

Translational Analysis of Sociocultural and Linguistic Perspectives in Paul Adirex's Fiction

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Paul Adirex

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Abstract

The objective of this research was a translational analysis on socio-cultural and linguistic perspective in Paul Adirex's fiction, *Until the Karma Ends* written in 1996 translated into Thai version by Wipada Kittikowit, a favorite Thai translator. The data was scrutinized - the language in the literary interpretation on the socio-cultural aspects - PA scrutinized references to the behaviour of the characters, expression classified into pathos, sarcasm classified into sarcasm in discourse and sarcasm in characters, humour and derogatory use, use of social realistic belief, realistic illustration of places, physical structure associated with characters, and recognition of English features. Accordingly all theoretical points the main methodology lied to study in identifying and analysing Paul Adirex's fiction

fiction in the various language features of translation with respect to the content and context in the literature survey taken for the study.

The result of this study brings to light the evidence the culture prevailing in the modern period and gives a significant contribution in three areas of the language field consisting of in the area of literature, in the area of linguistics and in the area of translation.

Keywords: *Socio-cultural and Linguistic perspectives, fiction*

1. Introduction

Pongpol Adireksarn (PA) was born March 23, 1942. He is a Thai politician of the Thai Rak Thai party. Using the pen name Paul Adirex he is also an author of several novels. Adireksarn received high school education from St. Gabriel's College, Bangkok, Thailand; B.A. from Lehigh University in 1964, U.S.A, and M.A. from the American University in 1966, U.S.A. Upon returning to Thailand, he took a position at the Department of Economic Relations, Ministry of Economic Affairs, followed by a position in the Thai Department of Central Intelligence. Between 1973 and 1991, PA worked in the private sector with such positions as Managing Director of Royal Mosaic Exports Co., Ltd., President of Thailand Leatherwork Co., Ltd., and President of Express Transport Organization. Pongpol's father, Pramarn Adireksarn, was one of the co-founders of the Thai Nation Party, as well as a brother-in-law of former Prime Minister Chatichai Choonhavan. Pongpol's brother Yongyol was also a politician.

PA was selected five times for political appointments during 1) 1983 - 1986 Member of Parliament, Saraburi, 2) 1992 - 1992 Member of Parliament, Saraburi, and Minister of Foreign Affairs, 3) 1995 - 1996 Member of Parliament, Saraburi and Minister to the Office of the Prime Minister, 4) 1996 - 2000 Member of Parliament, Saraburi and Minister of Agriculture and Cooperatives, and 5) 2002 - 2003 Deputy Prime Minister, Minister for Education. Moreover Adireksarn also was honorably appreciated by the royal decorations for eight items as follows: (1) Order of the Crown of Thailand - 1st Class (Thailand) ribbon.png

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Knight, (2) Grand Cross (First Class) of the Most Noble Order of the Crown of Thailand, (3) Order of the White Elephant - 1st Class (Thailand) ribbon.png Knight, (4) Grand Cross (First Class) of the Most Exalted Order of the White Elephant, (5) Order of the Crown of Thailand - Special Class (Thailand) ribbon.png, (6) Knight Grand Cordon (Special Class) of The Most Noble Order of the Crown of Thailand, (7) Order of the White Elephant - Special Class (Thailand) ribbon.png and (8) Knight Grand Cordon (Special Class) of the Most Exalted Order of the White Elephant.

Adireksarn, after losing the 1992 election and being out of politics temporarily, he started writing novels. He chose to use a pen name (Paul Adirex) as he considered his Thai name to be too difficult for a foreign readership. He wrote six novels in English fiction; they are 1) *The Pirates of Tarutao* (1994), 2) *Mekong* (1995), 3) *Until the Karma Ends* (1996), 4) *The King Kong Effect* (1998), 5) *Rattanakosin* (2005) and 6) *Chameleon Man* (2006). There are also three Thai novels written by him. These include 1) *Poh (The Father)*, 2) *Chameleon Man* and 3) *Rattanakosin kam Nerd Krung Thep (Rattanakosin: The birth of Bangkok)*. In addition to writing novels, he also wrote an academic book, “*Kaset Num Karn Muang*” (Agriculture leads political). In addition, he made documentaries offering five stories; 1) *Thong Pai Nai Thai Kwang (Travel through wide Thailand)*, 2) *Pab Chee Wit Hok Sib Pee Pongpol Adireksarn (Look back 60 years old of Pongpol Adireksarn)*, 3) *Ban Tuek Karn Dern Thang Sud Lah Fa Kiaw Galapagos Madagascar (Record of Journey from pole to pole: Galapagos, Madagascar)*, 4) *Sat Pa Africa (Wild animals of Africa)* and 5) *Sud Lah Fa Kiaw (Over great space)*.

2. Until the Karma Ends

PA wrote several fictions. The selection of this fiction, “*Until the Karma Ends*” for analysis here is based on its varied themes and characters which offer an interesting study in translation from different angles. Having constructed a skeleton chronology of the fiction, it could be clearly seen that there are shifts in translation styles and techniques. This selected novel was written following *genre* convention. For instance, *Until the Karma Ends* is

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interpreted as an action/adventure/suspense story that revolves around a plot to destroy SLORC, the Burmese ruling military regime, by breaking up Burma into 3 countries. Lance Bellinger, a CIA subversion expert, was sent to do the job in March 1994 and was expected to accomplish the mission before July 20, 1994, which would mark the fifth year that Aung San Suu Kyi, a Burmese democratic leader and the recipient of the 1992 Nobel Peace Prize, was placed under house arrest in Rangoon by SLORC. The novel clearly shows the translation features used by PA to depict the context and the period. Additionally, the messages of this work are conveyed through its plot and sub-plots and through themes, restating the essence of Buddhism which offers and guides the society with its underlying wisdom.

3. Focus of This Paper

This paper offers a holistic analysis of translation processes which are based on the sociocultural and linguistic perspectives in Paul Adirex's fiction, *Until the Karma Ends*. This research is presented with three main topics. First, this paper discloses the sociocultural and linguistic perspective in Paul Adirex's fiction classified into many sub-topics. All of the sub-topics offer many examples. The second topic focuses on the overall contents revealed in the first main topic and the third part offers references cited in the paper as sources of information and examples.

