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

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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.
fashion 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 - First 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,
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:**  “ไปลงรถกับเสือ kommun ไฉ้หวังพวกนี้! ทำไมมันต้องมาช้ามันเน่าดำอนนี้นะ?." วิจัยร้องอย่างกระฉุกกระเจิงของเขาจะหยุดอย่างกะจาบทันทีเมื่อมีจังหวะมีว่างสู่ใจเห็นดินขาวน้ำได้ยินเสียงดังแمساعدةวุ่นเมื่อมนที่ตามมาจ้างหลังสองคันต้องเบรกกะจาบทัน (หน้า 271)

**IPA:** “pai loŋ ná-rók sī:a tʰ̂ɔː ai wuːa pʰ̂uak nǐː tʰ̂am-mai man tʰ̂ːŋ ma: kʰ̂aː:m tʰ̂a-nɔn au tɔːn nǐː ná wi tʰ̂ai rɔːŋ jáːŋ kɾ̩ːt cât múːa rɔt kʰ̂aːu tʰ̂ːŋ jùt jáːŋ kà-r̩ːan-hañ múːa kʰ̂aːŋ náː miː wuːa fǔːŋ jài dɔːŋ kʰ̂aː:m kʰ̂aːu dái jin sǐːŋ daŋ sèːŋ kʰ̂èːn hǔː múːa rɔt wɛːn tʰ̂ːiː;
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:** “سعادة! นี้มันเรื่องอะไรกัน พวกลคนเป็นใคร” เบลลิงเจอร์ อุทาน 
“พวกคุณจะไม่ได้รับอันตรายถ้าคุณตามที่เรำบอก” ชายคนที่ถือปืนเล็งมาพูดห่วง ๆ ด้วยภาษาอังกฤษ 
“เราเพียงแต่ต้องการพูดคุยกับคุณ” (หน้า 270)

**IPA:** "héː nîː man rûaŋ a-rai kan · pʰuak kʰun pen kʰrai " beːn-liŋ-cəː u 
tʰaːm " pʰuak kʰun cəː māː dài ráp an-tâ-raː i tʰaːm tʰiː rau 
boːk " cʰaː i kʰon tʰiː tʰuː pʰːn leŋ maː pʰuː t hûan hûan düai pʰaː-səː:
"What's the use of train? Do you like to return?" Ajantisat asked. "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: "พวกเขำเห็นศพคนตำยจ ำนวนมำกที่ถูกตัดหัวออก" ส่ำงหยำบอกชำวอเมริกันสองคนด้วยเสียงสั่นเครือ "พวกคุณรู้อยู่ที่นี้ก่อนดิกล่าว" ส่ำงหยำก่ำล้ำง ดึงปืนออกจำกซองและเดินไปหากองหนำ อถกสองที่หลังจำกนั้นเขำกำล้ำมาไปหนำำ ชีดเสียงเครียดมือพุดกับปืนเล็งเจรร์และแนะนำดิกล้ำง "มันเป็นกำรสังหำรหมู่ชำวบ้ำนเผ่ำม้งทั้งหมดแม้แต่ผู้หญิงและเด็กถูกชำยมาและทั้งศพไว" (หนำำ 156-157)

IPA: “pʰuak kʰ̂au hên sòp kʰon t̚a:i cam-nuan mà:k t̚iː: t̚uː:k t̚at hũːa ʔ̕:k ” sàːŋ jàː:p oːk cʰːː u a-meː:-ri-kàːn sɔːŋ kʰon dúai sìaːŋ sáŋ kʰr̚uːː:a " pʰuak kʰun r̚ː jùː: t̚iː: nǐː kʰːː n dìː: kw̚ː: " sàːŋ ʔ̕ h jàː:k l̚ːːː u · ḥum

