use of the word พัง (collapse) in Pramoj's version is inappropriate for the situationality of the text.

Discrepancy 16

Next, the translation of the clause it hit him like dynamite is discussed. This clause describes Jonathan's feeling when he loses control that he feels as if he were hit by dynamite. Pramoj translates this clause as เขาพังเหมือนกับไดนาไมต์ระเบิด (he collapsed as if he were exploding dynamite). This translated text does not distort the

meaning of the original. However, the discrepancy that appears in this version is the use of the word พัง (collapse). As has already been discussed in the previous discrepancy, this word is not generally used to describe all living things. Thus, this word is inappropriate for the situationality of the text. On the other hand, Kasetsiri translates this clause as การเสียหลักทรงตัวเกิดขึ้นราวกับดินระเบิด (losing control happened as if dynamite exploded). The discrepancy in this version is that the phrase การเสียหลัก (losing control) does not collocate with the phrase ดินระเบิด (exploding dynamite).

To sum up, the discrepancies in both versions involve the use of word choices that are inappropriate for the situationality of the text.

Discrepancy 17

The fourth discrepancy in this paragraph is the translation of the word exploded. Actually, this word is a metaphor. The author intends to use the word exploded to describe Jonathan's condition when he reaches the speed of ninety miles per hour. That is, Jonathan seems to burst in midair at that speed. The phrase เสียหลักกลางอากาศ (lose his balance in the midair) in Kasetsiri's version does not give the exact meaning of exploded in the source text. On the other hand, the phrase เหมือนกับระเบิดกลางอากาศ (as if he exploded in the midair) in Pramoj's version is more appropriate, and it also maintains the intentionality of the source text.

Discrepancy 18

The last discrepancy in this paragraph is the translation of the phrasal verb smashed down. The definition of this phrasal verb according to the *Oxford Dictionary of Phrasal Verbs* (1993: 335) is as follows:

Smash down = knock (sth) down by striking it viotently

Both versions translate this phrasal verb similarly—Jonathan is falling into the water. However, the discrepancy between the two versions is the use of the word choices to clarify the word ตก (fall). Pramoj translates smashed down as ตกผาง, while Kasetsiri as ตกลิ่ว. The word ผาง in the former version means a slapping noise, e.g. slapping hands or slapping something on the floor, table, etc (*Royal Academic Dictionary*. 1982: 559). The word ผาง conveys the idea of a loud noise that happens when Jonathan falls into the water. Thus, the word choice in this version is acceptable. However, the word ลิ่ว in Kasetsiri's version means moving fast from a low level to a high level (*Royal Academic Dictionary*. 1982: 735). According to this definition, the word ลิ่ว is inappropriate for this scene because Jonathan falls from the air into the water (falling from a high level to a lower level). Thus, the word choice in this version is inappropriate for the situationality of the text.

By the way, the phrase ninety miles per hour is rendered as เจ็ดสิบไมล์ต่อชั่วโมง in Pramoj's version; this translation is considered an error in printing and is not discussed as a discrepancy.

In all, five discrepancies are found in this paragraph. The first discrepancy is the translation of the word pullout. The word choices in Kasetsiri's version do not give the exact meaning of this intertextuality. The second and the third discrepancies relate to the use of the word choices in both versions that are inappropriate for the situationality of the text. The fourth discrepancy is the omission of the word exploded in Kasetsiri's version; that is, Kasetsiri does not maintain the intentionality of the original. The last discrepancy is the use of the word choice in Kasetsiri's version that is inappropriate for the situationality of the text.

Paragraph 22

ST: When he came to, it was well after dark, and he floated in moonlight on the surface of the ocean. His wings were ragged bars of lead, but the weight of failure was even heavier on his back. He wished, feebly, that the weight could be just enough to drag him gently down to the bottom, and end it all (p. 21).

PV: เมื่อเขาฟื้นตัวได้สตินั้นเป็นเวลาค่ำมืดไปนานแล้ว และเขาก็ลอยอยู่กลางแสงจันทร์บนพื้นมหาสมุทร // ปีกของเขารู้สึกเหมือนกับว่าเป็นแท่งตะกั่ว แต่น้ำหนักของความล้มเหลวนั้นดูเหมือนจะวางอยู่บนหลังของเขาหนักยิ่งกว่า // เขาอ่อนใจอยากให้น้ำหนักนั้นมันค่อย ๆ ถ่วงเขาลงไปให้ถึงก้นทะเลเสียให้รู้แล้วรู้รอดไป // (หน้า 19)

KV: ถึงตอนนั้นบรรยากาศก็มืดสนิท โจนาธานลอยตัวในมหาสมุทรท่ามกลางแสงจันทร์ // ปีกของมันหนักราวกับห่อหุ้มด้วยแท่งตะกั่ว แต่ดูเหมือนว่าน้ำหนักของความล้มเหลวจะทับถมอยู่บนหลังมันมากกว่า โจนาธานได้แต่ภาวนาอย่างอ่อนระโหย ให้น้ำหนักนั้นถ่วงมันจมลงสู่ก้นทะเล จะได้จบสิ้นกันเสียที // (หน้า 25)

There are two discrepancies that should be discussed in this paragraph (discrepancies 19-20).

Discrepancy 19

The first discrepancy concerns the misinterpretation of the phrase when he came to. Actually, this phrase means "to regain consciousness, especially after fainting" (*Oxford Advanced Learner's Dictionary of Current English*. 1995: 225). In Pramoj's version, this phrase is translated as เมื่อเขาฟื้นตัวได้สตินั้น (when he is conscious again), which is correct. However, Kasetsiri translates this phrase as ถึงตอน

นั้น, which means at that time. Therefore, the meaning of this phrase in Kasersiri's version is incorrect. In other words, Kasetsiri's version does not retain the intentionality of this phrase.

Discrepancy 20

The second point that should be studied is the clause he wished, feebly. Pramoj translates this clause as เขาอ่อนใจ (he is disheartend), while Kasetsiri as โจนาธานได้แต่ภาวนาอย่างอ่อนระโหย (Jonathan prays wearily). The latter version transfers the meaning from the original better than the former. In other words, Kasetsiri maintains the original intentionality while Pramoj does not.

In summary, the two discrepancies found in paragraph 22 are related to maintaining the intentionality of the source text. In the first discrepancy, Kasetsiri cannot maintain the original intentionality because the translator mistranslates the phrase when he came to. In the second discrepancy, Parmoj does not translate the phrase he wished, feebly as well as Kasetsiri does.

Paragraph 23

ST: As he sank low in the water, a strange hollow voice sounded within him. There's no way around it. I am a seagull. . . (p. 21)

PV: ขณะที่เขาจมลึกลงไปนั้น มีเสียงกร้าว ๆ ประหลาดดังขึ้นในใจเขา // ไม่มีทางจะหลีกเลี่ยงได้ // เราเป็นนกนางนวล. . . (หน้า 19)

KV: เมื่อมันเริ่มจมลงในน้ำนั้น โจนาธานได้ยินเสียงพูดโหยหวนและประหลาดขึ้นมาในตัวของมันเอง // ไม่มีทางแน่น ๆ // ฉันเป็นแต่เพียงนกนางนวล. . . (หน้า 25)

Discrepancy 21

The only discrepancy to be discussed in this paragraph is the translation of the words hollow voice. The definition of hollow according to the *Oxford Advanced Learner's Dictionary of Current English* (1995: 569) is as follows:

> Hollow (adj.) = (of sound) having the quality of an echo;
> sounding as if coming from a hollow place

Pramoj translates this word as เสียงกร้าว (aggressive voice) while Kasetsiri translates it as เสียงพูดโหยหวน (wailing voice). According to the above definition, the word choice of the latter version gives a closer meaning than that of the former. In short, this is a discrepancy about distorting the intentionality of the source text which is found in Pramoj's version.

Paragraph 25

ST: He pushed wearily away from the dark water and flew toward the land, grateful for what he had learned about work-saving low-altitude flying (p. 21).

PV: เขาถีบตัวอย่างอ่อนแรงขึ้นจากน้ำและบินไปสู่พื้นแผ่นดิน รู้สึกยินดีว่าเขาได้เรียนรู้วิธี ทุ่นแรงในการบินระดับต่ำ (หน้า 20)

KV: โจนาธานค่อย ๆ บินขึ้นจากพื้นน้ำอันมืดสนิทอย่างอ่อนระโหยกลับเข้าสู่ชายฝั่ง มันบินกลับในระดับต่ำ และก็พอใจที่ตนได้เรียนรู้เกี่ยวกับการบินเช่นนั้น (หน้า 25)

Discrepancy 22

In this paragraph, there is only one discrepancy to be discussed. Pramoj translates the word work-saving as วิธีทุ่นแรง (labor saving) while Kasetsiri omits it. The

word วิธีทุ่นแรง (labor saving) in the former version creates coherence in the text because the readers can understand why Jonathan is grateful for his attempt to learn low-altitude flying. His learning and practising are useful when he is in trouble. On the other hand, Kasetsiri translates that Jonathan is flying at low-altitude and he is satisfied with his learning about such flying. However, the readers may have no idea why Jonathan is satisfied. Or, the readers may interpret that Jonathan is satisfied because he, at least, learns something about flying before he quits it forever; it is better than learning nothing. Such a misinterpretation occurs because the translator reduces the informativity of the original text.