4. Sociocultural and Linguistic Perspectives in Paul Adirex's Fiction

PA's works present the life of the society in which he himself is a member and hence through his characters he depicts his role influencing the society and its current social norms. The extrinsic factors offer the settings and its environment which form the stimulus to the attitudes and the speech of the characters. Therefore the socio-cultural structure of the society is reflected in the works of PA. Hence to get more understanding about socio-cultural and linguistic perspective of PA's novels, this article depicts the linguistic behaviour of the characters with regard to their social class and social background of PA's novels with these main seven topics : 1) References to the Behaviour of the Characters, 2) Expression classified into Pathos, Sarcasm with Sarcasm in Discourse and Sarcasm in Characters ,

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Humour and Derogatory Use, 3) Use of Social Realistic Belief , 4) Realistic Illustration of Places, 5) Physical Structure Associated with Characters, and 6) Recognition of English Features. All the above said characteristics are elaborated with suitable examples.

4.1 References to the Behavior of the Characters

Behavior refers to the actions or reactions of organism, usually in relation to its environment, including the other systems or organisms around as well as the physical environment. It is the response of the system or organism to various stimuli or inputs, whether internal or external, conscious or subconscious, overt or covert, and voluntary or involuntary. In PA's novels, the behavior or behavior of his characters is presented and referred to on the social and cultural aspects of the society that have their roles in the linguistic study of the language. PA with the use of his inimitable explanatory technique of this behaviour of the characters can provide his readers an accurate perception of all characters in his novels. He can also bring out the detailed sketch about the varieties of behaviour of realistic human nature with the blend backed by their culture and the society interestingly and clearly. All of these are examples:

In *UKE*, PA refers to the resent behaviour of Vichai getting angry seeing a hundred cows crossing the road slowly, tended by five boys carrying wooden sticks in their hands as:

RL: “ ไป ลง น ร ก เสี ย เก อ ะ ไ อ ้ว พ ว ก นี้ !
ท่า ไ ม มั น ต ่อ ง มา ข ่า ม ถ น น เ อ ่า ต อ น นี้ น ะ ? .
วิ ชัย ร ่อ ง อ ย ่า ง โ ก ร ธ จ ัด เมื่ อ ร ถ ของ เ ข า ต ่อ ง ห ย ุด อ ย ่า ง ก ะ ท ัน ห ัน เมื่ อ ข ่า ง
ห น ้า มี ้ว ฝู ง ใ ห ญ ุ เ ตี น ข ่า ม
เ ข า ไ ต ย ิน เสี ย ง ต ัง ส แ ส บ ก ั่ว หู เมื่ อ ร ถ แ ว น ที่ ต ำ ม มา ข ่า ง ห ล ั ง ส อ ง ค ัน ต ่อ ง
เบ ร ก ก ะ ท ัน ห ัน (หน้า 271)

IPA: “pai loŋ ná-rók sǐ:a tʰə · âi wu:a p^huak ní: tʰam-mai man tó:ŋ ma:
k^ha:m t^ha-nõn au to:n ní: ná wí c^hai ró:ŋ jà:ŋ krò:t càt mú:a rót
k^hɔ:ŋ k^hau tó:ŋ jùt jà:ŋ kà-tʰan-hǎn mú:a k^ha:ŋ nâ: mi: wu:a fǔ:ŋ jài
dɔ:n k^ha:m · k^hau dâi jin sǎŋ daŋ sè:p kê:u hǔ: mú:a rót wɛ:n t^hi:

ta:m ma: k^ha:ŋ lǎŋ sǎ:ŋ k^han tō:ŋ brè:k kà-t^han hǎn (nâ: · sǎ:ŋ ró:i
cèt sǐp èd)

SL: “**Damn these cows!** Why did they have to cross the road now?”

Vichai cried in anger as his car stopped abruptly in front of a large herd of cows. He heard screeching sounds as the two cars behind him came to a sudden stop (p 329)

Finding: The reference to the behaviour of his characters is a technical way used by PA to reflect the actions or reactions of human beings with the blend of social behavior to the readers. With this technical way, PA can provide his readers an accurate perception of all characters in his novels.

4.2 Expressions

According to Hornby (2004), the expression is the thing that people say, write or do in order to show their feelings, opinions and ideas such as chilling rapidity or accusing silence etc. In this regard Ellis (1970) pointed that the expression is a word or phrase with a different particular meaning from special expression such as disagreeable wind or dry sadness. In the study of PA’s novels, there are the foibles, absurdities and the exuberance of the virtues and vices and the intense feelings disclosed by the writer in the form of expressions. PA uses the expression to show the expression of characters to get a true story in novels such as:

RL: “เฮ้! นี่มันเรื่องอะไรกัน พวกคุณเป็นใคร” เบลลิงเจอร์ อุทาน
“ พวกคุณ จะไม่ได้รับอันตรายถ้าทำตามที่เราบอก ”
ชายคนที่ถือปืนเล็งมาพูดห้วน ๆ ด้วยภาษาอังกฤษ
“เราเพียงแต่ต้องการพูดคุยกับคุณ” (หน้า 270)

IPA: “hé: ní: man rúaŋ a-rai kan · p^huak k^hun pen k^hrai ” be:n-liŋ-cə: u
t^ha:n “ p^huak k^hun cà mâi dâi ráp an-tà-ra:i t^ha: t^ham ta:m t^hi: rau
bò:k ” c^ha:i k^hon t^hi: t^hu pu:n leŋ ma: p^hu:t huan huan dúi p^ha:-sǎ:

aŋ-krit “ rau p^hiaŋ tɛ̀: tɔ̀:ŋ ka:n p^hu:t k^hui kàp k^hun ” (nâ: · sǎ:ŋ ró:i cèt sǐp)

SL: “Hey, what’s going on? Who are you?” Bellinger exclaimed. “You won’t get hurt if you do as you’re told,” the man with the pistol said firmly in English. “We just want to talk to you.” (p 238)

However after we scrutinize all PA’s novels, the expression revealed by PA can be classified it into Pathos, Sarcasm classified into Sarcasm in Discourse and Sarcasm in Characters, Humour and Derogatory Use. All of them are:

4.3 Pathos

Hornby (2004) pointed that the pathos are as the power of a performance, description, etc. to produce feelings of sadness and sympathy. Pathos is one of the characteristic features where the agony and the sufferings of the characters due to the personal relationships that are contributed by the discussed society. The characters come to a tragic down fall of the state of nothingness. PA uses this pathos to show the expression of the characters in the fiction. In UKE, the expression dead bodies of men, women, and children of Momong with their heads cut off that were killed by Wa tribe as:

RL: “พวกเขาเห็นศพคนตายจำนวนมากที่ถูกตัดหัวออก”
สร้างหยาบออกชาวอเมริกันสองคนด้วยเสียงสั้นเครือ
“พวกคุณรออยู่ที่นี่ก่อนดีกว่า” สร้างหยากกล่าว
ดิ่งปืนออกจากซองและเดินไปหากองหน้า อีกสองนาที่หลังจากนั้น
เขา ก ล บ มา ใน หน้า ซี ด
เสียงเครียดเมื่อพบกับเบลลิงเจอร์และแมนดี้ว่า
“มันเป็นการสังหารหมู่ชาวบ้านเผ่าม้งทั้งหมด แม้แต่ผู้หญิงและเด็ก
ถูกฆ่าหมดและทิ้งศพไว้” (หน้า 156-157)

IPA: “ p^huak k^hau hěn sòp k^hon ta:i cam-nuan mâ:k t^hi: t^hu:k tət hǔ:a
ò:k ” sà:ŋ jà:p òk c^ha:u a-me:-rí-kan sǎ:ŋ k^hon dúi sǎŋ sǎn k^hru:a
“ p^huak k^hun rɔ: jù: t^hi: nǐ: kò:n di: kwà: ” sà:ŋ h jâ:k lâ:u · duŋ

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pu:n ò:k cà:k sɔ:ŋ lé dɔ:n pai hǎ: kɔ:ŋ nâ: · i:k sǒ:ŋ na:-thi: lǎŋ cà:k
nán · kʰau klàp ma: bai nâ: sî:t · sǎŋ kʰriat mû:a pʰu:t kàp be:n liŋ
cə: lé mɛ:n-dî: wâ: “ man pen ka:n sǎŋ-hǎ:n mù: cʰa:u bâ:n pʰau
món tʰaŋ mòt · mé: tɛ: pʰu: jǐŋ lé dèk · tʰu:k kʰa: mòt lé tʰiŋ sòp
wái ” (nâ: · nùŋ ró:i hâ: sɪp hòk - nùŋ ró:i hâ: sɪp cèt)

SL: “They saw a lot of dead bodies with their heads cut off!” Sang Ya told the two Americans in a shaky voice. “You better stay here.” Sang Ya drew his pistol from the holster and walked toward the advance unit. Two minutes later Sang Ya returned. His face was pale and his voice serious as he said to Bellinger and Mandy, “it was a massacre! All the Meo villagers, even women and children, have been slaughtered and left to rot.” (p 133)

Finding: With the instances above, we can say that the stylistic pathos in PA’s novels can be expressed linguistically.

4.3.1 Sarcasm

The ironical part of the literary text is the activity of giving contradictory statement of what one means and is also the way of revealing out the intensity of feelings in the form of statements, remarks or incidents due to the personal relationship or the happenings of the societal influence is the meaning and purpose of sarcasm (Chaitra, 2006). Moreover, Craitra said that the sarcasm is “a sharp, bitter, or cutting expression or remark; a bitter jibe or taunt.” Some authorities sharply distinguish sarcasm from irony; however, others argue that sarcasm often does involve irony. Sarcasm is a technical part used by PA. He uses this technique in his novels to take their divisions as expressed in discourse and through the character’s behaviour. The technical sarcasm in PA’s novels can be divides into two kinds; sarcasm in discourse and sarcasm in characters.

4.3.2 Sarcasm in Discourse

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PA employs sarcasm in discourse subsequently drawing the attention of the readers towards the controversial issues yet that cannot be stated directly by the characters because of their socio-cultural affiliation. For instance in UKE, Leskov, a KGB from Russia would like to know the exactly answer why don't the police raid and close down the prostitutes hang out in a private house as:

RL: เลสคอฟหันไปทางร้อยตำรวจเอกดีแรก แล้วถามว่า
 “ ถ้า ตำ ร ว จ ร ู้ ว า ที่ นี ้ คื อ ช ่อ ง โ ส เ ก ณี
 ทำไมพวกคุณไม่ล้อมจับและปิดมันเสีย?” “ไม่มีกฎหมายใด ๆ
 ห้ามเด็กสาวนั่งด้วยกันในบ้านส่วนตัว” ดีแรกตอบ
 “ น อ ก จ า ก นี ้ เ ร า กั ้ ต ่อ ง ก า ร โ ส เ ก ณี เ ห ล ่า นี ้
 เพื่อช่วยคงอัตราการข่มขืนในกรุงเทพฯ ให้อยู่ในระดับต่ำ” (หน้า 369)

IPA: lê:t kʰɔ:pʰ hǎn-pai tʰa:ŋ ró:i-tam-rùat-è:k dì-rè:k · lé:u tʰa:m wâ: “
 tʰa: tam-rùat rú: wâ: tʰi: nî: kʰu sô:ŋ sǎ:-pʰe:-ni: · tʰam-mai pʰuak
 kʰun mâi ló:m càp lé pít man sǐ:a mâi mi: kòt mǎ:i dai dai hâ:m
 dèk sǎ:u nâŋ dūai kan nai bâ:n sùn tu:a ” dì-rè:k tò:p “ nô:k cà:k
 ní: rau kô: tô:ŋ ka:n sǎ:-pʰe:-ni: làu ní: · pʰu:a cʰuai kʰoŋ àd-tra:
 ka:n kʰom kʰu:n nai kruŋ tʰe:p hâi jù: nai rá-dàp tà:m ” (nâ: · sǎ:m
 ró:i hòk sɨp kâu)

SL: Leskov turned to Derek, the captain, and asked, “If the police know what this is where the prostitutes hang out, why don't you just raid it and close it down?” “There is no law against several girls sitting together in a private house,” Derek replied. “Besides, we need those prostitutes to maintain the low rate of rape in Bangkok. (p 333-334)

For more examples in UKE, Mandy was disappointed with her benefactor who did not tell her the truth about the mission given as:

RL: โสปลชี้ไปที่เรือฟัดชิพข้างล่าง “กองทัพมาให้การอารักขาผม
 แต่ที่เหมีอนเยาะกันคือ