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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, Chaitra 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: เลสคอฟหันไปทางร้อยตัวราวจะเอกติแรก แต่ความว่า “ส่ำต่ำราวจรร่ำววำที่นี่ค่ำช่ำงโส่ำเก้นทำไม่พวกคุณไม่ล่ำะจับและปิดมันเสีย?” “ไม่มีกฎหมายใดๆ งำมเล็กลำสนาถงำด้ยำกันในบ้านส่วนตัว” คียรก็ตอบ “น่ำกจำกนี้เราเกิดองกกำรโส่ำเก้นเหลำนี้เพื่อช่วยคงอัตรกำรข่มขืนในกรุงเทพฯให้อยู่ในระดับต่ำ” (หน้า 369)


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: โฮปชี้ไปที่เรือพิเศษข้ำงล่ำง “กองทัพพม่ำให้กำรอำรักขำผมแ ต่ที่ เห มื อ น เ ย ำ ะ กั นคื อ”

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เรือลำดับที่พวกเขากำหนดจะมารับผมนั้นเป็นส่วนหนึ่งจากภารกิจวันที่สองที่พวกเขารับจากจีนประเทศที่ผมสั่งไว้ว่าเป็นศัตรูที่ร้ายกว่าจะของเราและอิทธิพลของจีนในพม่านั้นคงส่งที่ผมพยายามจะขจัดออกไป
“มันเป็นกรรมของคุณ” แมนดี้กล่าว

น้ามั่นเป็นกรรมของคุณจะต้องมีชีวิตอยู่อย่างขมขื่นไปจนกว่าชีวิตจะหายนะ
“คุณจะต้องมีฝีมืออย่างขยับขึ้นไปจนกว่าฝีมือจะหายไป” (หนา 442)

IPA: Hop cʰ́iː pai tʰ̂iː ruːa pʰ̂িː tʰ̂iː pʰ̂om kʰaːŋ lâːŋ “kʰaːŋ tʰ̂ap pʰ̂a-mâː hâi kaːn aː- râk-kʰaː pʰ̂om · tᵉː műːan jô kʰu · ruːa làː t trà:-weːn tʰ̂iː pʰ̂uak kʰau hâi maː aː- râk-kʰaː pʰ̂om nán pen sùan nûŋ çàːk kaːn cʰuai lûːa tʰaːŋ tʰaː- hâːn tʰ̂iː pʰ̂uak kʰau dáːi râp çàːk ciːn · prà:-tʰ̂eːt tʰ̂iː pʰ̂om tʰ̂u wâː pen sât-truː tʰ̂iː râːi-kâː t kʰoːŋ rau · lê id- tʰ̂i pʰ̂on kʰoːŋ ciːn nai pʰ̂a-mâː nân kʰu sin tʰ̂iː pʰ̂om pʰ̂a- jaː- jàː m câ kʰaː- cât ɔːk paː “man pen kam kʰoːŋ kʰun ” mːnːdːiː klàːː uː nːm sìːn kʰoːŋ tʰ̂oː mài dâi sâː- dːeːŋ kʰwːaː m hĕn ɔk hĕn caiː mêː tᵉː nːː i nit tː aː- diː t pʰ̂uː miː bun kʰun kʰoːŋ tʰ̂oː “kʰun câ tʰ̂oːŋ miː cʰiː:- wit jùː jàːŋ kʰom kʰuːn paː con kwːaː cʰiː:- wit câ hâː mài ” (nːː sː siː rɔː i sː sip sːŋ )

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:** แมนดี้กระแทกตัวลงกับเก้าอี้ด้วยใบหน้าขำวซีด “โธ่แย่จริง!” มีใบพิ่งคำหยาบคายนี้ที่เธอตอบกลับประโยค “อย่างน้อยใบมีระดึกไม่เป็นไร เขาดังยังไงโอกาสที่จะรวมกำลังของเขายังสู้ต่อไป” “ฉันไม่คิดว่าความจริงจะสามารถเข้มแข็งได้ดังเดิมอีกแล้ว” แมนนี่กล่าวว่า พลางสั่นหัว “ทางการพม่าได้พยายามมาสิ้นสมบัติเพื่อเอาชนะประเทศยิ่งซึ่งถือว่าเป็นศัตรูของยิ่งใหญ่ที่เข้มแข็งที่สุดและมีการจัดองค์กรที่เหนียวแน่น แต่ทางการพม่าจะต้องด้วยขั้นการต่อสู้ของรัฐบาลและกองกำลังแผ่นดิน สงครามกลางเมืองจะยังคงอยู่ต่อไปและประชาชนจำนวนมากมายจะได้รับความทุกข์ยากมากยิ่งขึ้น” (หน้า 445)

