# TRENDS AND STRUCTURE IN CONTEMPORARY THAI POETRY

James N. Mosel

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## With Translations and Bibliography

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# FOREWORD

Translations of the literatures of Southeast Asia into English are few in number and vary greatly in quality. Some of the classics still await their translators. This gap is gradually being filled as more and more young American, Australian and British scholars acquire the depth of linguistic and cultural knowledge so essential for good and accurate translations. Thanks to their efforts, truly labors of love, a small but steady stream of short stories and poetry from the Southeast Asian literatures is appearing in English language magazines and anthologies around the world. This is in addition to a substantial number of such translations into French, German and Russian.

Several organizations, particularly UNESCO and the Asia Society, are actively engaged in sponsoring literary translations from Southeast Asia as well as from the rest of Asia. Already several works have appeared from the presses under their sponsorship, with more scheduled for the near future. Those of us concerned with the teaching of courses on these literatures are acutely aware of the paucity of good, readable translations and thus appreciate all the more the efforts that are being made in various quarters.

In the field of Thai literary translations it is Prince Prem Purachatra who has done such outstanding service in making some of the Thai classics available to English readers. The Thailand P.E.N. Club in Bangkok is deeply interested also in English (and other foreign language) renderings of their literature and will undoubtedly encourage such activity. Up till now, however, few have undertaken such a difficult task.

Hence, we welcome all the more Mr. Mosel's study of contemporary Thai poetry. It helps fill a very important gap in our knowledge of Thai literature and we venture to say that it is probably one of the very few serious studies in the English language on the poetry of any Southeast Asian country. Mr. Mosel is well qualified to prepare such a study. He has had the advantage of several trips to Thailand, he has acquired amazing ability in the language of the country and has drunk deeply at the well of Thai culture and history.

We are pleased to be able to present Mr. Mosel's study in its present form with the Thai text of the translated poems available to those interested in comparing the original against the translation.

Needless to say, we earnestly hope that this work will not only provide some insights into the subject of Thai poetry and culture, but will also spur others on to similar endeavors, whether in Thai literature or in another of the literatures of Southeast Asia.

John M. Echols

Ithaca, New York
July 1961

CONTENTS

## INTRODUCTION

Contemporary Thai poetry is almost totally unknown in the west; there is no treatment of the subject in any Western language. This situation is highly regrettable in view of the active role played by poetry in Thai arts and cultural life. Serious literature in Thailand is almost exclusively equated with poetry, and even at the popular level poetry enjoys a warmer reception than is the case in most Western countries. It is also probably true that Thailand possesses a richer and more extensive heritage of poetic literature than does any other South-east Asian country. And judging from what little is known about the present literary situation in South-east Asia, Thai contemporary poetry appears to be a more active enterprise than elsewhere in South-east Asia, with the possible exception of Indonesia, and the Philippines.

The present monograph is an extension and revision of an earlier invitational paper which appeared originally in United Asia (Volume 12, No. 2, 1960). This earlier paper has been greatly amplified, new translations have been added, and where the original article contained only excerpts, the present monograph offers the complete poem. In view of the importance of sound effects in the esthetics of Thai verse, a section has been added on prosody and structure, for it is through prosodic techniques that these poetic sound effects are created.

An understanding of contemporary Thai poetry requires some modicum of background in classical Thai literature. The situation here as regards materials in Western languages is only slightly better than that for contemporary literature. Appendix A presents a bibliography on the subject — comprehensive in the sense that it contains all significant materials I have been able to locate, but totally inadequate in terms of the quality and completeness of the materials listed.

The system of transliteration employed is the "General System" recommended by the Royal Institute of Siam and described in the Journal of the Thai Research Society (now called the Journal of the Siam Society) of March 1941. The only modification is that the open o is represented by ǫ in the present work. This system is used throughout except for personal names where the individual's own method of transliteration is known, and for Thai words encountered in citing the title of a book or article written by other writers. In personal names, the portions underlined represent titles.

In preparing the translations for Part III, I have tried to steer a conservative course between the literal and the literary, veering closer to the former than the latter. In no sense are the translations intended to be "literary," nor are they designed to be of the analytic scholarly variety. The translations are not word-for-word, but they are line-by-line.

It goes without saying that this monograph has entirely too many footnotes for a work of such modest purposes. But since it is the first of its kind, it seemed advisable to give the reader as much background and additional detail as possible.

While my acknowledgements are legion, I must make a special wai khru to Acharn Davi Dvi-Vardhana, my friend and mentor in my studies of Thai literature. It was his generosity, patience, and profound knowledge of Thai literature that made my year of study with him an extremely rewarding experience. None of this would have been possible without the generous assistance of the Ford Foundation which made it possible for me to spend the year 1958 - 1959 in Thailand under a Foreign Area Study Grant.

James N. Mosel
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# I. CONTEMPORARY TRENDS AND CHARACTERISTICS

Among the Thai, poetry has traditionally been the natural — one might even say instinctive — form of literary expression. Even the simple villager, both in ancient and modern times, has been a natural poet. Many of his entertainments consist of poetry games involving a great variety of patterns, such as rime bouts, verse contests, competitive exchanges among verse-making teams, and sung commentaries on local life and events — all impromptu and unwritten.[1] At cremation ceremonies the village poet may compose an elegy to the deceased; or the abbot of the local wat or temple may choose on high occasions to recite one of the traditional verse-sermons based on the Buddhist Jataka tales.[2] And in Bangkok it is not uncommon to find poetry in the newspapers and magazines, to hear it recited on the radio; and recently some of the traditional extemporaneous rime exchanges have been revived in modified form for television audiences. The dialogue of Thai moving pictures is dubbed in by live behind-the-scene reciters who frequently employ a classical verse form and mode of recitation (known as sepha) to enhance the narrative. Every educated Thai has a store of classical verse at his tongue's tip. And in times past poetic production was the chief intellectual preoccupation of the nobles and princes who formed the bulk of the Thai upper classes. This widespread appreciation of poetic expression is part of a more general esteem for the ability to phut phairo — "to speak euphoniously," which among both rural villager and urban elite is a highly prized social skill.

To understand the situation in contemporary Thai poetry it is necessary to gain first some appreciation of the historical development of Thai verse and of the contrasts which distinguish the past from the present. Three such contrasts stand out quite clearly: (a) a change in the social conditions which motivate poetic production, (b) a decline in the proportional literary emphasis on poetry in comparison with other literary forms, and (c) the emergence of new directions in content and style.

## The Social Conditions of Poetic Production

Prior to 1932, the year of Thailand's change from an absolute to a constitutional monarchy, written poetry was produced exclusively by royalty and nobility and the retainer poets whom they supported. The king himself was frequently a poet. In the Bangkok period, for instance, King Phra Phutthaloetla Naphalai (Rama II) and King Wachirawut (Rama VI) were poets of outstanding ability and their works rank among the most beautiful in Thai literature. Frequently the King collaborated with his court poets, and thus beginning with King Phra Phutthayotfa Chulalok (Rama I)[3] there arose the tradition of ratchaniphon ("royal composition"), a rubric which applied to either the king's own work or to that written under his direction and collaborative editorship. The king maintained a department of government, the Krom Alak (Royal Scribes Department), which, in addition to such duties as chronicling and issuing decrees, also composed literary works.