เรือลาดตระเวนที่พวกเขาให้มาอารักขาผมนั้นเป็นส่วนหนึ่งจากการชวยเหลือทางทหารที่พวกเขาได้รับจากจีนประเทศที่ผมถือว่าเป็นศัตรูที่ร้ายกาจของเราและอิทธิพลของจีนในพม่า นั้นคือสิ่งที่ผมพยายามจะขจัดออกไป”

“มัน เป็น กรรม ของ คุณ ” แมนดี้ กล่าว น้ำเสียงของเธอไม่ได้แสดงความเห็นอกเห็นใจแม้แต่น้อยนิดต่ออดีตผู้มีบุญคุณของเธอ

“คุณจะต้องมีชีวิตอยู่อย่างขมขื่นไปจนกว่าชีวิตจะหาไม่” (หน้า 442)

IPA: Hop c^hi: pai t^hi: ru:a p^hi:t c^hip k^ha:ŋ lā:ŋ “ ko:ŋ t^hap p^ha-mā: hāi ka:n a:-rāk-k^ha: p^hom · tē: t^hi: mǔan jǒ kan k^hu · ru:a lā:t trà-we:n t^hi: p^huak k^hau hāi ma: a:-rāk-k^ha: p^hom nán pen sùn nùŋ cà:k ka:n c^huai lǔ:a t^ha:ŋ t^ha-hǎ:n t^hi: p^huak k^hau dāi ráp cà:k ci:n · prā-t^he:t t^hi: p^hom t^hu wā: pen sət-tru: t^hi: rá:i-kà:t k^ho:ŋ rau · lé ìd-t^hi p^hon k^ho:ŋ ci:n nai p^ha-mā: nán k^hu sǐŋ t^hi: p^hom p^ha-ja:-ja:m cà k^ha-càt ò:k pai ” “ man pen kam k^ho:ŋ k^hun ” me:n-dī: klà:u · ná:m sǎŋ k^ho:ŋ t^hə: mǎi dāi sà-de:ŋ k^hwa:m hěn òk hěn cai mé: tē: nó:i nít tò: a-dì:t p^hu: mi: bun k^hun k^ho:ŋ t^hə: “ k^hun cà tō:ŋ mi: c^hi:-wít jù: jà:ŋ k^hom k^hu:n pai con kwà: c^hi:-wít cà hǎ: mǎi ” (nā: · sǐ: ró:i sǐ: sǐp sǒ:ŋ)

SL: Hope pointed at the Feadship down below. “The Burmese navy has provided security for me. The irony is that the patrol boats that they’ve assigned to protect me are part of their military aid from China, the very country that I’ve regarded as our potential enemy and the one whose influence on Burma I tried to reduce.” “It’s your karma,” said Mandy whose voice expressed not even the slightest feeling of sympathy for her former benefactor. “You’ll continue to live in misery until the last day of your life.” (p 405)

Findings: Stylistically, the sarcasm is very important technique used and revealed by PA in his narration to focus the novels more interesting and attractive for the readers.

4.3.3 Sarcasm in Characters

In PA's novels, sarcasm can be also disclosed through the discourse of the characters. PA uses it to make a mocking remark in the attitude to the characters such as Mandy and Bellinger in UKE.

RL: แมนดี้ กระแทกตัวลงกับเก้าอี้ด้วยใบหน้าขาวซีด “โธ่ แย่จริง!”
มีเพียงคำพูดเท่านั้นที่เธอพูดออกมาได้
เบลลิงเจอร์บีบมือเธอเพื่อปลอบประโลม
“อย่างน้อยโยบเมียะก็ไม่ใช่ใคร
เขายังมีโอกาที่จะรวมกำลังของเขาและสู้ต่อไป”
“ฉันไม่คิดว่ากะเหรี่ยงจะสามารถเข้มแข็งได้ดังเดิมอีกแล้ว”
แมนดี้กล่าว พลางสั่นหัว
“ทางการมาได้พยายามมาสืบหกปีเพื่อเอาชนะกะเหรี่ยง
ซึ่งถือว่าเป็นศัตรูของอย่างกึ่งที่เข้มแข็งที่สุดและมีการจัดองค์กรที่เหนียว
แน่นที่สุดใน
ทางการมาจะต้องบดขยี้การต่อต้านของรัฐฉานและมอญแน่นอน
สงครามกลางเมืองจะยังคงอยู่ต่อไปและประชาชนจำนวนมากขึ้นจะไ
ด้รับความทุกข์ยากเดือดร้อน” (หน้า 445)

IPA: mɛ:n-dí: · krà-tʰɛ:k tu:a loŋ kàp kâu-î: dũai bai nâ: kʰa:u sít “ tʰɔ: ·
jê: ciŋ mi: pʰiaŋ kʰam pʰu:t tʰau ní: tʰi: tʰə: pʰu:t ɔ:k ma: dâi · be:n
liŋ cə: bì:p mu tʰə: pʰu:a plò:p prà-lo:m “ jà:ŋ nó:i bo: mɛi já kô:
mâi pen rai · kʰau jaŋ mi: o:-kà:t tʰi: cà ruam kam-laŋ kʰɔ:ŋ kʰau lé
sũ: tò: pai ” “ cʰan mâi kʰit wâ: kà-riaŋ cà sǎ:-mâ:t kʰe:-má-kʰɛŋ dâi
daŋ də:m ì:k lé:u ” mɛ:n-dí: klà:u pʰla:ŋ sà:n hũ:a “ tʰa:ŋ ka:n pʰa-
mâ: dâi pʰa-ja:-ja:m ma: sɪ: sɪp hòk pi: pʰu:a au cʰa-ná kà-riaŋ ·
sũŋ tʰu wâ: pen sàt-tru: kʰɔ:ŋ jâ:ŋ kũŋ tʰi: kʰe:-má-kʰɛŋ tʰi: sùt lé
mi: ka:n càt oŋ ko:n tʰi: nǎu nê:n tʰi: sùt · tʰa:ŋ ka:n pʰa-mâ: cà

tô:ŋ bôt k^ha-jî: ka:n tò: tâ:n k^hɔ:ŋ rát-t^ha-c^ha:n lé mɔ:n nê: nɔ:n ·
sõŋ-k^hra:m kla:ŋ muaw cà jaŋ k^hoŋ jù: tò: pai lé prà-c^ha: c^hon cam-
nuan mâ:k k^huun cà dâi ráp k^hwa:m t^huk jâ:k dùat ró:n ” (nâ: · sî:
ró:i sî: sîp hâ:)