Paragraph 29

ST: Jonathan was not alert to listen. It's pretty, he thought. The moon and the lights twinkling on the water, throwing out little beacon-trails through the nights, and all so peaceful and still. . . (p. 24).

PV: จอนะธันไม่มีปัญญาที่จะฟังเสียงนั้น // สวยดี เขานึก // แสงจันทร์และแสงไฟเป็นประกายระยิบระยับอยู่บนผิวน้ำ เหมือนกับแสงไฟบอกระยะเป็นทางไว้ตลอดคืน และทุกอย่างดูสงบนิ่ง. . . (หน้า 20)

KV: โจนาธานไม่ได้ตื่นใจที่จะฟังเสียงนั้น // มันมัวแต่คิดว่าช่างงดงามเสียจริง // ดวงจันทร์ส่องแสงระยิบระยับเหนือพื้นน้ำสาดแสงเป็นทางยาวเล็ก ๆ ทอดข้ามยามค่ำคืน ทุกอย่างสงบและนิ่ง. . . (หน้า 28)

Discrepancy 23

The only discrepancy that should be discussed is the translation of the sentence It's pretty, he thought. Pramoj renders this sentence as สวยดี เขานึก (it was pretty, he

thought) while Kasetsiri has มันมัวแต่คิดว่าช่างงดงามเสียจริง (he was in the process of thinking that it was pretty). Though both versions give the correct meaning, the interesting point that should be discussed is the coherence between the sentences. Pramoj uses a literary translation and his text is concise. Nevertheless, when this sentence is placed next to the previous one, there is no connection between the sentences. On the other hand, Kasetsiri adds the words มัวแต่คิดว่า (in the process of thinking that), which clarifies the idea of the previous sentence why Jonathan is not alert to listening to the voice. These added words create coherence in the text.

Paragraph 30

ST: Get down! Seagulls never fly in the dark! If you were meant to fly in the dark, you'd have the eyes of an owl! You'd have charts for brains! You'd have a falcon's short wings! (p. 24).

PV: ลงเดี๋ยวนี้! // นกนางนวลไม่บินกลางคืน! // ถ้าเจ้าเกิดมาเพื่อบินกลางคืนเจ้าก็คงจะต้องมีตาของนกเค้าแมว // เจ้าจะต้องมีแผนการบินเป็นสมอง! // เจ้าคงจะได้มีปีกสั้นของเหยี่ยว! //(หน้า 20-21)

KV: บินลงไปซะ! // นางนวลไม่เคยบินในความมืด! // ถ้าเธอถูกสร้างมาให้บินในความมืด เธอจะต้องมีตาเหมือนนกฮูก // เธอต้องมีมันสมองมากมาย // เธอจะต้องมีปีกสั้นเหมือนเหยี่ยว // (หน้า 28)

Discrepancy 24

In this paragraph, the translation of the phrase charts for brains is discussed. The relevant definition of the word chart is given by the *Oxford Advanced Learner's Dictionary of Current English* (1995: 189) as follows:

Chart (n.) = detailed map, especially for use at sea or in the air

From the above definition, the phrase charts for brains should mean the brains are charted for navigation. In Pramoj's version, this phrase is translated as มีแผนการบินเป็นสมอง (have charts as brains), which is the correct meaning, but Kasetsiri translates it as มีมันสมองมากมาย, which means you have a lot of brains. Thus, the translation in the latter version does not give the exact meaning of the source text. In other words, the word choice in Kasetsiri's version does not maintain the intentionality of the source text.

Paragraph 34

ST: The wind was a monster roar at his head. Seventy miles per hour, ninety, a hundred and twenty and faster still. The wing-strain now at a hundred and forty miles per hour wasn't nearly as hard as it had been before at seventy, and with the faintest twist of his wingtips he eased out of the dive and shot above the waves, a grey cannonball under the moon (P. 25).

PV: เสียงลมกระทบหัวดังเหมือนเสียงร้องของสัตว์ใหญ่ที่ดุร้าย // เจ็ดสิบไมล์ต่อหนึ่งชั่วโมง ร้อยยี่สิบไมล์ และยิ่งเร็วขึ้นไปอีก // การต้านทานลมด้วยความเร็วร้อยสี่สิบไมล์ต่อหนึ่งชั่วโมงไม่หนักเท่ากับตอนที่ต้องต้านลมด้วยความเร็วเจ็ดสิบไมล์ต่อหนึ่งชั่วโมง และด้วยการบิดปลายปีกเบา ๆ ที่สุดเขาก็ถอนตัวออกจากการดำดิ่ง และบินระดับหวือไปเหนือคลื่น—ลูกปืนใหญ่สีเทาใต้แสงจันทร์ (หน้า 21)

KV: เสียงลมก้องสนั่นปะทะหัวของโจนาธาน // มันบินเจ็ดสิบไมล์ต่อชั่วโมง เก้าสิบไมล์ ร้อยยี่สิบไมล์ และก็ยิ่งเร็วขึ้น ๆ // ตอนนี้ปีกของมันที่กางบินร้อยสี่สิบไมล์ต่อชั่วโมงก็ดูไม่ยากเย็นเหมือนตอนบินเจ็ดสิบไมล์ต่อชั่วโมง

และเพียงแค่มันบิดปลายปีกนิดเดียวมันก็สามารถชะลอความเร็ว เมื่อพุ่งดิ่งลงมาเหนือฟองคลื่น ซึ่งดูราวกับลูกปืนใหญ่สีเทาภายใต้แสงจันทร์ (หน้า 29)

Discrepancy 25

The only discrepancy that should be discussed is the translation of the phrase eased out of the dive. The meaning of the word ease is given by the *Oxford Advanced Learner's Dictionary of Current English* (1995: 365) as follows:

Ease (v.) = 1. To make something less painful, severe, worring, etc.
2. To move or move sb/sth carefully and gently
3. To make sth looser or less tight

In this situation, Jonathan is practising a vertical dive at the speed of a hundred and forty miles per hour. When he nearly reaches the sea, he gradually changes his movement from vertical diving to flying above the sea. Thus, the phrase eased out of the dive should mean gradually change the movement of diving. Pramoj renders this phrase as ถอนตัวออกจากการดำดิ่ง (pullout from the diving) while Kasetsiri as ชะลอความเร็ว (reduce the speed). The word ถอนตัว in the former version shows the equivalent meaning to the word pullout rather than ease out of. Nevertheless, this translation gives a closer meaning to the original. Regarding the latter version, the translation is incorrect. When Jonathan eases out of the dive, he still maintains the speed of a hundred and forty miles per hour flying above the sea. Therefore, the word choice in Pramoj's version is more appropriate for the situationality of the original than that in the latter version.

By the way, another point that should be mentioned is that the word ninety is not presented in Pramoj's version. However, this omission may cause from an error printing.

Paragraph 36

ST: His vows of a moment before were forgotten, swept away in that great swift wind. Yet he felt guiltless, breaking the promises he had made himself. Such promises are only for the gulls that accept the ordinary. One who has touched excellence in his learning has no need of that kind of promise (p. 25).

PV: คำสัตย์สาบานของเขาเมื่อครู่นี้เขาลืมหมดแล้ว เหมือนกับถูกกวาดไปจนหมดด้วยกระแสลมอันแรงเร็ว // แต่เขาก็ไม่รู้สึกผิดในการที่ผิดสัญญาที่ทำไว้ด้วยตนเอง // สัญญาแบบนั้นเหมาะแต่กับนกนางนวลที่ยอมรับเอาธรรมดาโลก // นกนางนวลที่ได้แตะต้องกับความประเสริฐของวิชาที่ได้เรียนรู้แล้วจะทำสัญญาแบบนั้นเพื่อประโยชน์อันใด? // (หน้า 23)

KV: โจนาธานลืมคำมั่นสัญญาที่ให้ไว้กับตัวเองเมื่อครู่ก่อนเสียสิ้น มันโผบินไปมาในสายลม // และมันก็ไม่รู้สึกผิดที่ทำลายคำสัญญานั้นเสีย // คำมั่นสัญญาแบบนั้นเป็นเรื่องของนางนวลที่ยอมรับความธรรมดาสามัญ // แต่สำหรับผู้ที่ได้ชิมความเป็นเลิศในการเรียนรู้ ไม่มีความจำเป็นจะต้องยึดคำสัญญาแบบนั้น // (หน้า 29)

Discrepancy 26

The only discussion in this paragraph concentrates on the translation of the phrase swept away in that great swift wind. This refers to Jonathan's vows that vanish in the air and the phrase swept away is in a passive form. In Pramoj's version, this phrase is translated as เหมือนกับถูกกวาดไปจนหมด (as if it had been completely swept away), which is the correct meaning. In contrast, Kasetsiri translates this phrase as มันโผบินไปมาในสายลม meaning Jonathan is flying in the wind, which is different from the

meaning of the source text. That is, the intentional meaning of this sentence is slightly distorted in the latter version.