This court-centered orientation had existed since the 14th century when Ayutthaya was firstsestablished as the capital of the young Thai kingdom. The first recorded verse dates from this period and consists of ritualistic poems attributed to court Brahmins who had been brought from Cambodia as part of military conquests. The traditionsreached its peak during the reign of King Narai (1657-1688) in the latter part of the Ayutthaya period (the "Golden Age" of Thai literature) when the king gathered around him an illustrious circle of poets with whom the favorite pastime was extemporizing clever verse exchanges.[4] The first three reigns of the Bangkok period (1782-1851) were similarly prominent.

The traditional role of verse in the king's household may be glimpsed from an incident of considerable historical importance which occurred in 1893. King Chulalongkon (Rama V) was faced with a serious national crisis when the French with gunboat diplomacy were pressing for the concession of a large portion of Lao territory which at the time was tributary to Thailand. The king fell critically ill, both in body and spirit, and ceased taking his medical treatment. In deep anguish he composed a farewell poem to the royal family. Upon receiving his copy, Prince Damrong Rachanuphap immediately composed a "therapeutic" poem in reply. The Prince relates that as soon as the king had finished reading the reply, his spirits were renewed; he resumed his medical treatment and soon was able to get about once more.[5]

With the coup d'etat of 1932, royaltyswas displaced from its traditional position in Thai society, and the court ceased to be the center of the kingdom's intellectual activity. Since the royal family could no longer provide the support and incentive for literary production, the royal basis for poetic production disappeared. Ceremonies, court functions and entertainments could no longer provide the occasions for composing literary works. In the absence of royal patronage it became difficult to make a living and reputation as a poet. There was no adequate publication outlet to take the place of the personalized audience of nobles and princes. Literature could now arise only from the personal motivation of individuals. Almost overnight the pattern of life in which poetry had played such a meaningful role had become moribund. It remained for literature and the arts in general to seek a new place in the new society, which was beginning to emerge. The nature of this new place is still not entirely clear. However, one trend is already quite complete; namely, poets and their audiences have shifted socially from the aristocracy of yesteryear to a rising middle classs

## Change in the Relative Emphasis on Poetry

The changes wrought by Thailand's political transformation occurred against the background of another trendswhich had been underway for several generationss Prior to 1800 virtually all Thai literatureswas in poetic form. This situation came to an end during the first reign of the Bangkok period when there began to appear a new literary form -- the historical prose romance. These were adaptations of Chinese historical romances, the forerunner being the ancient Romance of the Three Kingdoms (San-Kuo-Chin Yen-I) which became known in Thai as Sam Kok ("Three Kingdoms"). This work describes the conflicts among three tribes during a period in Chinese history (known as the "Three Kingdoms" period) prior to the third century. The Thai adaptation was made in 1802 by the poet Chao Phya Phra Klang;[6] it is still considered as an inspiring model of masterful Thai prose. The new trend toward prose received much impetus from the writings of King Chulalongkon (Rama V) who extended prose literature to include memoirs, letters, scholarly essays, and addresses.

The real florescence of Thai prose came at the personal instigation of King Wachirawut (Rama VI), known as the "poet king," who reigned from 1910 to 1925. His reign was marked by many new directions and experiments, and signals the beginning of the modern period in Thai literature and the introduction of such western literary forms as the drama, novel, and short story. Equipped with a western education and a great fondness and talent for literature, the king personally wrote many original works and adapted into Thai a number of English classics. While still Crown Prince he organized a literary club of young officials who had studied abroad. Out of this group developed the talents which were to produce the majority of modern classics. Amid this new interest in prose, poetry continued to prosper but it began to suffer with the coup d' etat of 1932, which, as already noted, abolished the social institutions traditionally responsible for the composition of poetry.

The contemporary period in Thai literature, which can be said to have begun with the end of World War II, is characterized by a plethora of newspapers, magazines, and softback books which generate an incessant demand for run-of-the-mill fiction, but which also provide a medium for poetry. These new outlets have assisted poetic production and the rise of a new generation of young poets. On the other hand, the proportional volume of poetry, as compared with prose, has clearly declined below that of former times. And, as we shall see, the last twenty years has virtually seen the end of poetry written on the majestic themes of the classical tradition.

## Modern Poets in the Classical Tradition

Despite the decline of the classical tradition in contemporary poetry, the prestige and appeal of classical poetry still remains high at the present time, thanks to the Thai educational system and the inherent Thai love for poetry. But there have appeared no new poets who can compare in stature with those of the first three reigns of the Bangkok period or of the florescence initiated by King Wachirawut. In contemporary poetic circles it is customary to distinguish between two classes of poets: the phuyai ("seniors") or mature major poets, and dek ("children") or young poets.[7] In the last decade poetry has become increasingly preempted by poets of the dek class, of which there is a sizable number. At the present time there are very few, if any, producing phuyai poets, although one might mention Chan Khamwilai and Chanthit Krasaesin. Both men, however, presently confine themselves to editing and literary research in preference to writing poetry.

The only well recognized phuyai in recent times have been classicists who were nurtured under the aegis of Wachirawut and who rose to prominence in the twenties and thirties. Of these there are four who survived into the forties and who are especially noteworthy: Prince Bidyalankarana, Chit Burathat, Chao Phya Thammasak Montri, and Phya Upakit Sinlapasan. The first two were the last representatives of the classical school of Prince Boramanuchit Chinorot, the Prince Patriarch of Siam in the first half of the 19th century. It was the Prince Patriarch who brought to perfection the prosodic technique of the Indian-based verse form called chan.

Prince Bidyalankarana (1876-1924) ranks as one of the greatest poets of modern times, although his first works were in fiction, where, under the pen-name of "N.M.S."[8] he achieved wide popularity as a humorist. In poetry he is famous for his Konok Nakhon ("City of Gold"), a Thai adaptation of an English translation of a Sanskrit work. His magnum opus is Sam Krung ("Three Capitals"), a lengthy epic recounting the turbulent period in Thai history when Ayutthaya, Thonburi, and Bangkok successively became the Thai capital. This poem was finished in 1944 during the last days of the Japanese occupation and constitutes the last epic in the classical tradition. In both works the language is learned and difficult, so much so that the poet found it necessary to provide a glossary. Nevertheless, the language is wonderfully eloquent and euphonious, qualities which are more highly admired in Thai poetry than in English. Also well known is his Nithan Wetan ("Tales of a Vampire"), a prose work which contains portions of excellent poetry.[9]

Chit Burathat (1892-1942), a commoner, produced a great number of works, but is best remembered for his long narrative, Samakkhiphet ("The Disrupted Union"). This poet, using an ancient theme, concerns the dangers of internal political discord; to the Thai it has become a warning against subversion from within. Phya Upakit Sinlapasan (1879-1941) is recalled as a grammarian as well as a poet, for it was he who wrote the first modern Thai grammar. Chao Phya Thammasak Montri (1877-1943), writing under the name "Khru Thep," is remarkable for striking a new note in Thai poetry; namely, the use of verse as a medium for political, economic, and social commentary. Among his works of this kind are "On the Briand-Kellogg Pact" and "Hidden Treasures," a set of short poems presenting his ideas on educational reform.

## Orientation and Form

Before turning to a consideration of individual contemporary poets, it would be well to examine first some of the principal trends in theme and form which characterize the contemporary period and which differentiate it from the classical tradition.