**IPA:** mɛːn-dìː · kràt-tʰ̂ːk tuːa loŋ kàp kàuː-ː dūai bai nàː kʰ̆au stː tʰ̂ː · jëː ciŋ miː pʰiaŋ kʰam pʰuːt tʰ̂ːu níː tʰ̂ːː pʰuːt ɔːː k maː dài · bëːn liŋ cəː biː p muː tʰ̂ːː pʰ̂uːː a pʰ̂oː p prà-loːm “jàːŋ nóːi boː mü jà kòː mái pen rai · kʰ̆au jaŋ miː oː-ːkàːt tʰ̂ː iː ca ruam kam-læŋ kʰ̂ːŋ kʰ̆au lè sūː tóː pai ““ cʰ̆an mãː kʰ̆it wàː kà-riaŋ cà sàː-ːmᵃː t kʰ̂ːː-ːmᵃː-kʰ̆ŋ dáː daŋ dəːm iː k lëːu “ mɛːn-dìː klàːu pʰlaːŋ sàn hûː a “ tʰ̂ːː kʰ̆ː kʰ̆ːaː pʰaː-ːmː dáː pʰaː-jaː-ːm maː siː sip hôk pìː pʰuːː a au cʰ̆a-nâ kà-riaŋ · sûn tʰ̂ːː wàː pen sâːt-truː kʰ̂ːŋ jàːŋ kûŋ tʰ̂ːː kʰ̂ːː-ːmᵃː-kʰ̆ŋ tʰ̂ːː sùt lè miː kʰ̆ː kàt oŋ kʰ̆ː tʰ̂ːː niːːːu n tʰ̂ːː sût · tʰ̂ːːː kʰ̆ː kʰ̆ːaː pʰaː-ːmː că
tŏːŋ bòt kʰaːjìː kàːn tòː tâːn kʰoːŋ ráːt-tʰaː-cʰaː:n lé mɔːn nēː nɔːn · sɔŋ-kʰraː:m kɔːjìː muaŋ cà jàːŋ kʰoːŋ jùː tòː pai lé prà-cʰaː cʰon cám-nuan màːk kʰun cà dâi ráp kʰwaː:m tʰ̂uk jàːk dùːat rōːn " ( nâː · sìː róːi sìː sip hâː )

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:**

“ผมขอจับคุณในข้อหำปลุกปั่นให้เกิดกำรกบฏล้มลุกของรัฐบำลพม่ำ” นายนายทหารนายร้อยเอกคนหนึ่งกล่าวด้วยภาษาอังกฤษ “อะไรนะ? คุณต้องเข้ำใจเจ็ดแฉ่。” คอลลินชั่นสั่งอุทานอย่างจุ้งแจ้งไม่พยายามเชื่อ “ ผมมั่นใจฟี้ยงนักทำอย่างไรหวังลมที่นี่เพื่อมากฯของการที่ ผมลำเอียงไว้เท่านั้นเอง” (หน้า 24)

**IPA:** “phoon kʰːn nai kʰː: hāː plūk pān hāi kʰːt kā:-bōt lōm lāːŋ rāt-tʰːa-baːn pʰʰ-a-māː. " nā:i tʰːa-hāːn jōt nā:i rō:i ēːk kʰːn nūŋ · kluː dūai pʰʰ-aː-sāː aŋ-krit " a-rai nā kʰːn tɔːŋ kʰːaːu cai pʰʰit nēː · nēː " kʰː: láː-lin sān u tʰːaːn jāːŋ ɲun-ɲoŋ máiː jāːk cʰːuːːa " pʰːom pen pʰːiaŋ nāːk tʰːŋ tʰːiau · pʰːom maː tʰːːiː nīː pʰːuːa maː au kʰːːŋ tʰːiːː pʰːom sāːŋ sūː wāi tʰːiau nān eːŋ " ( nāː · jīː sip sīː )