Paragraph 38-39

ST: He was alive, trembling ever so slightly with delight, proud that his fear was under control. Then without ceremony he hugged in his forewings, extended his short, angled wingtips, and plunged directly toward the sea. By the time he passed four thousand feet he had reached terminal velocity, the wind was a solid beating wall of sound against which he could move no faster. He was flying now straight down, at two (p. 25) hundred fourteen miles per hour. He swallowed, knowing that if his wings unfolded at that speed he'd be blown into a million tiny shreds of seagull. But the speed was power, and the speed was joy, and the speed was pure beauty. He began his pullout at a thousand feet, wingtips thudding and blurring in that gigantic wind, the boat and the crowd of gulls tilting and growing meteor-fast, directly in his path (p. 26).

PV: เขามีชีวิต ตัวสั่นสะเทือนเล็กน้อยด้วยความโสมนัส มีความภาคภูมิใจว่าสามารถควบคุมความกลัวของตนได้ // ครั้นแล้วก็หุบหัวปีกเข้ามาทันทีทันใด ยื่นปลายปีกสั้นออกไปให้ได้มุม และพุ่งตัวดิ่งลงไปสู่ทะเล // เมื่อผ่านระยะทางลงมาได้สี่พันฟุตเขาก็ถึงความเร็วขั้นสุดท้าย ลมที่ปะทะอยู่นั้นกลายเป็นกำแพงเสียงที่กั้นเขาไว้ไม่ให้เคลื่อนไหวเร็วกว่านั้นได้ // เขากำลังบินตรงลงมาด้วยความเร็วสองร้อยสี่สิบไมล์ต่อหนึ่งชั่วโมง // เขากลืนน้ำลายในคอ รู้ตัวว่าหากปีกของเขาเกิดกางออกในขณะนั้นเขาจะถูกลมเป่าให้ขาดออกจากกันเป็นนกนางนวลชิ้นเล็กชิ้นน้อยล้านชิ้น // แต่ความเร็วนั้นคืออำนาจ และความเร็วนั้นคือความร่าเริงเบิกบานใจ และความเร็วก็คือความงามอันบริสุทธิ์ // เขาถอนตัวจากการดำดิ่งในระยะหนึ่งพันฟุต ปลายปีกสั้นสะเทือนด้วยลมมหายักษ์นั้น ทั้งเรือและฝูงนกนางนวลกำลังแกว่งไกวและมีขนาดใหญ่ขึ้นทุกทีในเส้นทางบินของเขา (หน้า 23)

KV: โจนาธานรู้สึกมีชีวิตชีวา มันสั่นสะท้านเล็กน้อยด้วยความดีใจ ภูมิใจที่บังคับความหวาดกลัวไว้ได้ // และแล้วโดยไม่ต้องมีพิธีการมันขยับโคนปีกเข้าลำตัวเหยียดแต่เพียงปลายปีกอันสั้นออกไป โจนดิ่งพุ่งลงสู่ท้องทะเล // เมื่อถึงตอนที่มันถลาลงจากระดับสี่พันฟุต มันก็ถึงที่สุดของความเร็ว สายลมดูแข็งราวกับกำแพงเสียงที่สกัดกั้นไม่ให้มันถลาลงไปได้เร็วกว่านั้น // โจนาธานยังคงบินดิ่งตรงมาด้วยความเร็วสองร้อยสิบสี่ไมล์ต่อชั่วโมง // โจนาธานกลืนน้ำลาย รู้สึกแน่ว่าถ้าหากปีกของมันหลุดกางออกในระดับความเร็วนี้ มันก็จะระเบิดออกเป็นนางนวลชิ้นเล็กชิ้นน้อยสักล้านส่วน // แต่ความเร็วคือพลัง ความเร็วคือความรื่นรมย์ และความเร็วคือความงามบริสุทธิ์ // โจนาธานเริ่มชะลอความเร็วเมื่อถึงระดับหนึ่งพันฟุต ปลายปีกของมันสั่นสะท้านเมื่อต้องลมมหากาพนั้น เบื้องหน้าของมันเรือและฝูงนางนวลพุ่งตรงเข้ามารวดเร็วดั่งดาวตก (หน้า 30)

Three discrepancies are found in these paragraphs (discrepancies 27-29)

Discrepancy 27

The first discrepancy is the translation of the phrase extended his short, angled wingtips. In Pramoj's version, this phrase is translated as ยื่นปลายปีกสั้นออกไปให้ได้มุม (extend his short wingtips at an angle) while Kasetsiri as เหยียดแต่เพียงปลายปีกอันสั้นออกไป (only extend the short wingtips). Pramoj's version gives all the details of the phrase, but Kasetsiri's version omits the word angled. That is, Kasetsiri's version reduces the informativity of the original.

Discrepancy 28

The second discussion is the translation of the word pullout. However, this point has already been discussed in discrepancy 14 (paragraph 21).

Discrepancy 29

The last discussion concerns the translation of the phrase the boat and the crowd of gulls tilting and growing meteor-fast. In this situation, Jonathan is diving at the speed of two hundred fourteen miles per hour through the flock of gulls that are flying for their breakfast. Pramoj translates this phrase as ทั้งเรือและฝูงนกนางนวลกำลังแกว่งไกวและมีขนาดใหญ่ขึ้นทุกที (both fishing boats and the flock of gulls are tilting and growing); that is, the word meteor-fast is omitted. In this version, the translator focuses on what Jonathan sees when he is moving at that speed. On the other hand, Kasetsiri renders this phrase as เรือและฝูงนกนางนวลพุ่งตรงเข้ามารวดเร็วดั่งดาวตก (fishing boats and the flock of gulls are moving forward to him as fast as meteors); that is, the translator omits the words tilting and growing because he focuses only on the speed of the movement. Therefore, the discrepancy occurs in both versions because neither of them can clearly describe the situation of the text.

Anyway, another point that should be discussed is the translation of the phrase at two hundred fourteen miles per hour. Pramoj translates it as ด้วยความเร็วสองร้อยสี่สิบไมล์ต่อหนึ่งชั่วโมง (at the speed of two hundred forty miles per hour). That is, Pramoj mistranslates the words fourteen miles. However, this mistake may be an error in printing .

In short, three discrepancies are found in paragraphs 38- 39. The first one is that Kasetsiri omits the word angled. The second discrepancy is the translation of the word pullout. Kasetsiri cannot give the exact meaning of this word. The third discrepancy is that neither version clearly translates the phrase the boat and the crowd of gulls tilting and growing metero-fast.

Paragraph 41

ST: It happened that morning, then, just after sunrise, that Jonathan Livingston seagull fired directly through the centre of Breakfast Flock, ticking off two hundred twelve miles per hour, eyes closed, in a great roaring shriek of wind and feathers. The Gull of Fortune smiled upon him this once, and no one was killed (p. 26).

PV: เหตุที่เกิดขึ้นในเช้าวันนั้น ตอนหลังตะวันขึ้นก็คือ จอนะธัน ลิวิงสตัน นางนวลบินหวือฝ่ากลางฝูงนกนางนวลที่บินออกหากินมื้อเช้าด้วยความเร็วสองร้อยสิบสองไมล์ต่อหนึ่งชั่วโมง ตาก็หลับ ด้วยเสียงหวีดหวิวอันเกิดจากลมและขนนกกระทบกัน // เคราะห์ยังดีที่โชคชาตานางนวลยังยิ้มให้เขาอยู่ ครั้งนี้ จึงไม่ปรากฏว่ามีนกตัวใดต้องเสียชีวิต // (หน้า 25)

KV: บังเอิญเหลือเกินว่า ในตอนเช้าวันนั้น หลังดวงตะวันขึ้น นางนวล : โจนาธาน ลิฟวิงสตัน บินผ่านพุ่งเข้าไปในตอนกลางของกลุ่มนกที่ออกหากินตอนเช้า มันผ่านไปด้วยความเร็วสองร้อยสิบสองไมล์ต่อชั่วโมง ดวงตาปิดสนิท ลมและขนของมันส่งเสียงหวาดหวีดสนั่น // แต่นางนวลแห่งโชคยิ้มให้มันและไม่มีใครต้องถึงตาย // (หน้า 30)

In this paragraph, three discrepancies are discussed (discrepancies 30-32).