As noted earlier, the conditions which brought an end to the classical tradition have displaced poets and their audiences from an ennobled and royal elite to a broader, more popular base. With this shift has come a reorientation in themes and content, such as, for instance, a growing concern with social questions (but concern with religious experience is curiously slight). Contemporary poets have shown an almost exclusive preference for lyrical poetry. Although the classical tradition contained much lyrical verse and often was at its best in this medium, it also gave great emphasis to dramatic and narrative poetry, eulogies, oarsmen's songs, and didactic and gnomic verse. Lyrical poetry was found mainly in the travel poem called nirat, the phleng yao or love epistle, and in the ram-phung or ruminative soliloquies contained in narrative works.[10] Contemporary poets, however, have established the lyric as an independent genre in itself, quite apart from the context of a larger work. Concurrent with this preference for lyricism there has arisen a strong tendency to become personalized — the poet speaks directly of himself. This feature was rare in classical literature, being observable only in the nirat and phleng yao.

Verse Form.—The preference for lyricism has necessitated a specialization in verse form. Thai classical poetry affords the poet five types of verse: chan, kap, khlong, klon, and rai.[11] There are numerous subclasses within each type, with complex and rigorous prosodic rules regulating the number of syllables per line, and above all, rime patterns (which are considered a sine qua non in Thai poetry). Chan ( Sanskrit chanda) and kap ( Sanskrit Kavya) are of Indic provenance, and the earliest examples date from the 16th and 15th centuries respectively. Khlong and klon are ancient Thai forms; the former appears to have originated among the northern Thai or Lao, while the latter is of central valley provenance. Rai is the simplest and most free of all five forms, and might better be described as poetic prose. Chan is the only form employing metrical rhythm (as in Latin, Greek, and Sanskrit); all others employ demarcative rhythm (as in French syllabic verse).[12]

In the days of the absolute monarchy when poetry served a broader and more varied range of literary functions, all five verse forms were widely used, each with its own set of applicabilities. Chan, for instance, was used for lofty narratives based on Indian themes, court eulogies and commemoratives, while klon was used for long ballads (sepha), travel poems (nirat), love epistles (phleng yao), extemporaneous verse exchanges (sakawa and doksoi), the recitatives to accompany the classical dance-drama (khon), and for a host of popular entertainments.

Today the preference is almost exclusively for klon. It is relatively easy to compose and understand, very euphonious to the Thai ear, and gives the poet greater freedom without sacrifice of sound and eloquence. The preference has led to a release of klon from the confines of its traditionally fixed genres (such as sepha, nirat, phleng yao, etc.) and to the development of a more generalized klon lyric. Poems in the traditional klon genre are rarely composed today, and then with interesting adaptations to modern life. For instance, one of the few nirat or travel poems to be written in recent times is the Nirat Tai Thun Lok ("Nirat to the World Down-Under"), composed in 1958 by the well known newspaperman, Prayun Chanyawong, when he visited Australia in the company of H. E. Pote Sarasin, the Thai Secretary-General of SEATO. The ancient klon genre called sakawa has undergone two rather startling modern revivals. Originally sakawa was an extemporaneous rime bout between two or more teams in which each team would play the role of a character from some famous story (such as the Javanese-inspired Inao). During the flood season teams would meet in boats, and using a certain scene from the story, the team leaders would carry forward the plot in extemporized verse, replete with clever repartee and witty insinuation. The other members of the team would provide chorus and musical accompaniment. The verse form used was a special variety of klon.[13] In recent years the verse form of the sakawa has been adapted as a means to express editorial opinion and commentary in newspapers. This practice was begun around 1950 by Thailand's highly respected newspaper, Siam Rath, but other newspapers now follow the same practice. Mom Rachawong Khukrit Pramot, publisher of Siam Rath and one of the country's most accomplished prose writers, is a pastmaster at this kind of "journalistic verse." (An example of a journalistic sakawa and two other kinds of editorial verse — all from the editorial page of Siam Rath — are selections 9, 10, and 11 in the translations of Part III.)

Furthermore, in the spring of 1959 the Fine Arts Department (a division of the Thai Government) revived the original extemporaneous sakawa in a form suitable for television. A further television modification is the Lap Lae Klonsot ("Extemporary Verse Screen") in which a debate is conducted in impromptu verse; this has become a standard television program in which Thailand's foremost litterateurs and dek poets have participated.[14]

Beside klon the only other verse form receiving occasional use today is chan. In earlier times chan was the medium preferred for royal eulogies and commemoratives, and this tradition has been preserved, especially on occasions for honoring past kings. The composition of chan is extremely difficult; the metrical demand for breves or short syllables can be met only by poets having a good knowledge of learned Indic loanwords. Consequently, there are only a few persons who are currently able to write chan: "Saeng Thong" (the penname of Luang Bunyamonop Phanit), Prapasi Nakasat, Ratana Yawaprapat, and Chayasi Sunthonphiphit, the last two being well known dek poets who also write in klon.

In 1959 the Thai Government began what appears to be a small program to revive slowly some of the old royal ceremonies and pomp which abounded in the days of the absolute monarchy. In some instances this has led to a recreation of the occasions for which ceremonial poetry of the classical tradition was composed, or at least recited. For instance, on November 11, 1959, a new white elephant, an ancient sacred symbol among the Thai, was named and enrolled in the list of royal elephants. On this occasions, attended by great pomp and ceremony, the chief court Brahmin chanted a metrical composition in praise of the new elephant.[15] On another occasion during the same year the royal barge went upon the river in full regalia — for the first time since the reign of King Prachathipok (Rama VII). The royal oarsmen chanted a he rua — an ancient oarsmen's poem composed of a mixture of kap and khlong called kap ho khlong.[16] Two stanzas of such, composed by Prince Thammathibet in the late Ayutthaya period, will illustrate some of the traditional themes, i.e., praise of the barge, the royal procession on water, and later, the beauties of nature passed en route.[17]

> The King embarks upon the water
> Using his magnificent barge
> Handsomely ornamented with king kaeo*
> The movement of the pliant paddles is beautiful to see.
>
> Crowded together but preserving order
> Each shaped in the semblance of a curious beast,
> The vessels move along with their flags flying,
> Making the water to roar and foam.

*King kaeo (lit. "crystal branch") is a type of ornament used to decorate the royal barge.

Versification.—With the specialization in _klǫn_ and _chan_, contemporary poets have continued to give close observance to the principles of classical prosody, which in Thai are far more complex and demanding than in most European languages. Rimes, both internal and external, are of paramount importance; in fact, to the Thai there can be no poetry without them.[18] There have been a few attempts to produce blank verse but these have not met with success.[19] Prince Bidyalankarana relates that one time he wrote some blank verse and then introduced it into one of his talks on poetry.[20] Not one person in his audience was able to recognize the verse in his lecture. So great is the psychological attraction of rime to the Thai that even children's games derive from rime-making.[21]

As a feature of prosody, rimes appear to be an indigeneous innovation; they are not found in the Indian models which inspired other features of Thai versification.[22] For psycholinguistic reasons it is extremely unlikely that Thai poetry will ever abandon its dependence on rime. For one thing, Thai poetry is syllabic verse and rimes are needed to establish the demarcative rhythm which this kind of verse employs. For another, the very morphemic structure of the Thai language seems to generate a propensity for rime-making, which in turn becomes a fundamental ingredient in the esthetics of the spoken language. For instance, ordinary Thai speech shows an inordinate fondness for rimed pairs wherein two free forms of the same or allied meaning are combined to form a new compound word having a clearer meaning and more pleasant sound than either free form alone. For example, both thiap and priap are free forms meaning "compare," but they are usually combined to form priapthiap, the common word for "compare." It is not uncommon for four free forms to combine to create a whole "phrase" with a single meaning, such as the word for "famine" — _khao yak mak phaeng_ ("Scarce rice, expensive rice"). In such cases the two inner words always rime. This device is also used extensively in making whole sentences, and almost any attempt to create a well-turned sentence in everyday speech would employ such rimed pairs. A similar tendency exists for pairs joined by alliteration and assonance.[23] All of these characteristics are probably as old as the Thai language itself; there are numerous examples in the oldest known writing in the Thai language — the famous 13th century stele of King Ramakhamhaeng.[24]