SL: Mandy slumped down on a chair as her face turned place. “Oh, no!” It was all she could say. Bellinger squeezed her hand to console her. “At least Bo Mya is unhurt, He’ll have a chance to rally his troops and fight back.” “I don’t think the Karens will ever become as strong as before,” Mandy said, shaking her head. “The Burmese have been trying for forty-six years to defeat the Karens, and now they’ve done it. After their victory over the Karens, who are considered to be the strongest and most organized opposition to Rangoon, the Burmese will crush the Shan and Mon resistance. The civil war will continue and more people will suffer.” (p 408)

Findings: The sarcasm in discourse and sarcasm in characters are usually used by PA to narrate the characters in the fiction. This technique is a very important technical way which can be built the charming to the readers.

4.4 Derogatory Use

Mifflin (2000) and McArthur (2005) pointed that the derogatory is as the words or grammatical forms which denote a negative affect; that is, they express the contempt or distaste of the speaker and is a term often used in dictionaries to label expressions that intentionally offend or disparage for someone considered one side often use the label for the other side dismissively.

A derogatory is a technical way used by PA. He uses a lot of derogatory words in his novels to reveal out the agitation and the confliction in the minds of the interlocutors based

on different contexts. In UKE, Collinson was suspected as CIA of America from the Burmese officers for instigating unrest against the Burmese Government as follows:

RL:

“ผมขอจับคุณในข้อหาปลุกปั่นให้เกิดการกบฏล้มล้าง
รัฐบาลพม่า” นายทหารยศนายร้อยเอกคนหนึ่ง
กล่าวด้วยภาษาอังกฤษ “อะไรนะ? คุณต้องเข้าใจผิดแน่ ๆ”
คอลลินสันอุทานอย่างงุนงงไม่อยากจะเชื่อ
“ผมเป็นเพียงนักท่องเที่ยว
ผมมาที่นี่เพื่อมาเอาของที่ผมสั่งซื้อไว้เท่านั้นเอง” (หน้า 24)

IPA: “p^hom k^ho: càp k^hun nai k^ho: hă: plùk pàn hâi kè:t ka:n kà-
bòt lóm lá:ŋ rát-t^ha-ba:n p^ha-mâ: ” na:i t^ha-hă:n jót na:i ró:i
è:k k^hon nùŋ · klà:u dūai p^ha:-să: aŋ-krit “ a-rai ná k^hun
tô:ŋ k^hau cai p^hit nê: nê: ” k^ho: lá-lin sǎn u t^ha:n jà:ŋ ŋun-
ŋon mâi jà:k c^hu:a “ p^hom pen p^hiaŋ ná k^ho:ŋ t^hia:u · p^hom
ma: t^hi: nî: p^hu:a ma: au k^ho:ŋ t^hi: p^hom sàŋ sú wái t^hau
nán e:ŋ ” (nâ: · jî: sîp sî:)

SL: “You’re under arrest for instigating unrest against the
Burmese Government!” one of the officers, a captain, said
in English. “What! You must be mistaken! **Collinson**
exclaimed incredulously. “I’m just a tourist. I’ve come to
get some goods I’ve ordered.” (p 13)

Findings: A variety of derogatory used for PA’s fiction is the expression of characters revealing out the agitation and the confliction in the mind or the emotion of interlocutors or express the contempt or distaste of the speaker. This technical way is often used in UKE because there are many dialogue of conversation about the friends. PA uses the derogatory sentences or words as he is acquainted emotion between each character in the novels

smoothly. In SL, the sentence was “Collinson exclaimed incredulously”. In RL, the translator had added more words as ‘unbelievable’

5. Use of Social Realistic Belief

The brief study of stylistics manages to illustrate how deftly PA has blended the socio-cultural elements in his fiction. The brilliant rendering of the realistic events contribute to the profound and significant maturity among the characters. The deliberate exhibition of realistic events in an effective manner acts reality in the fiction. In UKE, PA tells the social realistic belief of Shan people still beloved in General Aung San, Aung San Suu Kyi’s father, if he were alive today he would have given them the autonomy promised in the **Pang Long Agreement of 1947**. And another example in UKE, PA tells the social realistic belief of Buddhist people who believe in reincarnation and the consequences of good and bad deeds as:

RL: แมนดี้กระซิบถามเจ้าหน้าที่รัฐฉานที่นั่งติดกับเธอด้วยภาษาพม่า
เธอพยักหน้าเมื่อเจ้าหน้าที่ตอบ
แล้วจึงเอนเข้าไปใกล้เบลลิงเจอร์บอกเขาว่า
“พวกเขาตะโกนด้วยภาษาของไทใหญ่ แปลว่า
แผ่นดินแห่งฉานจงเจริญ อองซานจงเจริญ
ชาวรัฐฉานยังคงเคารพรักต่อนายพลอองซาน
บิดาผู้ล่วงลับไปแล้วของอองซานซุจืออย่างลึกซึ้ง พวกเขาเชื่อว่า
ถ้าอองซานยังอยู่
พวกเขาจะต้องได้รับสิทธิในการปกครองตนเองตามที่อองซานได้ให้
คำมั่นสัญญาในข้อตกลงเวียงปางลองในปี 1974 (หน้า 153)

IPA: me:n-dî: krà síp t^ha:m câu nâ: rát-t^ha-c^ha:n t^hi: nâŋ tít kàp t^hə: dūai
p^ha:-sǎ: p^ha-mâ: · t^hə: p^ha-ják nâ: mû:a câu nâ: tò:p · lé:u cuŋ e:n
k^hau klâi be:n liŋ cə: bə:k k^hau wâ: “ p^huak k^hau tà-ko:n dūai p^ha:-
sǎ: k^hə:ŋ t^hai jài · ple: wâ: · p^he:n din hè:ŋ c^ha:n coŋ cà-rə:n · ɔ:ŋ-
sa:n coŋ cà-rə:n · c^ha:u rát-t^ha-c^ha:n jaŋ k^hoŋ k^hau-róp rák tò: na:i
p^hon ɔ:ŋ-sa:n · bì-da: p^hu: lūaŋ láp pai lé:u k^hə:ŋ ɔ:ŋ-sa:n su: ci: jà:ŋ
lúuk súŋ · p^huak k^hau c^hu:a wâ: · t^hi: ɔ:ŋ-sa:n jaŋ jù: · p^huak k^hau