Discrepancy 30

The first discussion in this paragraph focuses on the translation of the phrase It happened that morning, then. Pramoj renders this phrase as เหตุที่เกิดขึ้นในเช้าวันนั้น (the event that happened in that morning) while Kasetsiri as บังเอิญเหลือเกินว่า (it was coincidental that). Actually, the word happen means either occur by chance or take place. However, the translation in Pramoj's version is more appropriate for the

situationality because this is the description of what happens on the day that Jonathan is diving at the speed of two hundred twelve miles per hour.

Discrepancy 31

The second point that should be discussed concerns the translation of the phrase in a great roaring shriek of wind and feathers. Pramoj translates this phrase as ด้วยเสียงหวีดหวิวอันเกิดจากลมและขนนกกระทบกัน (shriek that emerges from the friction of the wind and the feathers). On the other hand, Kasetsiri translates the same phrase as ลมและขนของมันส่งเสียงหวาดหวีอสนั่น (the wind and its feathers make a loud shriek). The translation of the latter version is inappropriate because the wind and the feathers are inanimate nouns which cannot make a loud shriek. Therefore, the translation in Pramoj's version is more appropriate because it retains the intentional meaning of the original phrase.

Discrepancy 32

Another point that should be discussed in this paragraph is the translation of the phrase The Gull of Fortune smiled upon him this once. According to the story, the implicit meaning of The Gull of Fortune refers to a god or a goddess of gulls that controls the destiny, birth and death of every gull. Pramoj translates this phrase as โชคชาตานางนวลยังยิ้มให้เขาอยู่ (destiny of gulls smile upon him). The word โชคชาตา (destiny) in this version is inappropriate because it is an abstract noun that cannot do the action of smile. On the other hand, Kasetisiri translates this phrase as นางนวลแห่งโชคยิ้มให้มัน (The gull of luck smiles upon him). This version uses a literary translation. Moreover, the phrase นางนวลแห่งโชค (the gull of luck) give a closer meaning to the original. Thus, the discrepancy is found in Pramoj's version because the word choices

do not transfer the intentional meaning of the original phrase as well as those in Kasetsiri's.

In summary, three discrepancies are found in this paragraph. The first one is the translation of the phrase it happened that morning, then in Kasetsiri's version that is inappropriate for the situationality of the text. The second discrepancy concerns the translation of the phrase a great roaring shriek of wind and feathers. The translation in Pramoj's version is more appropriate. The last discrepancy is the translation of the phrase The Gull of Fortune. The word choices in Pramoj's version do not transfer the intentional meaning of the original.

Paragraph 42

ST: By the time he had pulled his beak straight up into the sky he was still scorching along at a hundred and sixty miles per hour. When he had slowed to twenty and stretched his wings again at last, the boat was a crumb on the sea, four thousand feet below (p. 26).

PV: ถึงตอนที่เขาชูปากขึ้นฟ้าเขายังอยู่ในความเร็วอันร้อนแรงถึงหนึ่งร้อยหกสิบไมล์ต่อหนึ่งชั่วโมง // เมื่อเขาเพลาความเร็วลงได้ยี่สิบไมล์ต่อหนึ่งชั่วโมง เขากางปีกออกได้ เรือหาปลาดูเหมือนกับเศษขนมปังในทะเลสี่พันฟุตข้างล่าง (หน้า 25)

KV: เมื่อถึงตอนที่มันเชิดปากบินสู่ฟ้า โจนาธานก็ยังคงพุ่งไปด้วยความเร็วหนึ่งร้อยหกสิบไมล์ต่อชั่วโมง // และเมื่อมันลดความเร็วเหลือเพียงยี่สิบไมล์ต่อชั่วโมง มันก็กางปีกออกได้ในที่สุด ถึงตอนนั้นเรือหาปลาลอยอยู่ในทะเลเบื้องล่างห่างจากมันสี่พันฟุต (หน้า 30-31)

Discrepancy 33

The only discrepancy in this paragraph is the reduction of information in Kasetsiri's version. According to the original version, the phrase the boat was a crumb on the sea is a metaphor that shows the scenery from Jonathan's level of flying. Pramoj translates it as เรือหาปลาดูเหมือนกับเศษขนมปังในทะเล (the fishing boat looks like a crumb in the sea). However, Kasetsiri translates it as เรือหาปลาลอยอยู่ในทะเลเบื้องล่าง (a fishing boat is floating in the sea). In the latter version, the translator omits the words was a crumb, a metaphor in the original text. In other words, Kasetsiri's version reduces the informativity of the original.

Paragraph 45

ST: He spared no time that day for talk with other gulls, but flew on past sunset. He discovered the loop, the slow roll, the point roll, the inverted spin, the gull bunt, the pinwheel (p. 27).

PV: เขาไม่มีเวลาเหลือที่จะไปคุยกับนกตัวอื่นในวันนั้น แค่ฝึกบินเรื่อยไปจนตะวันตกดินแล้วนาน // เขาค้นพบการบินที่เรียกว่า แบบวงกลมตั้ง หมุนระดับช้า หมุดปิดจังหวะ ควงสว่านหงายท้อง หมุนตัวทางตั้งต้นนอก ตีลังกา (หน้า 26)

KV: วันนั้น โจนาธานไม่ยอมเสียเวลาที่จะคุยกับนางนวลตัวอื่นๆ มันบินไปจนตะวันตกดิน // มันค้นพบวิธีบินเป็นวง บินกลิ้งช้า บินกลิ้งตรง บินหมุนกลับ บินผลักนางนวล บินหมุนลูกข่าง (หน้า 31)

Discrepancy 34

The discrepancy in this paragraph concerns the translation of the words from

aeronautics—the loop, the slow roll, the point roll, the inverted spin, the gull bunt, the pinwheel. The definitions of these flying terms are as follows:

a) loop = an aerobatic manoeuvre in which the aircraft completes a circle in the vertical plane

(Beckford. n.d: 63)

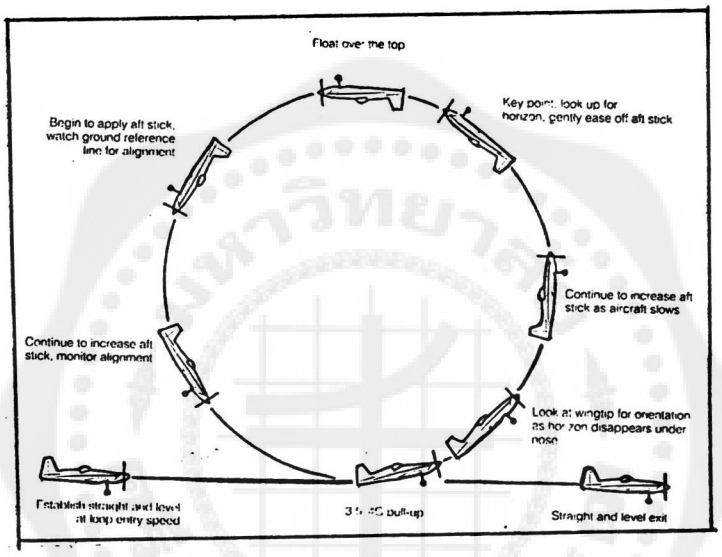


Figure 1 Aeronautics: Loop [1]

According to the two versions, Pramoj translates the loop as แบบวงกลมตั้ง (flying in a vertical circle shape) while Kasetsiri translates it as บินเป็นวง (flying in a circle shape). According to the latter translation, the readers may understand that Jonathan is flying in a horizontal circle shape, but not a vertical circle shape. Therefore, the word choice in the former version gives a closer meaning to the above definition than that in the latter. In other words, the word choice in Pramoj's version maintains the meaning of the intertextuality in the source text better than that in Kasetsiri's version.