In a similar vein, there has been no attempt to modify significantly the traditional principles of prosody, or invent new verse forms. The only innovation has occurred in the case of the first line of a _klǫn_ poem where the number of syllables has been reduced to two or three instead of the conventional six to eight. This produces a more arresting and dramatic introduction to the thought that follows. The technique has undoubtedly arisen to meet the needs of short lyrical verse with a single theme. On the whole, however, contemporary Thai verse remains very conservative from a prosodic point of view, and above all, has continued its great emphasis upon acoustic effect. The esthetics of Thai verse rest heavily upon the quality of _phairǫ_ — "beautiful to the ear," and good poetry must always meet this requirement. Thai prosody, like the rules of harmony in music, defines the conditions which create the desired auditory effect.

Orientation Toward Subject Matter.—The contemporary period is also differentiated from the classical tradition in the relationship which the poet assumes vis-a-vis his subject matter. In the classical tradition it was customary, in accordance with the ancient Indian practices to classify poets into four categories: (a) chintakawi, the poet of imagination or fiction, (b) pathiphankawi, the extemporaneous poet, (c) sutakawi, the poet of tradition, and (d) athakawi, the poet of real life. In contemporary poetry this classification is no longer meaningful. Today's poets tend to recognize three orientations toward subject-matter: (a) the saphap khwampenching khong chiwit or "realistic" posture in which the poet attempts to depict life as it actually is, (b) the khwamkhitkhamnung khwamfan or dream-autistic posture wherein the poet envisions life wishfulfillingly and (c) the udomkhati or ethical-ideal stance in which the poet's ideals serve as either aspirations or standards of evaluation. The best known poets of the realistic group are all men: Ch. Satchawathi, Phasat Nophaphan, and the famous "Nai Phi" ("Chief Ghost"), all of whom are newspapermen in their thirties, and Tawip Woradilok, one of the few who stands between dek and phuyai.[25] The majority of other poets tend to write in all three veins.

## Contemporary Poets

In turning to the contemporary poets themselves, we find the scene dominated by approximately twenty poets, the great majority of whom are of the dek class. The others are around the age of forty and thus fall midway between dek and phuyai. An interesting feature of the dek poets is that a number of them have matured together over the last ten years as an informal clique. Some of the most outstanding members of this clique developed their literary interests together as students at Chulalongkon University. Now, variously employed in journalism and government, they have continued to maintain a loose affiliation and have become the mentors and promotors of young aspirants who undoubtedly will form the next generation of poets.

Of the dek poets six names appear as most prominent: Kunlasap Rungrudi, Chayasi Sunthonphiphit, Nari Nanthawat, Chetsada Wichit, Ratana Yawaprapat, and Sawat Thongsicharoen. All are in their late twenties and have been publishing verse for as long as ten years. In 1959 the first four were selected as the most popular in a television poll of dek poets. Their poetry has appeared in magazines, newspapers, and in a few recent anthologies, such as Lamnam Haeng Chao Phya ("Lyrics from the Chao Phya River").[26] One poem by each of these six is included in the translation of Part III. In almost all of these younger poets we note a weariness and dissatisfaction with their contemporary surroundings, and a turning to something else — the past, the world of nature, or the world within one's mind. None of this is escapism in the usual sense, for the immediate reality is seldom totally abandoned; rather, it is a matter of using the "other" to which they turn as a nontemporal force for coping with the immediate reality.

Of those poets who are beyond the dek class but not yet of sufficient stature to qualify as phuyai, are Mrs. Prakin Chumsai and Mr. Tawip Woradilok (mentioned earlier as a prominent exponent of realism). Mrs. Prakin, a Catholic and professor of French at Chulalongkon University, has given stimulus to a number of the better known dek poets and is regarded by many of the younger generation as one of the outstanding poets of the day. The older generation, however, seems to find her style too modern and her themes too abstract. She has written a number of sensitive, liberalistic poems under the name "Ucheni," and a sizable amount of fiction under the name "Nit Nararaksa." A collection of her writings appeared in 1956 under the title, *Khopfa Khlip Thong* ("Gold-Trimmed Horizons").[27] The title piece and one other poem from this collection are Selections No. 7 and No. 8 in the translations of Part III.

It is noteworthy that several Thai writers have chosen English as the language of their poetic expression. Prem Chaya (the penname of H. H. Prince Prem Purachatra) is a well known newspaper publisher and university professor who by virtue of an English education displays perfect control over the English language. In addition to several translations and adaptations, he has written a number of original poems, mostly in blank verse, which have been collected in *Siamese Idyll.* His particular forte is the short vignette and the love lyric. Dr. Luang Suriyabongs, in a small volume entitled *The Way of Life,* has written a number of short verses, some with philosophic wit, others with Buddhist inspiration.

Finally, it is significant that in 1959 there appeared a new journal, *Phasa Lae Nangsu* ("Language and Books"), the official organ of the International P.E.N. Club in Thailand. Although Thailand has had a succession of literary journals (dating from 1884 with *Wachirayan,* founded at the initiative of King Chulalongkon), there has been no such medium for the last several years. Now, under the editorship of Mr. Davi Dvi-Vardhana, the new journal promises to fulfill a deeply felt need in the Thai literary scene by serving as a stimulus to linguistic studies, literary criticism and research, and as a dignified medium for serious poetry.

## II. THE KLON VERSE FORM

As previously noted, contemporary Thai poetry shows a strong preference for klon verse form. All of the poems translated in this paper are examples of klon. Its rules are sufficient to create a natural euphony and rhythm, but flexible enough to permit individual ingenuity and insure ease of composition. It is by far the most ~~appealing and~~ popular medium for poetic expression, while its simplicity makes it readily adaptable to lyrical use. It is the favored form for ~~lyrical and~~ folk poetry, the recitations which accompany the classical dance-drama and vulgar theatre (like), and didactic and editorial commentary. It is also the form most used in the lyrics of songs, both traditional and modern. Of the five categories of classical verse, klon possibly antedates all others as an unwritten form, but is the most recent as a serious written form.

### Historical Development

In ancient times the word klon was used for any kind of poetry employing rimes, and thus it included the forms which later became recognized as khlong, chan, and kap.[28] We find it used in this way in the Chindemani, the first text on Thai prosody, written by Phra Horathibodi, in the reign of King Narai (mid 17th century). But since the latter part of the Ayutthaya period (c. 1733-1758) onward, the word has ~~meant only~~ one class of Thai verse.[29]

Among Thai scholars it is generally agreed that klon is a genuine Thai creation. There are no clear forerunners of klon in Indian or Chinese poetry, although certain resemblances have been observed.[30] Phya Upakit Sinlapasan, for instance, has noted a slight similarity to one variety of Chinese poetry. Others have seen a vague resemblance to the Pali metre called pathyāvatta (pathyāvatra in Sanskrit), which, like klon, has eight words to the hemistitch.[31] In this connection it is significant that the classical ~~verse of~~ Laos is called patthayawat. This consists of a line of seven syllables, divided unequally into two groups or hemistichs of three and four syllables.[32] Strangely enough, however, the Lao Patthayawat appears to be the Lao equivalent of the Thai khlong, not the klon.