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cà tɔːŋ dâi ráp sít-tʰí nai ka:n pòk kʰrɔːŋ ton e:ŋ ta:m tʰí: ɔːŋ-sa:n
dâi hâi kʰam-mân sǎn-ja: nai kʰɔː tà-kloŋ wiaŋ pa:ŋ lɔːŋ nai pi: ·
nùŋ pʰan kâu rɔːi cèt síp sǐ: (nâ: · nùŋ rɔːi hâ: síp sǎ:m)

SL: Mandy whispered in Burmese to a Shan officer sitting next to her. She nodded as the officer replied. She then leaned near Belliger and told him, “They are shouting in the **Shan language** ‘Long lives the land of the Shans, Long live Aung San’. The Shan still have a deep respect for the late General Aung San, Aung San Suu Kyi’s father. They believe that if Aung San were alive today he would have given them the autonomy promised in the Pang Long Agreement of **1947**.” (p 129-130)

RL: “ดิฉันเป็นพุทธศาสนิกชนเช่นเดียวกับชาวพม่า ชาวไทย ชาวลาว ชาวกัมพูชา และประชาชนชนกลุ่มน้อยส่วนใหญ่ เราเชื่อในการเกิดใหม่ และผลของการทำดีและการทำชั่วที่คนคนหนึ่งได้กระทำในชาติปางก่อน ซึ่งเราเรียกว่ากรรม ตัวอย่างพม่าเป็นตัวอย่าง ชาวพม่า ชาวมอญ ชาวไทในรัฐฉาน และชาวกะเหรี่ยง นั้นได้เข่นฆ่ากันมานานับร้อยปีแล้ว และก็ยังคงทำกันอยู่ในทุกวันนี้ ทำไมหรือ? คำตอบก็คือ ก ร ร ม นั้น พ อ ก พู น ชั้ น เ รื่ อ ย ๆ และประชาชนก็ต้องชดใช้กรรมของพวกเขาไปตลอด” (หน้า 216)

IPA: “ di-cʰan pen pʰut sǎ:-sà-ník cʰen diau kàp cʰa:u-pʰa-mâ: cʰa:u tʰai
cʰa:u la:u · cʰa:u kam-pʰu:-cʰa: · lé prà cʰon cʰon klùm nó:i sùn jài
· rau cʰu:a nai ka:n kò:t mài · lé pʰon kʰɔːŋ ka:n tʰam di: lé ka:n
tʰam cʰu:a tʰí: kʰon kʰon nùŋ dâi krà-tʰam nai cʰa:t pa:ŋ-kò:n · sùŋ
rau riak wâ: kam · du: jà:ŋ pʰa-mâ: pen tu:a jà:ŋ · cʰa:u pʰa-mâ: ·
cʰa:u mɔːn · cʰa:u tʰai nai rát-tʰa-cʰa:n · lé cʰa:u kà-rìŋ · nán dâi
kʰe:n kʰa: kan ma: náp rɔːi pi: lé:u · lé kô: jaŋ kʰoŋ tʰam kan jù:
nai tʰuk wan ní: · tʰam-mai rū kʰam tò:p kô: kʰu · kam nán pʰɔ:k

p^hu:n k^hu:n r^uai r^uai lé prà-c^ha: c^hon kô: t^o:ŋ c^hot-c^hai kam k^ho:ŋ
p^huak k^hau pai tà-lò:t ” (nâ: · s^o:ŋ ró:i sⁱp hòk)

SL: “Like most of the Burmese, Thais, Laotians, Cambodians, and minority peoples, I’m a Buddhist. We believe in reincarnation and the consequences of good and bad deeds, which we call karma that one has done in his or her previous life. Look at Burma for instance, the Burmese, the Mons, the Shans, and the **Karens** have been fighting and killing one another for hundreds of years, and they are still doing it today. Why? The answer is: the karma keeps on accumulating and the people are paying for their karma.” (p 188)

Findings: In SL, the phrase is the **Pang Long Agreement of 1947**, found in translation to RL, the translator translated in different from English. She put the word ‘/wi:aj/’ in front of as *Wiang Pang Long Agreement 1947*. The agreement was well known in RL as mentioned. In SL, the phrase is **Shan language**, the translator translated in /p^ha.sa: t^haj jaj/ which is well known for RL. In RL, we always call them as /t^haj jaj/ means *big Thai*. The Christian era **1947**, generally, the translator should translate to be in Buddhist era as **2490**, added 543 – Buddhist era had started before Christian era 543 years, when translating them into the RL to make it clearer to RL readers. Karens in SL, the translator translated as /ka-ri:a:ŋ/ which pronouns totally different from SL.

6. Realistic Illustration of Places

PA’s fiction fuses the reality and hence blends the realistic places in his course of the progress of the story such as Mea Hong Son province, the North part of Thailand in UKE. PA gives real information to present the scene and description of the place in UKE as the real place. In the fiction, PA gives the realistic illustration of places as the real province and information about the province as:

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RL: แม่ฮ่องสอนเป็นจังหวัดที่มีพื้นที่เป็นภูเขามากที่สุดในประเทศไทย มีแนวชายแดนติดกับพม่ายาวถึง 483 กิโลเมตร ด้วยแผ่นดินที่เป็นเทือกเขาอันสูงชันคดเคี้ยว ประกอบกับการขาดการควบคุมที่เข้มงวดบริเวณแนวชายแดน จึงทำให้การข้ามแดนทั้งเข้าและออกประเทศไทยนั้นเป็นเรื่องที่ทำกันได้ง่ายดายสำหรับผู้ที่ต้องการข้ามไปมา ประชากรครึ่งหนึ่งของจังหวัดแม่ฮ่องสอนนั้นประกอบด้วยชนกลุ่มน้อยต่าง ๆ มากมาย ที่สำคัญมีอยู่ห้าเผ่า อันได้แก่ กะเหรี่ยง ม้งหรือแม้ว อาข่า มูเซอ และลีซอ ส่วนที่เหลือเป็นชาวไทย ชาวจีนที่อยู่มาแต่ดั้งเดิม และจีนฮ่อหรือกองพลที่ 93 ของพรรคก๊กมินตั๋งที่ยังหลงเหลืออยู่ตั้งแต่สมัยสงครามโลกครั้งที่สอง และกลุ่มผู้ลี้ภัยชาวพม่าและไทใหญ่อีกหลายกลุ่ม (หน้า 125-126)