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[1] Szurovy, Geza and Mike Goulian. (1994). Basic Aerobatics: 90.

b) slow roll = an aerobatic manoeuvre in which the aircraft rotates through a complete revolution about the longitudinal axis

(Beckford. n.d: 92)

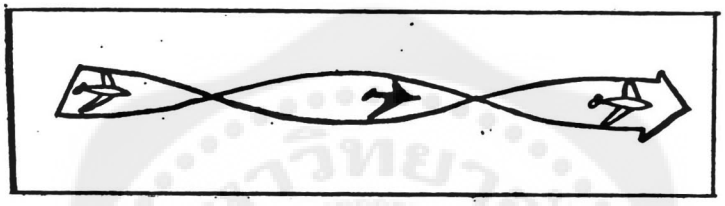


Figure 2 Aeronautics: Slow roll[2]

The word slow roll is translated as หมุนระดับช้า (rolling at low speed) in Pramoj's version and บินกลิ้งช้า (flying with the manner of slow rolling) in Kasetsiri's version. According to the above definition and illustration, it seems that the word choice in both versions can draw a picture of this kind of flying. Thus, the translations in both version maintain the meaning of this intertextuality.

[2] Beckford, L.L. (n.d.). An A. B. C. of Aeronautics: XI.

c) inverted spin = a spin in which the aircraft rotates
in an inverted altitude

(Beckford. n.d: 58)

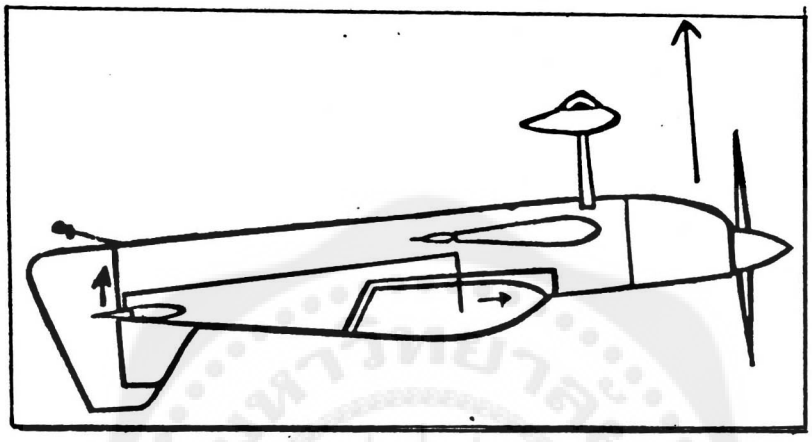


Figure 3 Aeronautics: Inverted spin[3]

In Pramoj's version, the word inverted spin is translated as ควงสว่านหงายท้อง (rotating until the belly is turned up into the sky) while Kasetsiri translates it as บินหมุนกลับ (rotating). It seems that the word choice in Pramoj's version can depict such flying more clearly than that in Kasetsiri's version. The word บินหมุนกลับ (rotating) in the latter version does not clearly draw a picture of a flying gull that rotates itself until its belly is turned up into the sky. Therefore, the word choice in Pramoj's version maintains the meaning of the intertextuality of the source text better than that in Kasetsiri's version.

[3] Michael, Love C. (1999). Flight Maneuvers: 105.

d) bunt = an aerobatic manoeuvre consisting of a half loop with the pilot on the outside; the reverse of the ordinary loop. This places negative acceleration on the aircraft and pilot. A bunt is entered by pushing the aircraft's nose down from straight level flight

(Nayler. 1967: 47)

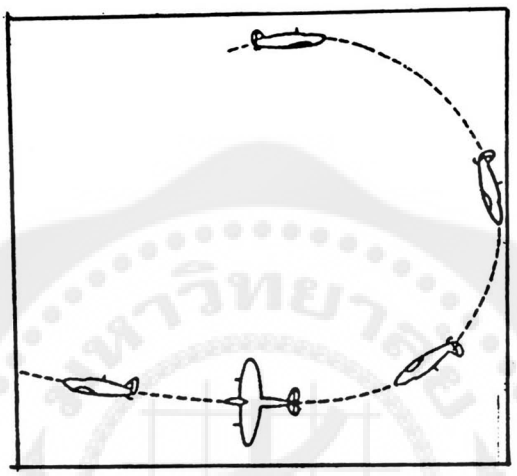


Figure 4 Aeronautics: Bunt[4]

In Pramoj's version, the word the gull bunt is translated as หมุนตัวทางตั้งต้นนอก (vertical rotating) while Kasetsiri as บินผลักนางนวล (pushing gull flying). Neither of the two translations clearly depicts the gull bunt. The problem in the translation occurs because the source text uses aeronautical jargon. It is the same with the point roll and the pinwheel. Pramoj translates the word the point roll as หมุนปิดจังหวะ (closed rhythm rolling) while Kasetsiri as บินกลิ้งตรง (rolling in a straight way). In terms of the word the pinwheel, Pramoj translates it as ตีลังกา (somersault) while Kasetsiri as บินหมุนลูกข่าง (rotating like a spinning top).

[4] Beckford, L.L. (n.d.). An A. B. C. of Aeronautics: 6.

It can be said that the discrepancy in the translation of the above three words (the gull bunt, the point roll, and the pinwheel) is a problem of the intertextuality. This problem appears in both translations because there is no translation of these aeronautical terms in Thai. Therefore, the translators face the problem of choosing appropriate words in the target language.

In short, discrepancy 34 concerns the translation of the phrase the loop, the slow roll, the point roll, the inverted spin, the gull bunt, the pinwheel. These aeronautical terms are the intertextuality that appears in the source text. The discrepancy can be found in both versions because the selected word choices cannot give the exact meaning of the terms.

Paragraph 46

ST: When Jonathan Seagull joined the Flock on the beach, it was full night. He was dizzy and terribly tired. Yet in delight he flew a loop to landing, with a snap roll just before touchdown. When they heard of it, he thought, of the Breakthrough, they'll be wild with joy. How much more there is now to living! Instead of our drab slogging forth and back to the fishing boats, there's a reason to life! We can lift ourselves out of ignorance, we can find ourselves as creatures of excellence and intelligence and skill. We can be free! We can learn to fly! (p. 27). The years ahead hummed and glowed with promise (p. 34).

PV: เมื่อจอนะธันกลับมาถึงฝูงบนหาดก็เป็นเวลากลางคืนเต็มที่แล้ว // เขาเวียนหัวและเหนื่อยที่สุด // แต่ด้วยความดีใจเขาบินแบบวงกลมตั้งเข้าไปจนถึงที่ก่อนที่จะลงจับ

ก็ทำการหมุนระดับเร็วเสียด้วย // พอฝูงนกรู้เข้าถึงเรื่องที่เขาออกจากวงจรไปได้เถิด เขานึก เขาจะต้องดีใจกันเป็นบ้า // ต่อไปนี้ชีวิตจะมีอะไรขึ้นอีกพิลึกกึกกือ // แทนที่จะบินพะเยิบพะยาบออกไปที่เรือหาปลาแล้วก็บินกลับ // (หน้า 26) ชีวิตมีเหตุผลขึ้นแล้ว // เราสามารถจะยกตัวเองขึ้นจากอวิชชา เราจะทำตัวเราให้เป็นสัตว์ประเสริฐได้ด้วยปัญญาและความชำชอง // เราเป็นเสรีได้! // เราเรียนบินได้! // อนาคตดังหึ่งกึกก้องและเรืองรองด้วยความรุ่งโรจน์ที่พึงจะเป็นไปได้ // (หน้า 28)

KV: เมื่อโจนาธานกลับเข้าไปหาฝูงนางนวลบนชายฝั่งเวลาก็ล่วงเลยเป็นกลางคืน // มันรู้สึกเวียนหัวและเมื่อยล้านักหนา // กระนั้นก็ตามมันบินเป็นวงเพื่อร่อนลงด้วยความปีติยินดี // มันคิดว่าเมื่อพรรคพวกได้ฟังเรื่องความสำเร็จพวกนั้นคงจะตื่นเต้นดีใจด้วย // ช่างมีค่าเหลือ (หน้า 31) เกินที่จะมีชีวิตอยู่ต่อไปในตอนนี้! // ชีวิตมีความหมายมากขึ้นกว่าการบินอย่างเซ็ง ๆ กลับไปกลับมาจากเรือหาปลา // เราสลัดความโง่เขลาทิ้งเสียได้ เราค้นพบได้ว่าเราเป็นสัตว์วิเศษ ฉลาดและรอบรู้ // เราเป็นอิสระได้! // เราเรียนรู้ที่จะบินได้ ! // แล้วกาลเวลาข้างหน้าก็กระหึ่มและวาววามด้วยคำมั่นสัญญา // (หน้า 38)

Two discrepancies are found in this paragraph (discrepancies 35-36).