Klon undoubtedly began as unwritten rural verse form, and it is still found in this form today among Thai villagers. The klonsot (impromptu) song-verses which are composed as part of village rime bouts, rime games, and other village pastimes and entertainments are simple versions of klon.[33] It also seems clear that klon is of central valley provenance; there is no evidence of its appearance among the northern Thai (in contrast to khlong which is very likely a product of the northern Lao of the old Lannathai Kingdom).[34] But just when it originated is by no means clear, although Thai scholars believe that it must have been current as an unwritten folk form (possibly in the style now known as dǫksǫi) in the vicinity of Ayutthaya during the early days of the 14th century when this city was the capital of the newly formed Thai kingdom. The earliest known reference to what was probably klǫn poetry occurs in the Kotmonthianban (The Palace Law), issued by King Bǫromatrailokkanat (c. 1443-1488).[35] In describing the daily duties of the king, this law relates that at midnight the king is entertained by listening to sepha. Sepha is an ancient oral literary genre in which a story in verse, fixed by tradition, is recited to the accompaniment of Thai castanets (krap). Sepha is one of the traditional categories of klǫn composition, and all known examples are composed in this verse form.[36]

The earliest recorded klǫn, however, is a fragment in what is now called the phleng yao genres (love epistle), inscribed on the royal throne at Lopburi, the alternative Thai capital during the reign of King Narai (1657-1688). These lines are thought to be the work of King Narai himself, although some believe the language postdates this period.[37] Aside from this fragment there are no other existing klǫn works which can decisively be dated to the reign of Narai; khlong and chan were the preferred verse forms of that period.

It is known with certainty that klǫn poetry was very popular four reigns later during the time of King Bǫromakot (c. 1733-1758); especially favored was the phleng yao genre. A number of beautiful works date from this period, including recitatives for the classical dance-drama and what alleges to be the original Thai version of the Javanese-based classic, Inao.[38] It was during this reign that a court grammarian, Luang Sri Pricha, wrote the first known manual on klǫn prosody, Siriwubunkiti. This text laid down the prototypes for a rather contrived and artificial variety of klǫn called konlabot, of which some sixty-eight kinds were displayed. Much of the exposition itself was in klǫn verse.

The real florescence of klǫn poetry came during the first three reigns of Rama II (King Phra Phutthaloetla Naphalai) who ruled from 1809 to 1824. Some of the most important works in Thai literary history were composed in this period, most of them in klǫn. Sunthǫn Phus (1786-1855), a protege of Rama II, brought the technique of klǫn to its full perfection and popularized its application to a wide variety of literary purposes.[39] His poetry is noted for its development of the internal rime principle (i.e. alliteration, assonance, and Leonine rimes) which is now considered to be a cardinal feature in the beauty of klǫn. Sunthǫn Phu is probably Thailand's most beloved poet and without doubt the foremost master of klǫn verses He adapted the phleng yao style of klǫn genre, the klǫn sŭang or klǫn pralomlok, i.e., a long story or romance written in klǫn verse. In Phra Aphai Mani, his most famous example of klǫn rŭang, he favored an eight-syllable line. This format, subsequently called klǫn-8, is considered to be the preferred and basic klǫn structure.[40] Before that time the number of words per line varied from six to nine, with attempts at rigor favoring the six-syllable line (called klǫn-6). In a similar way, Sunthǫn Phu also adapted the phleng yao style to the nirat or travel lyric; previously, all nirat had been composed in khlong verse. He was even wont to write didactic literature in klǫn, such as his well-known Sawatdi Raksa (Safeguarding One's Welfare), an instructional piece written for the edification of two royal princes.

Finally, it is noteworthy that many of the implicit rules and varieties of klǫn composition which had been developing during the early Bangkok period became embodied in an expository manual, Prachum Lamnan (Collection of Verses), by Luang Thammaphimon (1858-1928), a nobleman of the 5th and 6th reigns. Although this valuable work has never been given modern publication ( it is available only as a typescript in the National Library), its contents have made their way into many of the modern texts on versification. In accordance with custom, much of the exposition itself is in klon verse.

## Varieties of Klon

Thai scholars divide written klon into two main groups, each with a number of subdivisions. This grouping is based upon prosodic structure as well as purpose of composition.[41]

1. Klon khab rong ("klon for singing"). The varieties of this group are the oldest (all dating from the late Ayutthaya period) and were originally intended for singing with the accompaniment of musical instruments as part of an entertainment. The word "singing" is not exact here, since the Thai word khab rong is broader in meaning than the English "singing;" it includes voice figures which resemble chanting and recitation in melody. In Thai this situation is described by saying that these varieties have thamnong (melody). For the most part, the melody is chosen to fit the words, not vice verse (in Thai: rong song dontri — roughtly, "set to music").[42] Originally the klon of the khab rong group represented two features: (a) a certain variety of oral extemporaneous folk verse, and (b) a kind of performance for entertainment purposes. With the passage of time the performance feature declined, while the verse form employed became independent of singing and achieved formalization as a genre of written poetry.

There are four varieties, all of which have the same general prosodic structure but differ in a few details, mainly, in the number and nature of the words used in the first hemistich or wak.

(a) Botlakhon: recitatives to accompany the classical dance-drama (lakhon and khon). These recitatives are provided by off-stage voices and are used mainly for narrative purposes. The dialogue isusually in rai or prose, although there is some variation in this.

(b) Sepha: a "ballad" or story fixed by tradition, recited in melody to the accompaniment of Thai castanets (krap) and sometimes other instruments. Originally the recitation was from memory, but since Sunthon Phu such stories have become a popular genre of written poetry. A curious modern adaptation of sepha is found in Thai moving pictures shown in Bangkok. Thai films have no sound track, the dialogue and sound effects being "dubbed in" by live actors who sit in a gallery behind the audience. For highly emotional scenes, especially those involving pathos, the action is often accompanied by a narration in sepha which heightens considerably the audience effect.

(c) Sakawa (or Sakrawa) and (d) Doksoi: These forms are especially interesting because they are the forms used in modern "journalistic verse." Originally sakawa and doksoi (called doksoi sawan in the

Ayutthaya period) were unwritten impromptu verse exchanges ad-libbed between opposing teams of young men and women at festival times (such as Kathin). Thus they were a verse form and also a kind of performance. These exchanges were notable for their clever repartee, witty insult and even bawdy humor; the themes usually centered around courting, flirting, teasing, rebuke, and often were contrived around a parody of some well known classical work such as Inao or the Ramakian. Both sakawa and dǫksǫi were popular during the late Ayutthaya period and during the first three reigns of the Bangkok period, but during the sixth reign (King Wachirawut or Rama VI) the performance aspect became virtually moribund with the rise of the dance-drama and phiphat orchestra. However, many of the wittiest and most memorable verses were written down.[43] In modern times the verse format has been retained as a written form for the purposes of editorial comment ("journalistic verse") and argument, and in the case of dǫksǫi, occasionally for lyrical purposes. As noted earlier, in the spring of 1959 the performance aspect was revived by the Fine Arts Department in a form suitable for television. This program format has subsequently been followed in several other programs of public entertainment.