IPA: m̄ae-hông-sǒn bpen jang-wàt t̄e mee péun t̄e bpen poo m̄ kǎo m̄aak t̄e sùt nai bprà-tâȳt tai · mee naew chaai daen dt̄it gáp pá-m̄a yaaŋ t̄eung · s̄e rói bpr̄aet s̄ip s̄aam · ḡi-loh máyt · dúay p̄aen din t̄e bpen t̄euaŋ kǎo an sǒng chan kót k̄ieow · bpr̄a-gòp gáp gaan k̄aet gaan k̄uap kum t̄e k̄em nḡuat bor-r̄i-wayn naew chaai daen · jeung tam h̄ai gaan k̄am daen táng k̄ao l̄áe òk bpr̄a-tâȳt tai nán bpen r̄euaŋ t̄e tam gan d̄ai nḡai daai s̄am-r̄àp p̄o t̄e dt̄ong gaan k̄am bpai maa · bpr̄a-chaa gon kr̄eung nèung kǒng jang-wàt m̄ae-hông-sǒn nán bpr̄a-gòp dúay chon gl̄um nói dt̄aang dt̄aang m̄aak maai t̄e s̄am-kan mee yò h̄a p̄ào · an d̄ai ḡae · ḡa-r̄iang · m̄óng r̄eu máew · aa k̄a · moo-ser l̄áe lee sor · s̄uan t̄e l̄eua bpen chaao tai · chaao jeen t̄e yò maa dt̄ae d̄ang derm l̄áe jeen h̄or r̄eu gong pon t̄e ḡao s̄ip s̄aam · kǒng pák gók-min-dt̄ang t̄e yang lǒng l̄eua yò dt̄ang dt̄ae s̄a-m̄ai sǒng-kraam lôhk kr̄ang t̄e sǒng l̄áe gl̄um p̄o l̄eə pai chaao pá-m̄a l̄áe tai ȳai èek l̄ai gl̄um (n̄a · nèung rói ȳe s̄ip h̄a - nèung rói ȳe s̄ip hòk)

SL: Mae Hong Son, the most mountainous province in Thailand, shares a **300 miles** long border with Burma. It's rugged terrain, combined with an absence of effective border control, facilitated border crossings for those who wanted to enter and leave Thailand at will. Half of Mae Hong Son's diverse population was made up of the five major hill tribes, namely the **Karen**, the **Meo**, the Akha, the Musur, and the **Lisu**; the rest were Thais, indigenous Chinese, remnants of the **Nationalist Chinese soldiers from the W.W.II era**, and various groups of Burmese and **Shan refugees**. (p 103)

Findings: PA in his plot provides the realistic illustration of places.

7. Physical Structure Associated with Characters

PA explains the physical structure of his characters, which in turn reflect their character and their social background. In UKE, he gives the physical description of the Khun Sa, the self-proclaimed president of the Shan State Restoration Council as:

RL:

พวกเขาพบชายคนหนึ่งในวัยห้าสิบตอนปลายนั่งอยู่คนเดียวบนเก้าอี้
ในห้องนั่งเล่นที่กว้าง

ใ ห ญ ุ เ ข า ล ก ข ึ ้ น จ า ก ก ่ ก ่า อ ี
เผยให้เห็นร่างที่ **สูงราวร้อยเจ็ดสิบห้าเซนติเมตร**
หน้าตาแบบชาวจีน ผิวพรรณดี ตาเล็ก คิ้วหนา
ผมหวีบิดไปทางด้านหลัง เปิดให้เห็นหน้าผากกว้าง
สวมเสื้อผ้าธรรมดา เสื้อเชิ้ตแขนสั้น กางเกงสีดำ
ไม่มีเครื่องประดับใด ๆ นอกจากนาฬิกาข้อมือโรเล็กซ์ จีเอ็มที-
มาสเตอร์ บนมือซ้าย ชายคนนี้ก็ คือ ขุนสา
ผู้สถาปนาตัวเองเป็นประธานแห่งสภาฟื้นฟูรัฐฉานและเป็นบุคคลที่ดี
ี่เอ่อดังการตัวมากที่สุด (หน้า 139)

IPA: pûak kǎo póp chaai kon nèung nai wai hâa sîp dton-bplaaî nâng
yòo kon dieow bon gâo-êe nai hông nâng lên têe gwâang yài · kǎo

lúk kêun jàak gâo-êe · pöie hâi hên râang têe sōong raao rói-jèt-
 sîp-hâa sayn dti máyt · nâa dtaa bàep chaao jeen · pîw pan dee ·
 dtaa lék · kíw nâa · pôm wêe bpàt bpai taang dâan lǎng · bpèrt hâi
 hên nâa pàak gwâang · sūam sêua pâa tam-má-daa · sêua chért
 kǎen sân · gaang-gayng sêe dam · mâi mee krêuang bprà-dàp dai
 dai nôk jàak naa-lí-gaa kôr meu roh-lék · jee em tee - mâat-dtêr
 bon-meu-sáai · chaai kon nêe gôr keu kûn sàa · pôo sà-tǎa-bpà-naa
 dtua ayng bpen bprà-taan hàeng sà-paa féun foo rát-tà-chǎan lác
 bpen bùk-kon têe dee ee ay dtông gaan dtua mâak têe sùt (nâa ·
 nèung rói sǎam sîp gâo)

SL: They were met by a man in his late fifties sitting alone on a chair in the **spacious** living room. He rose to his feet revealing a large frame and **five foot nine height**. He had Chinese features, a fair complexion, small eyes, and thick eyebrows. His hair was combed back, revealing a wide forehead. His clothing was simple, a short-sleeve shirt and a pair of dark pants. He wore no jewelry, just a Rolex GMT-Master wristwatch on his left wrist. The man was Khun Sa, the self-proclaimed president of the Shan State Restoration Council and the DEA's most wanted man. (p 115-116)

More examples in UKE, he gives the physical description of the General Bo Mya, President of the Karen National Union as:

RL: บุรุษร่างอ้วนใหญ่หนวดบาง
 แต่งกายด้วยเครื่องแบบสีเขียวและสวมหมวกแก๊ปก้าวออกมาจากกลุ่ม
 มนกลุ่มหนึ่งที่แต่งกายด้วยเครื่องแบบสีเขียวเช่นเดียวกัน
 ในขณะที่เบลลิงเจอร์แมนดีและคนที่มาด้วยกันนั้นเดินใกล้เข้าไป
 เบลลิงเจอร์ได้อ่านมาจากแฟ้มแล้วว่า บุรุษผู้นี้ อายุหกสิบเอ็ดปีแล้ว
 แต่ทำทางโพงผางและอากัปกิริยาที่คล่องแคล่วว่องไวสำหรับคนรูป
 ร่างขนาดเขานี้ ก็ทำให้เขาดูอ่อนกว่าวัยถึงสิบปี

เขาคือนายพลโบเมียะ ประธานแห่งสหภาพกะเหรี่ยง
บุคคลที่ทางรัฐบาลพม่าต้องการตัวมากที่สุดคนหนึ่งนั่นเอง (หน้า
198-199)

IPA: bù-rùt rāang ūan yài · nùat baang · dtàeng gaai dūay krēuang bàep
sēe kīeow lāe sūam mùak gáep gāao òk maa jàak glùm kon glùm
nèung tēe dtàeng gaai dūay krēuang bàep sēe kīeow chēn dieow
gan · nai kà-nà tēe bay ล ling jer · maen-dēe lāe kon tēe maa dūay
gan nán dern glāi kào bpai · bay l ling jer dāai àan maa jàak fāem
lāew wāa · bù-rùt pōo nēe · aa-yú hòk-sìp-èt bpee lāew · dtàe tâa
taang pōhng-pāang lāe aa-gàp gī-rí-yaa tēe klông-klāew wōng-wai
sām-ràp kon rōop rāang kà-nàat kǎo nēe · gōr tam hāi kǎo doo òn
gwàa wai tēung sìp bpee · kǎo keu naai pon boh เมียะ · bprà-taan
hàeng sà-hà pāap gà-rìang · bùk-kon tēe taang rát-tà-baan pá-māa
dtông gaan dtua māk tēe sùt kon nèung nān ayng (nāa · nèung
rói gāo sìp bpàet - nèung rói gāo sìp gāo)

SL: A large rotund man with a thin moustache dressed in a green uniform and cap stepped in front of the group of men who were also in green uniforms as Bellinger, Mandy, and their escorts approached them. Bellinger had read in a file that the man was **sixty-one**, but **his** rugged look and **agile movement** for a man of his size made him look ten years younger. He was General Bo Mya, President of the **Karen** National Union, one of the Burmese governments' most wanted men. (p 172)

Findings: PA in his plot provides the physical structures through the figures of each character in his fiction to make the readers imagine illustriously character. In the first example, the adjective word like **spacious**, the translator translated to RL as big or large that may not exactly meaning from SL. In SL, the writer used **five foot nine height** to identify how tall he is as the western way, while in RL the translator translated as **175 centimeters** to make it clearer to RL readers. In the second example, the writer used hyphen to mention age

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like **sixty-one**, while the translator translated in normal way as RL used to. In SL, there is pronoun like **'his'** while translator always adopted it which will not lose the main point in the sentence. In SL, the writer used **agile movement** consisting of adjective and noun, while the translator translated only adjective **'agile'** only. In SL, the word is called the Karen tribe in English, while in RL, it is pronounced as */kari:ay/*.

8. Recognition of English Features

English language is used and contemplated in some novels of PA. The obsession of English abbreviation name of organizations is clearly seen in UKE as:

RL: โครงสร้างและหน้าที่ของ เคจีบี จึงแบ่งออกเป็นกิจการสามฝ่าย คือ หน่วยรักษาความมั่นคงภายในแห่งสหพันธ์ หรือ เอฟเอสเอ (Federal Security Agency - FSA) ซึ่งรับผิดชอบเรื่องความมั่นคงภายใน หน่วยข่าวกรองกลาง หรือ ซีไอเอส (Central Intelligence Service - CIS) รับผิดชอบเรื่องข่าวกรองในต่างประเทศและหน่วยรักษาความมั่นคงระหว่างรัฐ หรือ ไอเอสเอส (Inter-republic Security Service - ISS) (หน้า 75)

IPA: krohng sâang lâe nâa tée kōng · kay jee bee · jeung bàeng òk bpen gít-jà-gaan sâam fâai · keu · nùay rák-sâa kwaam mân-kong paai nai hàeng sà-hà pan · rêu · àyf àyt ay (Federal Security Agency - FSA) sêung ráp pít chòp rêuang kwaam mân-kong paai nai · nùay kâao grong glaang · rêu · see ai àyt (Central Intelligence Service - CIS) ráp pít chòp rêuang kâao grong nai dtâang bprà-tâyt lâe nùay rák-sâa kwaam mân-kong rá-wàang rát · rêu · ai àyt àyt (Inter-republic Security Service - ISS) (nâa · jèt síp hâa)

SL: The **KGB's** structure and functions were then divided into three different services: the **Federal Security Agency (FSA)** in charge of internal security, the **Central Intelligence Service (CIS)**, for

foreign intelligence, and the **Inter-republic Security Service (ISS)**. (p 37)

Findings: PA in his plot provides much recognition of English feathers, especially the name of important organizations around the world with abbreviation. KGB is abbreviation of Komitet Gosudarstvennoy Bezopasnosti which it is well known in English as State Security Committee of Russia. In SL, the writer did not mention the abbreviation of KGB, while the three different services had mentioned to. In RL, the translator did not translate the full name of abbreviation even the SL was given. In RL, the translator gave just short definition of each one and put full name of abbreviation in English inside the bracket. Some loan words are well known to in the RL but some are not also.

9. Conclusion

1) References to the Behaviour of the Characters, 2) Expression classified into Pathos, Sarcasm with Sarcasm in Discourse and Sarcasm in Characters, Humour and Derogatory Use, 3) Use of Social Realistic Belief, 4) Realistic Illustration of Places, 5) Physical Structure Associated with Characters, and 6) Recognition of English Features. All the above said characteristics are elaborated with suitable examples as these followings.

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