Discrepancy 35

The first point that should be discussed is the translation of the sentence he flew a loop to landing, with a snap roll just before touchdown. The discrepancy between the two versions emerges from the words a loop and a snap roll. These two words are aeronautical jargon. The definition and illustration of a loop have already been discussed in discrepancy 34 (paragraph 45). In terms of the phrase a snap roll, it refers to a manoeuvre in which an airplane makes one complete fast roll about its longitudinal axis while keeping its horizontal direction (Szurovy. 1997: 37). The illustration is as follows:

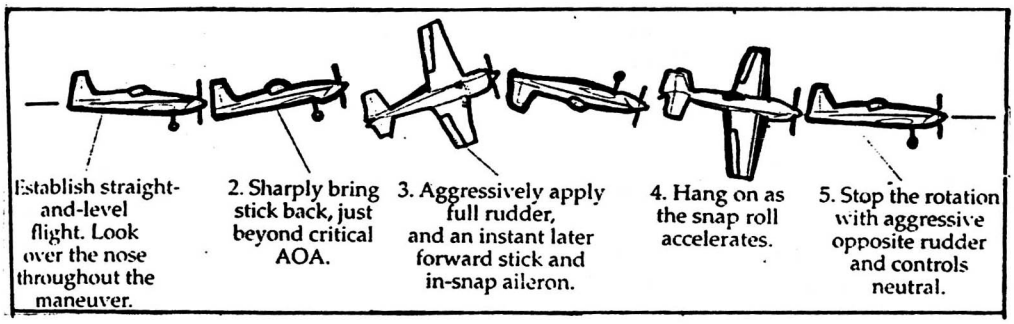


Figure 5 Aeronautics: Snap roll[5]

Pramoj translates this sentence as เขาบินแบบวงกลมตั้งเข้าไปจนถึงที่ก่อนที่จะลงจับก็ทำการหมุนระดับเร็วเสียด้วย (he flies in the form of a vertical circle to the destination, and before landing he makes a swift turning over). Kasetsiri has มันบินเป็นวงเพื่อร่อนลง (It flies in a circle for landing). The word choice in the former version gives a meaning equivalent to the above definition. Moreover, the translation in this version can transfer all the details from the original, but the latter gives only the idea of the event and omits many details, especially the aeronautical terms. That is, the original informativity is reduced. This omission occurs because of the difficulties in translating the intertextuality that appears in the source text.

Discrepancy 36

The second discrepancy in this paragraph is the translation of the word promise. According to the *Oxford Advanced Learner's Dictionary of Current English* (1995: 927), the word promise has many different meanings. However, the two meanings that seem

[5] Szuvory, Geza and Mike Goulian. (1997). Advanced Aerobatics: 39.

to apply to the above sentence are as follows:

Promise (N.) = 1) written or spoken declaration that one will definitely give or do or not do something
2) indication of future success or good results

Pramoj interprets the word promise as ความรุ่งโรจน์ที่เป็นไปได้ (the glory that is possible) while Kasetsiri as คำมั่นสัญญา (a vow). However, when the context of the sentence is considered, the word promise should be translated according to the second meaning because the context does not refer to any intention of Jonathan's. However, Kasetsiri has misinterpreted the meaning of this word and does not maintain the intentionality of the source text.

In brief, two discrepancies are found in this paragraph. The first one is a discrepancy in translating the intertextuality that appears in the source text. Kasetsiri does not translate the sentence he flew a loop to landing, with a snap roll just before he touchdown as well as Pramoj does. The second discrepancy is the mistranslation of the word promise in Kasetsiri's version; that is, the intentional meaning of this word is distorted.

Paragraph 48

ST: "Jonathan Livingston Seagull! Stand to Centre!" The Elder's words sounded in a voice of highest ceremony. Stand to Centre meant only great shame or great honour. . .(p. 34).

PV: "จอนะธัน ลิวิงสตัน นางนวล! ออกมายืนตรงกลาง" // คำพูดของนกผู้ใหญ่ดังขึ้นด้วยเสียงที่ใช้ในพิธีกรรมอันสูงสุด // "การออกไปยืนตรงกลาง" เฉย ๆ นั้น

หมายถึงความอับอายอย่างยิ่งหรือการเสียเกียรติอย่างยิ่งเท่านั้น. . . (หน้า 29)

KV: "โจนาธาน ลิฟวิงสตัน : นางนวล เข้ามายืนตรงกลาง!" // การยืนตรงกลางหมายถึงเพียงความอับอายหรือไม่ก็เสื่อมเสียเกียรติอย่างใหญ่หลวง. . . (หน้า 38)

Discrepancy 37

The discrepancy in this paragraph concerns the translation of the sentence Stand to centre meant only great shame or great honour. According to the story, stand to centre is used for two reasons. First, a gull that stands to centre is proclaimed to be a leader of the Flock. That is, stand to centre for great honour. Second, a gull that stands to centre is condemned for misbehaviour. That is, stand to centre for great shame. The translations of both versions are as follows:

PV: "การออกไปยืนตรงกลาง" เฉย ๆ นั้นหมายถึงความอับอายอย่างยิ่งหรือการเสียเกียรติอย่างยิ่งเท่านั้น (stand to centre means only great shame or great dishonour)

KV: การยืนตรงกลางหมายถึงเพียงความอับอายหรือไม่ก็เสื่อมเสียเกียรติอย่างใหญ่หลวง (stand to certre means only great shame or great dishonour)

According to the translations, both versions translate the phrase great honour as great dishonour. In other words, both versions mistranslate the original. Therefore, neither version maintains the intentionality of the source text.

Paragraph 50

ST: It felt like being hit with a board. His knee went weak, his feathers sagged, there was a roaring in his ears. . . (p. 34).

PV: เขารู้สึกเหมือนกับถูกตีด้วยแผ่นกระดาน // เข่าของเขาอ่อนลง ขนของเขาหลุบ มีเสียงดังซู่ในหู. . .(หน้า 29)

KV: โจนาธานรู้สึกเหมือนกับว่าถูกตีด้วยแผ่นกระดาษ // เข่าของมันอ่อนเปลี้ย ขนตกลู่ หูอื้อ. . .(หน้า 38)

Discrepancy 38

The only discrepancy in this paragraph is the meaning of the word board. Pramoj translates it as แผ่นกระดาน (long thin flat piece of cut wood) while Kasetsiri as แผ่นกระดาษ (thick stiff paper). Actually, the word board can mean either. However, the correct meaning of a board in this sentence should be the former one, because this sentence is describing Jonathan's feeling when he stands to centre in great shame. The word แผ่นกระดาน (long thin flat piece of cut wood) in Pramoj's version emphasizes how hard the situation is for Jonathan. On the other hand, the word แผ่นกระดาษ (thick stiff paper) in the latter version cannot clarify such a situation. Therefore, the word choice in the latter version is inappropriate for the situationality of the text.

Paragraph 56

ST: He learned to sleep in the air, setting a course at night across the offshore wind, covering a hundred miles from sunset to sunrise. With the same inner control, he flew through heavy sea-fogs and climbed above them into dazzling clear skies. . .in the very times when every other gull stood on the ground, knowing nothing but mist and rain. . .(p. 36).

PV: เขาเรียนรู้วิธีหลับกลางอากาศ ตั้งทิศทางบินไว้ให้ขวางลมที่พัดออกจากฝั่ง

และบินร่อนไปได้ไกลเป็นร้อย ๆ ไมล์ จากเวลาตะวันตกดินจนถึงตะวันขึ้น // ด้วยสมาธิภายในอย่างเดียวกัน เขาสามารถบินไปในหมอกทะเลอันหนาและบินขึ้นเหนือระดับหมอกให้อยู่บนฟ้าอันสว่างแพรวพราว. . .ในขณะเดียวกันกับที่นกนางนวลอื่นทุกตัวต้องยืนจับเจ่าอยู่บนพื้นดิน ไม่รู้ว่าอะไรเป็นอะไรนอกจากหมอกและฝน. . .(หน้า 32-33)

KV: มันเรียนรู้วิธีที่จะหลับนอนในอากาศโดยการบินทวนลมบกตอนกลางคืนเป็นระยะทางตั้งร้อยไมล์จากตะวันตกถึงตะวันขึ้น // และด้วยวิธีเดียวกัน มันสามารถบินฝ่าหมอกทะเลที่ลงจัดขึ้นไปเหนือสู่ท้องฟ้าที่ให้เป็นประกาย . . .ในขณะที่นกนางนวลตัวอื่น ๆ ต้องทนอยู่ที่ชายหาดทนอยู่กับหมอกและฝน. . . (หน้า 40)

Discrepancy 39

The only discrepancy in this paragraph is the translation of the phrase with the same inner control. Kasetsiri translates this phrase as และด้วยวิธีเดียวกัน (and with the same method), which is anaphoric (referring backward) to the previous sentence; that is:

ST: He learned to sleep in the air, setting a course at night across the offshore wind, covering a hundred miles from sunset to sunrise.