As traditional performances, sakawa and dǫksǫi differed from one another in several important respects. Sakawa was the favorite of royalty and nobility, and historically many of the most famous verses were exchanges among such persons as Sunthǫn Phu, who exchanged with Lady Si Thǫng, and Lady (Khun) Phum who used to exchange with Prince (Krom Luang) Bothin. Dǫksǫi belonged to the common people, especially villagers. Sakawa was originally performed in boats by two or more teams, each with a versifier who extemporized the verses, a singer who sang them, and a chorus with musical instruments. The choral effect gave the versifier of the opposing team time to compose his retort. Dǫksǫi, on the other hand, was performed on land or water by two teams only, each member of a team taking turns in composing and singing. In the original sakawa each verse was always sung to the same melody, Phra Thǫng, except toward the end when other melodies were permitted. (In the modern sakawa performance, as revived by the Fine Arts Department, the Phra Thǫng melody is used only for the first verse — the so-called bot wai khru or "salutation to one's former teachers;" all other verses may be sung in different melodies.) The last verse (bot la or "farewell verse") was always sung to the old favorite melody, Lao Damnoen Sai (Lao Walking in the Sand).[44] In the dǫksǫi performance, however, different melodies were used for each verse.

2. Klǫn Phleng.—The varieties of this group were not composed for singing or performance and thus have no thamnǫng or melody, despite the fact that the word phleng commonly means "song." Klǫn phleng have always been composed as a written form and do not represent an immediate derivative from an originally oral form. The prosodic structure is predominantly that of klǫn-8 (klǫn suphap), i.e. eight syllables per hemistich (wak), although in practice this number may vary between seven and nine, except that the first hemistich of the first line (bat) of any total work is omitted, a feature which distinguishes this klǫn phleng group from the klǫn khab rǫng group. About five varieties of this group are usually recognized:[45]

(a) Phleng Yao (literally "long song"): Originally this was a love epistle, written to a specific person, and often was quite lengthy. In the olden days direct face-to-face courtship was difficult because of the social restrictions placed upon upper-class Thai girls; consequently, written communications in poetic form were used. Some of the most beautiful love lyrics of the late Ayutthaya and early Bangkok period are in this genre. Today the purpose of phleng yao has been broadened to include the communication of messages other than those concerning love.[46]

(b) Klǫn nirat: The traditional travel lyric or "poem of absence."[47] The word nirat is from the Sanskrit meaning "separation" or "departure." Before Sunthǫn Phu all nirat were composed in khlong verse.

(c) Klǫn rʉ̆ang (sometimes called nangʉ̆ klǫn): This includes narrative poetry and even didactic verse-essays.

(d) Konlabot: Verses of this class are acrobatic tours de force in which the poet employs certain structural contrivances (such a palindrome, acrostics, complicated alliteration schemes, etc.) to demonstrate his skill in versification and amuse the reader.[48]

(e) Klǫn Suphap (Klǫn Talat): Many prosodists add this fifth category to allow the inclusion of miscellaneous lyrical works not classifiable as klǫn rʉ̆ang (narrative). The verse structure is simply that of klǫn-8. All of the lyrical poems translated in this monograph are of this type.

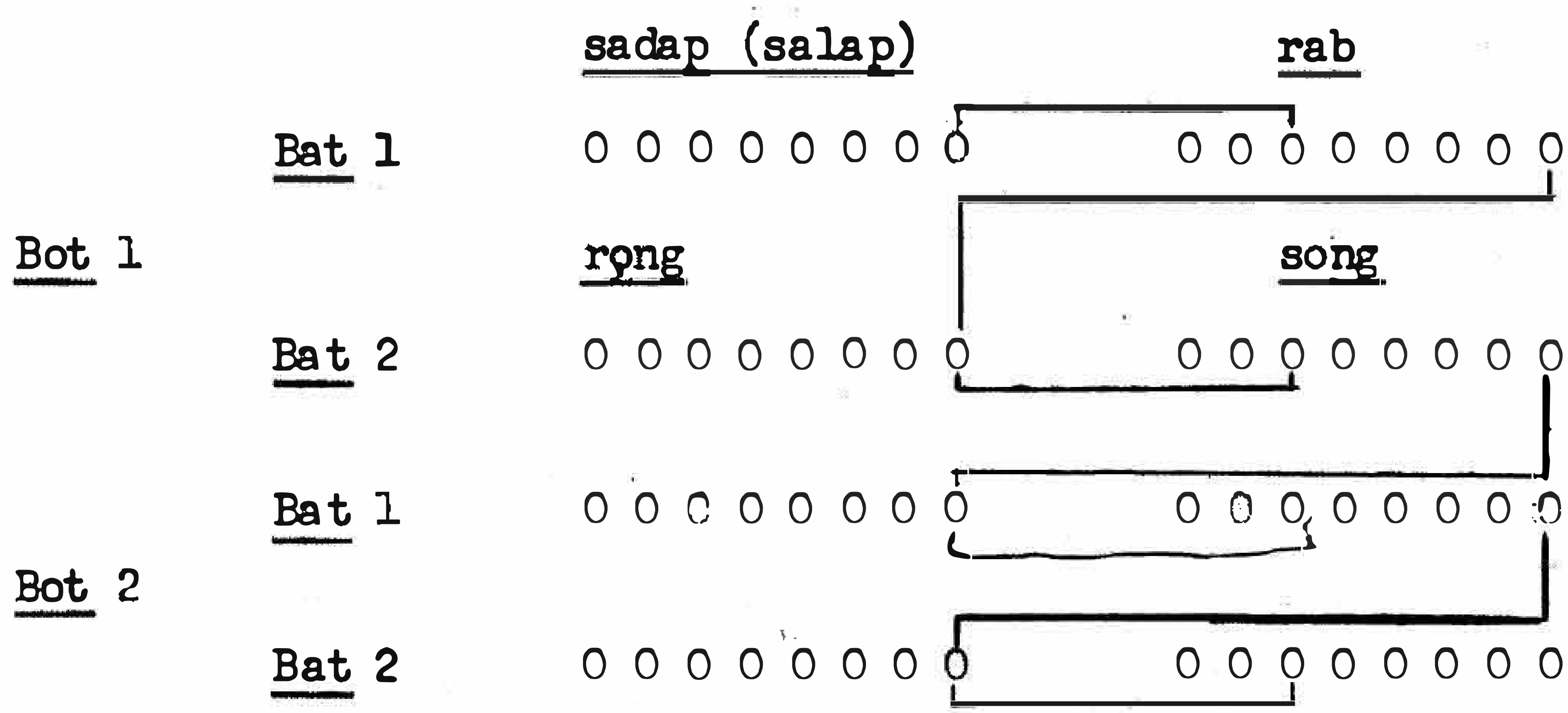
Classical Thai songs (phleng thai doem) and rural folk songs (phleng phʉ̆n mʉ̆ang), being basically unwritten, do not belong in any of the above categories of klǫn, even though they employ the klǫn prosodic structure. Some prosodists, however, consider them as an additional category of klǫn kab rǫng.[49]

## Prosodic Structure

The prosodic structure of all the poems translated in this monograph is that of klǫn-8 or klǫn-suphap, or at least some minor modification of it. The basic unit in all Thai verse is the syllable, and in all verse forms, with the exception of chan, vowel length is irrelevant. The rhythm is demarcative (like Japanese and French syllabic verse), not metrical, and is produced by the partitioning of syllables into fixed groups separated by an open juncture or a sharply marked caesura.[50] The smallest of these groupings is the hemistich (line segment) or wak, which in klǫn-8 contains eight syllables. Two wak make a line or bat.[51] In klǫn (but not other verse forms) two wak are also said to form one kham klǫn, which is the minimum collection of syllables needed to form a piece of verse. Two lines or bat constitute one bot or stanza. The four hemistichs or wak of a bot are given names: sadap (or salap), rab, rǫng and song, as shown in the diagram below.