**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 conservation 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: แม่นี่กระจายความเจ้าหน้าที่ครอบคลุมด้วยภาษาพม่า เธอพยักหัวเมื่อเข้าหานาที่ตอบแล้วจึงเอื้อมือกลิ่นเจริญบอกเขาว่า “พวกเขะจะตอบด้วยภาษาของไทยใหญ่ แปลว่าผ่านดินแดนกลางเจริญ มองชนาจงเจริญ ชาวรัฐฉะนั้นคงควรพร้อมอนาคตของมองชนา บิดาผู้ส่งไปแล้วของมองชนาชีอย่างลึกลึกลี้พวกเข่เชื่อว่า

IPA: mɛ̃ːn-dīː krà sip tʰ̂ːːm câu nàː rāt-tʰ̂ːːa-cʰ̂aːːn tʰiːː nàː tɕʰ̂ːːn tʰ̂ːː dūai pʰ̂ːːn-sàː pʰ̂ːːn-màːː tʰ̂ːː pʰ̂ːːn-jàːk nàː múːːa câu nàː tʰ̂ːː pʰ̂ːːn cʰ̂ːn-thìː n kʰ̂ːau klāi bɛːn lìn càː bɔː kʰ̂ːau wàː " pʰ̂ːau kʰ̂ːau tǎ-kəːn dūai pʰ̂ːːn-sàː kʰ̂ːoŋ tʰ⁴ːːi jàː pʰ̂ːːn dìn hɛːn cʰ̂ːn cʰ̂ːn cʰ̂ːn cʰ̂ːn tʰ̂ːːa cʰ̂ːn pʰ̂ːːn-dìn rāt-tʰ̂ːːa-cʰ̂aːːn jàːŋ kʰ̂ːoŋ kʰ̂ːau-r̥ːp r̥ːk tɔː nài pʰ̂ːau kʰ̂ːoŋ-sàːn bǐ-daː pʰ̂ːuː lǜːn lāp pai lɛː kʰ̂ːoŋ kʰ̂ːoŋ-sàːn sǔː cʰ̂ːn jàːŋ lūk sǔŋ pʰ̂ːau kʰ̂ːau cʰ̂ːn-tʰ̂ːːa wàː tʰ̂ːː tʰ̂ːː kʰ̂ːoŋ-sàːn jàːŋ jùː pʰ̂ːau kʰ̂ːau

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<293-315>
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: “ดิฉันเป็นพุทธศาสนิกชนเดียวกับชาวพม่า ชาวไทย ชาวลาว ชาวกัมพูชา และประชาชนกลุ่มน้อยส่วนใหญ่ เราเชื่อในการเกิดใหม่และผลของการทำดีและการทำชั่วที่เคยเคยได้กระทำในชาติปางก่อน ซึ่งเราเรียกว่ากรรม ดูอย่างพุทธเป็นตัวอย่าง ชาวพouns ชาวอย่างชาวไทยในรัฐบาล และชาวอพยพที่นั้นได้เคยทำกันมากนับปีแล้ว และก็ยังคงทำกันอยู่ในทุกวันนี้ ทำไมหรือ? คำตอบก็คือกรรมนี้นั่น พวกเขายังต้องชดใช้กรรมของพวกเขานะคะไปตลอด” (หน้า 216)