KV: มันเรียนรู้วิธีที่จะหลับนอนในอากาศโดยการบินทวนลมบกตอนกลางคืนเป็นระยะทางตั้งร้อยไมล์จากตะวันตกถึงตะวันขึ้น

Back translation:

He learned to sleep in the air by flying against the offshore wind at night, covering a distance of a hundred miles from sunset to sunrise.

Readers may interpret that <u>และด้วยวิธีเดียวกัน</u> (and with the same method) refers to <u>การบินทวนลมตอนกลางคืน</u> (flying against the offshore wind at night). This is a misinterpretation. Actually, the phrase <u>และด้วยวิธีเดียวกัน</u> (and with the same method) refers to the same inner concentration that enables Jonathan to control himself while he is sleeping in the air. This vagueness affects the coherence of the text. On the other hand, Pramoj's version translates it as <u>ด้วยสมาธิภายในอย่างเดียวกัน</u> (with the same inner concentration), which is the correct meaning. Thus, the translated text in this version does not have any discrepancy in coherence.

Paragraph 60

ST: He folded his wings, <u>rolled</u>, and dropped in a dive to a hundred ninety miles per hour. They dropped with him, streaking down in flawless formation (p. 46).

PV: เขาหุบปีก <u>ควงสว่าน</u> แล้วทิ้งตัวดำดิ่งด้วยความเร็วหนึ่งร้อยเก้าสิบไมล์ต่อหนึ่งชั่วโมง // นกทั้งสองตัวก็ดำลงมาด้วยกัน จิกหัวลงมาแบบการบินเป็นฝูงอันหาที่ติมิได้ // (หน้า 33)

KV: โจนาธานขยับปีกเข้า <u>ถลาไป</u> แล้วก็พุ่งดิ่งลงด้วยความเร็วเก้าสิบไมล์ต่อชั่วโมง // นางนวลสองตัวนั่นก็พุ่งดิ่งลงมาพร้อมโจนาธานโดยไม่มีผิดพลาด // (หน้า 50)

<u>Discrepancy 40</u>

The only discrepancy in this paragraph is the translation of the word <u>rolled</u>—an aeronautical term. According to the *Oxford Advanced Learner's Dictionary of Current English* (1995: 1019), the definition of the word <u>rolled</u> is as follows:

Roll (v.) = to turn over and over, or make something round turn over and over, and move in a particular direction

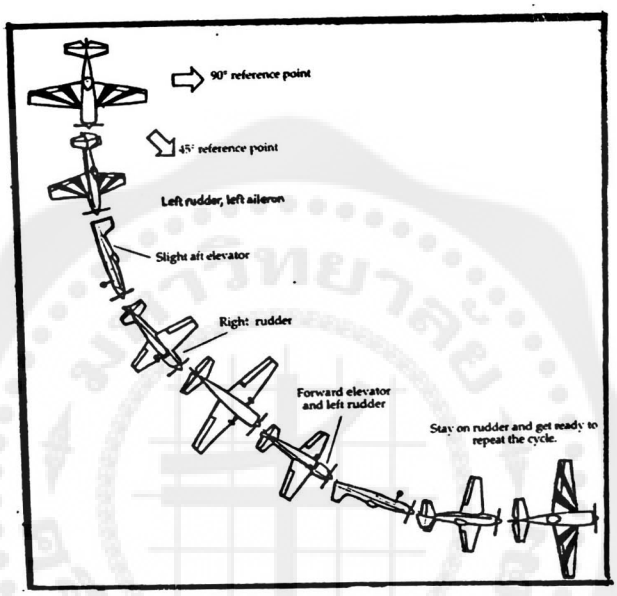


Figure 6 Aeronautics: Roll[6]

The situation of the original is the sequences of Jonathan's action—fold his wings, roll and drop into a dive. Therefore, rolling in this scene should be rolling in one round, not turning over and over. Regarding the translation in Pramoj's version, the translator chooses the word ควงสว่าน (screwing) to render the word rolled. This word choice may be possible if Jonathan rolls over and over. However, this word choice is inappropriate for describing rolling in one round. On the other hand, Kasetsiri renders the word rolled into ถลาไป (swooping). This word depicts the normal flying of a gull but not a rolling. Therefore, neither of their word choices is appropriate for the situationality

[6] Szuvory, Geza and Mike Goulian. (1997). Advanced Aerobatics: 82.

of the text. The translators face the difficulties in translation because the original word is an aeronautical term.

Paragraph 61

ST: At last he turned that speed straight up into a long vertical slow-roll. They rolled with him, smiling (p. 46).

PV: ในที่สุด เขาเปลี่ยนความเร็วนั้นให้เป็นการบินแบบหมุนระดับช้า ปักหัวลง // นกทั้งสองก็หมุนระดับไปกับเขา มีใบหน้าอันยิ้มแย้ม // (หน้า 34)

KV: ในที่สุด โจนาธานก็เปลี่ยนความเร็วนั้นขึ้นไปเป็นเส้นตรง ถลาไปอย่างช้า ๆ // เจ้าสองตัวนั่นก็ถลาตามมาแล้วยิ้ม //(หน้า 50)

There are two discrepancies that should be discussed in this paragraph (discrepancies 41-42)

Discrepancy 41

The first discrepancy in this paragraph is the direction of flying. In this paragraph, Pramoj translates the word straight up as ปักหัวลง (to dive one's head down) while Kasetsiri as ขึ้นไป (go up). Regarding the context of the sentence, the previous sentences are as follows:

ST: He folded his wings, rolled, and dropped in a dive to a hundred ninety miles per hours. They dropped with him, streaking down in flawless formation. At last he turned that speed straight up. . . (p. 46).

From the context of the sentence, Pramoj mistranslates the direction of Jonathan's flying. On the other hand, Kasetsiri translates this word correctly. Therefore, the word choice in the former version is not in accordance with the situation of the text.

Discrepancy 42

The second discrepancy concerns the description of slow-roll. The definition of this word is as follows:

> Slow-roll = an aerobatics manoeuvre in which the aircraft rotates through a complete revolution about the longitudinal axis (Beckford. n.d: 92)

Though a slow-roll is on a longitudinal axis, the source text describes Jonathan flying straight up into a long vertical slow-roll. Thus, his direction should be as follows:

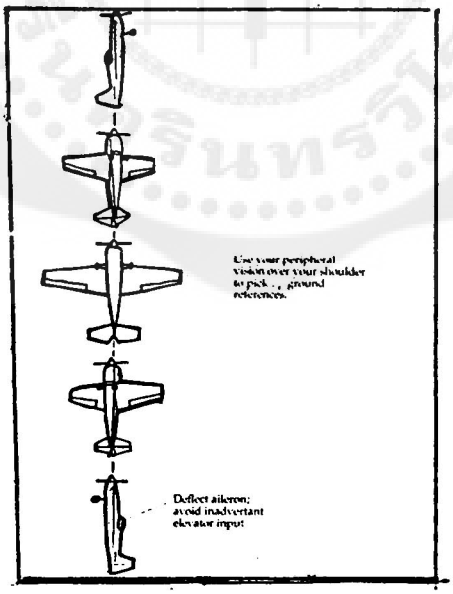


Figure 7 Aeronautics: Vertical slow-roll[7]

[7] Szuvory, Geza and Mike Goulian. (1997). Advanced Aerobatics: 51.

According to the definition and illustration, it is found that the translation in Kasetsiri's version is incorrect. This version describes this kind of flying as ...ขึ้นไปเป็นเส้นตรงถลาไปอย่างช้า ๆ (going up in a straight line and slowly swooping). The word เส้นตรง (straight line) distorts the meaning of slow-roll. On the other hand, Pramoj translates slow-roll as การบินแบบหมุนระดับช้า (flying with slow rotating), which is the correct meaning. Therefore, a discrepancy in intertextuality found in Kasetsiri's version.

In this paragraph, the first discrepancy relates to the use of the word choices that are inappropriate for the situationality of the text. This discrepancy appears in Pramoj's version because the word straight up is translated as ปักหัวลง (to dive one's head down). The second discrepancy is the problem of the intertextuality because the word choices in Kasetsiri's version do not give the exact meaning of the word slow-roll as well as Pramoj's does.