These syllabic groupings are linked by means of compulsory external rime schemes. External rimes are "masculine" rimes, based upon syllables which are phonemically identical in quality and quantity of vowel (but not in tone) and final consonant, but differing in initial consonant. In addition to external rimes, the beauty of klǫn depends heavily upon the effective deployment of internal rimes, which include alliteration ("head rime"), assonance, and Leonine rime. The arrangement of internal rimes is not fixed by rule but is left to the artistic discretion of the poet; thus the diagram below does not prescribe any internal rimes. External rimes are considered as a matter of observing rules; internal rimes are considered as a matter of "art."[52]

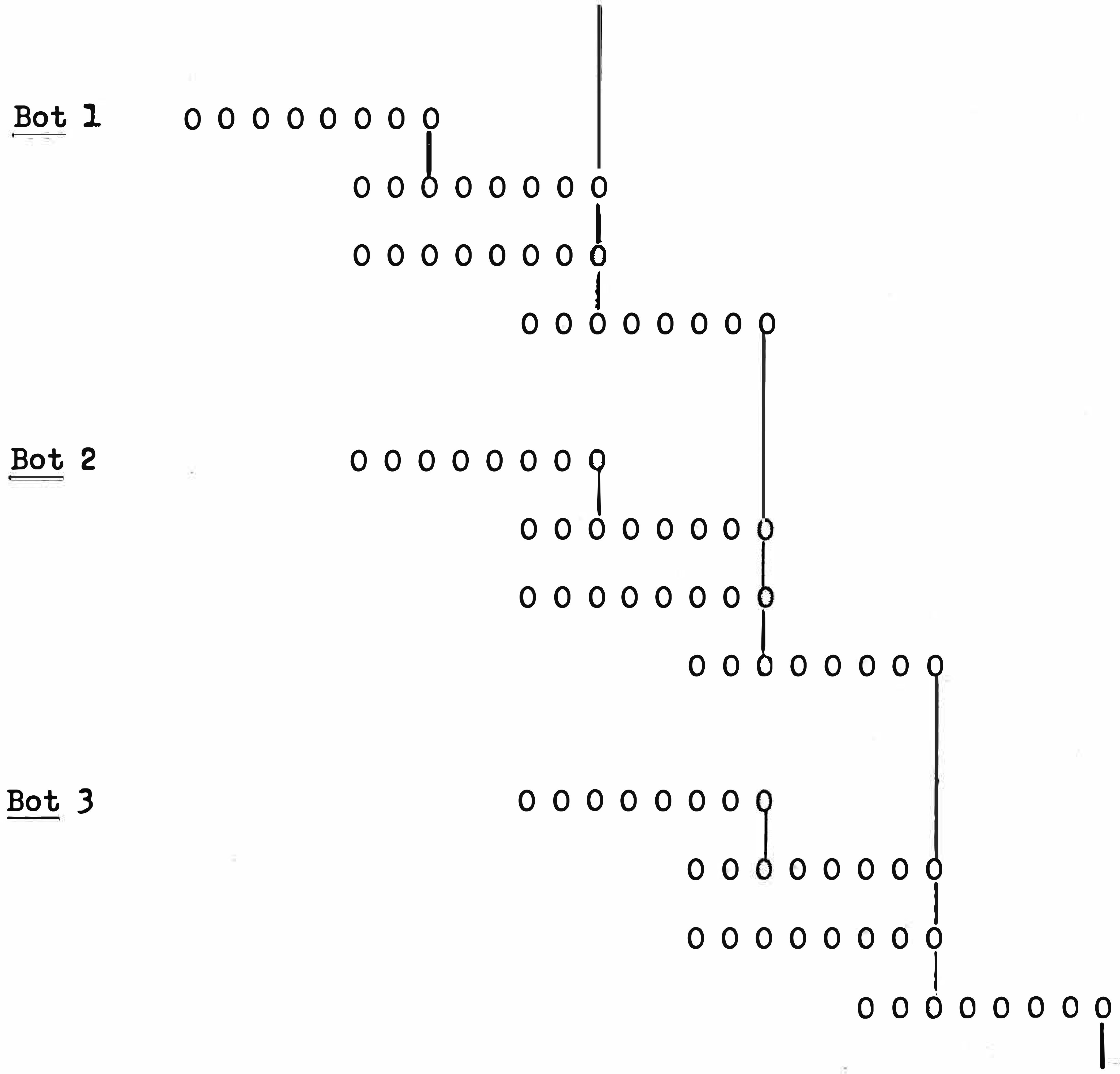
The structure of klǫn-8 as traditionally displayed by Thai prosodists is as follows (where 0 represents a syllable and the lines connect the words in external rime):




Note that the two hemistichs of each line are bound by riming the last syllable of the first hemistich with the third syllable of the second, a practice which is reminiscent of old Germanic poetry. In actual practice there is some latitude in that the last syllable of the first hemistich may rime with any of the first five syllables of the second hemistich. However, the third syllable, as shown in the diagram, is the prescribed rule and is considered to create the most beautiful effect.

There are also a number of semi-compulsory prescriptions concerning the tones of the riming syllables, the most insistent being: (a) the last syllable of the rap hemistich should have a rising tone and by all means avoid the middle tone; and (b) the last syllable of the song hemistich should at all cost avoid the rising tone; other tones may be used but the middle tone is preferred.

While the above diagram is the conventional Thai method for displaying the prosodic structure of verse, the overall "shape" and symmetry of klǫn is revealed more clearly if we place the hemistiches in such a manner that the riming syllables are directly vertical to one another:




The above configuration could be described as a "terrace," and this feature neatly differentiates klǫn from all other Thai verse forms when displayed in the same way.

To provide an intuitive feeling for the effect of the klǫn rime scheme, we offer a well known folk poem in klǫn-8, The Minah Bird Lament, which Graham has rendered into English by maintaining the same rime scheme and number of syllables as in the Thai.[53] Graham's version thus constitutes an English verse following klǫn-8 rules. The ~~original~~ Thai is given here in Mary Haas's transcription ~~system~~, with a few self-evident modifications.[54] The verse consists of four lines or eight wak. The external rimes in the Thai are exactly as required by the rules.

nóg khǔn thǫ:ng khǫ̌:ng raw tàe: kǎw kǫ̀:n
   paj rûam khǫ:n kàb câw kâe:w sǐa nǫ̌:

chíchá châ:ng kràraj námcaj khǫ̌:
   tìd nóg tǫ̀: láe:w kǫ̂ long jù: krong thǫ:ng

phǫ: phlád phlád paj kǫ̂ caj tàe:g
   thâe:b cà plàe:g mâj rú:càg thág câw khǒ:ng

bun phî nǫ̌:j mí dâj rûam câw khǔn thǫ:ng
   dâj prakhǫ:ng khiang kan thâwnán — oej

Graham's version is as follows:

The Minah, once my pride, my own,
    Has flown off with the Popinjay

Ah me! what shall my poor heart say?
    Left, for gay and gaudy parrot.