IPA: “ di-cʰan pen pʰut sā:-sā-nik cʰen diau kâp cʰaːu-pʰa-mâː cʰaːu tʰai cʰaːu lâːː cʰaːu kam-pʰuː:-cʰaː: · lé prà cʰon cʰon klûm nóːi sùan jài · rau cʰuːːa nai kâ:n kâːt mâː · lé pʰon kʰoːːŋ kâ:n tʰam diː · lé kâːn tʰam cʰuːːa tʰiː kʰon kʰon nûːj dâi krâ:-tʰam nai cʰaːt pʰaːt-kâːːn · sùːŋ râːk wâː · kâːm · duː jáːŋ pʰaː-mâː · pen tʰaː jáːŋ · cʰaːu pʰaː-mâː · cʰaːu mɔːː cʰaːu tʰai nai râːt-tʰa-cʰəːːn · lé cʰaːu kâːr̥iːŋ · nán dâi kʰeːn kʰoːː · kan kâː · náːp rôːi pʰiː · lᵉː u · lé kʰɔː · jáːŋ kʰoːː tʰam kan jùː · nai tʰuk wan nîː · tʰam-mai rû kʰaːm tʰː p kʰuː · kâːn nâm pʰoːk
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 ‘/wɪ BaseActivityang/’ 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 /pʰaːxaː: tʰɑj jɑj/ which is well known for RL. In RL, we always call them as /tʰɑj jɑj/ 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-rɪaːŋ/ 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:
แม่ฮ่องสอนเป็นจังหวัดที่มีพื้นที่เป็นภูมิภาคที่สุดในประเทศไทย มีแนวชายแดนติดกับพม่ายาวถึง 483 กิโลเมตร ด้วยแนวคิดที่เป็นที่เอกซ์ันสังขยาเดียว ประกอบกับการขาดการควบคุมที่เข้มงวดของประเทศพม่าที่มีการข่มขืนทั้งในและนอกประเทศไทยนั้นเป็นเรื่องที่ทำกันได้ง่ายดาย สภาพการชาร์มไปมาประชากรครึ่งหนึ่งของจังหวัดแม่ฮ่องสอนนั้นประกอบด้วยชนกลุ่มอื่น ๆ มากมาย ที่สำคัญมีอยู่ท่านผู้ อันได้แก่ กะเหรี่ยง ม้งหรือแมว อาชา มุเซอ และลีซอ ส่วนที่เหลือเป็นชาวไทย ชาวจีนที่อยู่มาแต่ตั้งต่ำมิ่ง และจีนฮ่อหรือกองพลที่ 93 ของพรรคก๊กมินตั๋งที่ยังหลงเหลืออยู่ตั้งแต่สมัยสงครามโลกครั้งที่สอง และกลุ่มผู้ลี้ภัยชาวพม่าและไทยนิยมอิรกษากลุ่ม (หน้า 125-126)

IPA: mâe-hông-sŏn bpen jang-wát têe mee pêun têe bpen poo mà kão màak têe süt nai brà-täyt tai · mee naew chaaı daen dît gap pâ-mâa yao têung · sêe rôi bpâet sip sâam · gi-loh máyt · düay pân din têe bpen têuak kão an sôong chan kót kieow · brà-gôp gap gaan kàat gaan kùap kum têe kêm ngûat bor-ri-wayn naew chaaı daen · jeung tam hâi gaan kâam daen táng kào làe òk brà-täyt tai nán bpen rëuang têe tam gan dáai ngâai daai sâm-râp pôo têe dtông gaan kâam bpâi maa · brà-chaa gon krêung nêung kông jang-wát mâe-hông-sŏn nân brà-gôp düay chon glûm nòi dtâang dtâang màak maa têe sâm-kan mee yôo hâa pào · an dáai gâe · gà-riang · mông rêu mâw · aa kâa · moo-ser làe lee sor · sùan têe lêua bpen chaaı tâi · chaaı jeen têe yôo maa dtâe dăng derm làe jeen hôr rêu gong pon têe gào sip sâam · kông pâk gôk-min-dtâang têe yang lông lêua yôo dtâang dtâe sà-mâi sông-kraam lôhk kráng têe sòng làe glûm pôo lêe pai chaaı pá-mâa làe tâi yài èek lâai glûm (nâa · nêung rôî yêe sip hâa · nêung rôî yêe sip hôk )
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 Mea 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:

พวกเขำพบชำยคนหนึ่งในวัยหำสิบตอนปลำนนอยู่คนเดยวนบ้ำเม็ย
ในห้องนี้แล้เก็ยป้ำกัง

ในห้อง เขาลุกขึ้นจากเก้าะยิ่ง

เพำไหม่เห็นรำงที่สูงระวำรจะเจ็ดสิบหำหับแห่เดย์ๆ

หำดานแบบข้ำวิขน คิวพระรั่ว ตาเล่ย์คืนหำน

มหาวิชำกิ่งทางด้ำนหำง เขำให่เห็นหำฝำรกังควำรง

ดง الواحدข้ำวิชำถ้ำ ถ้ำเขำเจ็ดแซ่ส์ กำงเก่ยสิ่งกำ่ว

ไม่มีเครื่องประดับใดๆ นอกจำกนาพิชำยมี่โรงล้ำซ์ จี้เม็ธี-

มาสเดอร์ บันมีอ้ำย ชำยคัน นิ กิศ อูนสำ

ผู้สัมประสานผู้เป็นประธานแห่งสถำพันฟู้ร์ชำยและเป็นบุคคลที่ดี

อีเต้องกิ่งตัวมำต้ำกิ่งทีส์ติด (หน้า 139)

IPA: pûak kăo póp chaai kon nèung nai wâi hâa sip dton-bplâai nêng

yòo kon dieow bon gâo-êe naî hông nêng lêng têe gwâang yài · kâo

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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:** บุรุษทรง agré่งอ้วนไข้ญี่ หนวดบาง แต่งกายด้วยเครื่องแบบสีเขียวและสวมหมวกแก๊ปวัยออกมาจากกลุ่มคนกลุ่มหนึ่งที่แต่งกายด้วยเครื่องแบบสีเขียวเช่นเดียวกันในขณะที่เบลิงเจอร์แมนดี้และคนที่มาด้วยกันนั้นเดินใกล้เข้าไปเบลิงเจอร์ได้อ่านจากแฟ้มแล้วว่า บุรุษผู้นี้ อาภัพสิบเอ็ดปีแล้วแต่งทางรณรงค์และมากิปริยาที่คล่องแคล่วทางไว้สาหรับคนรุ่งของเขานี้ ก็ทำให้เขาต้องกับเรื่องราวที่เกี่ยวกับปี
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
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 /kar*iːa*/.

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:** โครงสร้ำงและหน้ำที่ของ เคจีบ จึงแบ่งออกเป็นกิจกำรสำมฝ่ำย คือ หน่วยรักษำความมั่นคงภายในแห่งสหพันธ์ หรือ เอฟเอสเอ (Federal Security Agency - FSA)

ชื่อรับผิดชอบเรื่องความมั่นคงภายใน หน่วยข่ำวกรองกลาง หรือ ซีไอเอส (Central Intelligence Service - CIS)

รับผิดชอบเรื่องข่ำวกรองในต่ำงประเทศและหน่วยรักษำความมั่นคง ระหว่างรัฐ หรือ ไอเอสเอส (Inter-republic Security Service - ISS) (หน้า 75)

**IPA:** krohng sâang láe nàa têe kōng · kay jee bee · jeung bàeng ôk bpen git-jà-gaan sâam fâai · keu · núay râk-sâa kwaam mân-kong paai nai hàeng sâ-hâ pan · rèu · ñêf ñêt ayt ay (Federal Security Agency - FSA) sêung ráp pit chôp rëuàng kwaam mân-kong paai nai · núay kàao grong glaang · rèu · see ai ñêt (Central Intelligence Service - CIS) ráp pit chôp rëuàng kàao grong nai dtâang bprâ-tây ét láe núay râk-sâa kwaam mân-kong râ-wàang rât · rèu · ai ñêt ñêt (Inter-republic Security Service - ISS) (nàa · jêt sip 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.

References


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