In conclusion, this chapter has discussed the discrepancies between the source text and the two translated versions. Forty-two discrepancies have been found in the translations. These discrepancies can be classified into each standard of textuality as follows:

Discussion

Table 1 Frequency of discrepancy for each standard of textuality between the two Thai versions

Standards of Textuality	Frequency of Discrepancy	
	PV	KV
1. Intentionality	7	13
2. Situationality	6	8
3. Informativity	0	5
4. Intertextuality	1	5
5. Cohesion	1	1
6. Coherence	1	1
Total	16	33

Table I reveals the frequency of discrepancy for each standard of textuality between the source text and the two Thai translated versions. According to the table, Pramoj's version violates the standard of textuality 16 times while Kasetsiri 33 times. The intentionality of the source text is violated seven times in the former version and 13 times in the latter. The discrepancies concerning the situationality are found six times in Pramoj's version and eight times in Kasetsiri's. In terms of the informativity, discrepancies are found only in the latter version five times. Regarding intertextuality, Pramoj has transgressed once while Kasetsiri five times. In the aspect of cohesion, discrepancy is found once in both versions. Finally, the coherence of the text is violated once in each version. The discussion of each standard is as follows:

1. Intentionality

Distorting the intentionality was the most significant problem of both versions. There were two reasons why the translation in Pramoj's version distorted the intentionality of the source text. First, some words, phrases, or clauses were mistranslated. For example, the phrase chummed the water was rendered as กวนน้ำทะเล (stir the sea) which is incorrect. Second, the translator omitted some words from the original. For example, in the phrase a hard-won anchovy, the translator omitted a hard-won and translated only the word anchovy. The omission reduced the equivalence of meaning between the source and the target texts. Regarding the Kasetsiri's version, the intentionality was distorted for two reasons. First, the word choices that were used in this version did not give the equivalent meanings to the source text. For instance, the translator rendered the word deliberately as บางครั้ง (sometimes). Second, the translator mistranslated some words, phrases, or clauses in the source text. For instance, the phrase when he came to was translated as ถึงตอนนั้น (at that time).

2. Situationality

Every discrepancy in this standard was related to the use of inappropriate word choices to describe the situations of the text. For example, Pramoj translated the phrase out of control as หมดความทรงตัว (empty of balance), which was not generally used in Thai. Regarding the Kasetsiri's version, the phrase eased out of the dive was translated as ชะลอความเร็ว (reduce the speed) which was not the exact meaning of the original.

3. Informativity

The discrepancies were related to the reduction of some details from the source text. The effect of such reduction was that the readers did not know why Jonathan Seagull was different from other gulls because the details about his

characteristics were missing. For example, Kasetsiri did not translate the phrase his glides ended not with the usual feet-down into the sea, but with a long flat wake as he touched the surface as well as Pramoj did.

4. Intertextuality

The discrepancies in both versions were related to the translation of aeronautical terms, such as the loop, the slow-roll, and the pullout. When the translators were not familiar with the terms in this field, they confronted the problem of selecting appropriate words in the target language to give equivalent meanings to those terms.

5. Cohesion

In Pramoj's version, the discrepancy in this respect was the omission of translating the phrase For most gulls. This phrase emphasized the characteristics of the normal gulls and it gave the idea why Jonathan Seagull was different from other gulls. Regarding Kasetsiri's version, the discrepancies about cohesion involved the use of wrong cohesive devices. For instance, the translator added the word แต่ (but), which was unnecessary, into a text.

6. Coherence

The discrepancy in Pramoj's version occurred because the translator rendered the text too concisely. On the other hand, Kasetsiri's version added some words to link the ideas between the sentences. The words that are added in Kasetsiri's version do not change the meaning of the text but they create coherence to the text. The only discrepancy was that Pramoj translates the sentence it's pretty, he thought as สวยดี เขานึก (it's pretty, he thought) while Kasetsiri as.มันมัวแต่คิดว่าช่างงดงามเสียจริง (he was in the process of thinking that it was pretty). The meanings of both translations were correct; nevertheless, Kasetsiri's version was more coherent because of the added

words มัวแต่คิดว่า (in the process of thinking that). Regarding Kasetsiri's version, the discrepancy in coherence occurred because of vagueness in word choices. The translator rendered the phrase with the same inner control as และด้วยวิธีการเดียวกัน (and with the same method). When inappropriate word choices were selected, they led the readers to misinterpret the text. Thus, coherence of the text was missing.

The last standard of textuality, acceptability, is drawn from the above discussion. In order to evaluate the acceptability between the two Thai versions, it is necessary to consider the six standards of textuality—intentionality, situationality, informativity, intertextuality, cohesion, and coherence in a whole picture.

7. Acceptability

In Pramoj's version, there were 16 discrepancies between the source text and the translation related to the six standards of textuality. In Kasetsiri's version , there were 33. The most significant discrepancy in the translation from the English into to the two Thai versions was related to distorting the intentionality of the source text. The second problem relates to the discrepancy in the use of word choices that are inappropriate for the situationality of the text. Therefore, the translation of *Jonathan Livingston Seagull* (Part One) in Pramoj's version was considered more accepatable than that in Kasetsiri's, when assessed on the basis of de Beaugeande and Dressler's theoretical framework of seven standards of textuality (1981).

Chapter 5

Conclusion

This chapter starts with the summary of this paper. Then limitations of the study, implications, and suggestions for further studies are presented.

Summary

This paper was an attempt to analyze the quality of translation. The data of the study was a famous short story: *Jonathan Livingston Seagull*. However, only part one of the story was analyzed. The objectives of this paper were as follows:

1. To apply de Beaugrande and Dressler's theoretical framework of seven standards of textuality (1981) to an analysis of Thai texts.

2. To analyze whether the selected Thai texts have the attributes of the seven standards of textuality proposed by de Beaugrande and Dressler (1981). The attributes of a quality text are situationality, intentionality, intertextuality, informativity, cohesion, coherence, and acceptability.

3. To analyze the translation quality of the two Thai versions of *Jonathan Livingston Seagull* using de Beaugrande and Dressler's theoretical framework of seven standards of textuality to see which translation is more acceptable.

Regarding the translation quality of the two Thai versions of *Jonathan Livingston Seagull* (Part One), the study found that the translation in Pramoj's version is considered more acceptable than that in Kasetsiri's, when assessed on the basis of de Beaugrand and Dressler's theoretical framework of seven standards of textuality (1981).

Limitations of the Study

This paper aimed to study the quality of the two Thai translated versions of *Jonathan Livingston Seagull*. However, this paper studied only part one of the story. Thus, the above conclusions for quality of the translated text covered only part one but not the whole book.

Another problem that might be raised in the process of analyzing translation quality was whether or not the evaluation is subjective. As has already been mentioned earlier, each standard of textuality proposed by de Beaugrande and Dressler (1981) might overlap and had effects on one another. Subjectivity might result in one analyst considering a discrepancy in terms of one standard of textuality while others might consider it affected by other standards. The differences in consideration depend on the background knowledge, attitude, and cultural factors of each analyst.

Implications

The study of the quality of a translated text using de Beaugrande and Dressler's theoretical framework of seven standards of textuality (1981) is useful in producing a quality translation in two ways as follows:

1. Translators can apply this theoretical framework to analyze the quality of their works.

2. This theoretical framework can be applied to analyzing the quality of any text type in any language such as a student's composition, literary study, business writing, and more.

3. This theoretical framework can be taught in translation classes in order that students can use it as a method for analyzing the quality of their translated works.

Suggestions for Further Study

1. There should be further studies about the quality of translation in part two and part three of *Jonathan Livingston Seagull* in order to evaluate the quality of the whole book of the two Thai versions.

2. Those who are interested in analyzing the quality of a translated text may apply this theoretical framework of seven standards of textuality to evaluate other translated works.

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APPENDIX

Biography: Richard Bach

Richard Bach was born in 1936 in Oak Park. He attended Long Beach State College (now California State University, Long Beach) in 1995. His favourite activity is aviation, even though he is also interested in writing. In 1959 he began the idea of a bird to pass beyond the walls of limitations. Finally, this idea appeared in his writing--*Jonathan Livingston Seagull.* He started to write this story when he was 23 years old. Then he left it for eight years before the ending came to him. During that time, he practised a lot of flying and also started to write other stories. In almost all of his books airplanes are used to convey messages to the readers. His other three books are Illusion, *A Bridge Across Forever*, and *One*.

Jonathan Livingston Seagull was first published in 1970 with 7,500 copies. Since that year, it has sold for almost 30 million copies in three dozen languages.

Story in Brief: Jonathan Livingston Seagull

Jonathan Livingston is a young seagull who loves to fly more than anything else. He tries to practise flying by himself everyday from sunrise to sunset. He dedicates himself to the task of learning and flying so much that he can fly faster, higher, and better than any gulls had ever flown before. However, such dedication is judged from the flock as reckless irresponsibility. Hence, he becomes an outcast of the flock. He is banished to live on the far cliffs alone. Nevertheless, Jonathan keeps practising and learning. After his death, Jonathan goes to another world, where he can learn more lessons about the flight. Though he is happy to live among the gulls that love to fly as he does, he sometimes thinks about his old world. Therefore, he decides to go back there in order to be an instructor of other outcasts. The lesson that Jonathan teaches his students is not only flying, he also emphasizes on kindness and loving soul, which are the means to become free.

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