Broken my heart, Oh cruel fate
    Changed my state, we meet not again.

Luckless, all hope to hold vain.
    I feel our love is at an end.

To achieve his effect, Graham had to take considerable liberty with the original Thai meaning. The following is a more literal translation provided by the present writer:

The Minah bird, mine from former times
    Has gone off with the parrot, perch and all

Alas! Damn my heart and character
    You fell for that bird and so have strayed from your golden cage

As soon as you fled my heart broke
    I'm almost changed beyond recognition, you'd not know your owner

My merit was so small, I didn't get to dwell with you, Minah bird
    I only got to carry you carefully, close to me, and that
    was all — oei!

ถิ่นนี้..ที่รัก

กุลทรัพย์ รุ่งฤดี

ข้ารักดาวรักเดือนรักเพื่อนฟ้า
ข้ารักนารักน้ำพริ้วริ้วลมล่อง
รักเสียงขลุ่ยบรรเลงเพราะเสนาะทำนอง
รักแสงทองส่องฟ้าทิวาวัน
รักแมกไม้ไกลตารักฟ้ากว้าง
รักเมฆพร่างพรายตาชวนข้าฝัน
รักนกน้อยออดอ้อนว่าวอนกัน
ข้ารักมั่น...รักเหมือนเพื่อนชีวา
แต่ชีพลิ่วริ้วทุกข์รุกล้ำย่ำ
กังวลซ้ำระโยงระยางไขว่ขวางหน้า
ภูติพรายพร่ำพำพึมกระหึ่มมา
หลอนวิญญาเพื่อให้พราก...ไม่อยากยิน
โน่นแมกไม้เหมือนใครกระซิบกระซาบ
หวั่นหวั่นวาบผวาแลระแวงฝัน
เห็นแต่เมฆล้อดาวหนาวในจินต์
หรือเรายินเพลงย่ำล้ำราตรี
หรือข้าจักต้องพรากจากถิ่นรัก
จากเพื่อนพักผองเดือนดาวสกาวสี
จากนาน้ำ...ขลุ่ยผิว...ริ้วระวี
จากสกุณี โผไม้มิ่ง...ทุกสิ่งไป
ก็ทั่วภพจบแดน...แสนสิ่งรัก
ไม่พอภักดิ์ผูกชีวิตจิตหวั่นไหว
เท่าถิ่นนี้...ที่รักซึ้ง...รักตรึงใจ
แม้นต้องไปจากลับ...จักกลับมา
เดชะกรรมกุศลผลสมสร้าง
อย่าให้ร้างถิ่นรักให้หักหา
ขอภูติพร่ำทำวลพ้นวิญญา
ขอให้ข้าอย่าต้องพรากจากถิ่นนี้.

## PART III: TRANSLATIONS

### KUNLASAP RUNGRŬDI

Miss Kunlasap, whose real name is Kunlasap Chǔnrungrot, is perhaps the most prodigious of the dek poets. Her verse is heavily of love, and"the painfulness of reality. In These Places I Love she characteristically identifies herself with nature and displays an almost mystical awareness of the invisible forces that threaten to dissolve this identification.

### These Places I Love

I love the stars, the moon, the friendly sky
I love the rice fields rippling in the breeze
And the constant sound of flute,
I love the golden sunbeams that light the sky throughout the day.

I love the groves of trees distant but within the eye's reach, and I love the
    broad sky,
I love to watch the scattered floating clouds that lure me to a daydream,
I love the small birds joyfully sharing their love for each other,
Oh! I love them all so firmly, my love is like the love for a friend for life.

But life, the mysterious one, is so full at times with strife,
Increased with infelicities so ~~numerous~~ before me,
They frighten my soul,[55] perhaps to force me to depart;
I do not want to listen.

Those"groves beyond create a sound like someone whispering,
It startles my heart and I arise and peer fearfully about
Only to see the clouds clinging to the stars, and lonely is my mind,
Are these persistent sounds I hear designed to increase the mystery of the night?

Do these sounds foretell I must depart from these places that I love?
From my friends — the moon and all the colorful stars
From the overflowing rice fields, the tune of flutes, the sunbeams,
From the lovely birds that fly from branch to branch — all these?

Even though throughout the world I would find numberless"other things to love
They do not suffice in loyalty to bind my"life and spirit
As do these places I profoundly love, steadfastly love,
Had I to leave them far from view, I would return.

If there be some merit accumulated from my past deeds
May it allow me not to forsake these places that I love,
I pray that the murmuring phantom that sets my soul to flight
Will not force me to forsake these places.

## แด่......สายสมุทร

นรี นันทวัฒน์

ยังมีป่าทึบสบสงบซึ้ง
มีฝั่งซึ่งเปลี่ยวแท้แต่สุขสม
หากสถานสีแสงแห่งสังคม
อย่าหลงงมล่วงลุอุดมภัย
มหาสมุทรสุดหนึ่งถึงความลึก
ร่ำระทึกประโคมเพลงบรรเลงไหว
ข้ารักเจ้าเพราะมิเฝง......สำแดงนัย
ซื่อกว่าใจมวลมนุษย์สุดค้นคิด
จากทุกสิ่งพิสุทธิ์ล้ำธรรมชาติ
ข้ายังอาจนำมาห้อมล้อมดวงจิต
ทั้งอดีต, ปัจจุบัน......วันชีวิต
ข้าพินิจพิศเพียงเจ้าแต่เยาว์มา
ข้าหวังรวมร่วมชีวิตชิดกับโลก
จะจับโศกเศร้าฝังยังใต้หล้า
และวรรค์ภราดรภาพอาบวิญญาณ์
หากจิตข้ายังมิเลิศและเพริศเพรา

โครมคลื่นคละทะเลคร่ำซ้ำว้าเหว่
นาวาเร่ระเหระหนล่องบนเจ้า
มนุษย์ตราว่าโลกชั่ว, แต่มัวเมา
อำนาจเขาเพียงยังแค่ฝั่งนั้น
ถึงสมุทรสุดจะเงียบราบเรียบน้ำ
ก็อาจคว่ำเรือล่มจมสับฝัน
มนุษย์ศูนย์ทรากค่าสารพัน
เพียงฟองอันพรายวับแล้วลับตา
แต่นั่นแหละสายสมุทรสุดที่รัก
แม้เจ้าจักโหดเช่นเขาเช่นว่า
เจ้าก็ยังมิสาไถยไร้มายา
ไม่โหดกว่าน้ำจิตคิดประทุษ
โอ้สมุทร......สุดจะปดมุดเท็จเจ้า
ศรัทธาเก่าอันเรืองรองผ่องพิสุทธิ์
บัดนี้แพ้แก่ผองภัยในมนุษย์
จึงขอหยุดและยั้งหวังทั้งปวง.

## NARI NANTHAWAT

Miss Nari is a young catholic woman whose poetry is notable for its awareness ofethe contrast between the spiritual qualities of nature and the anxious untrustworthy world of man. This theme is prominent in To the Sea where she overtly abandons worldly aspirations and trusts, and seeks refuge in nature, which in the end will prevail over man and his unscrupulousness.

### To the Sea

A wild and completely quiet jungle has been found
With a coastline lonely but pleasant,
Far from the haunts of man -- the brightly colored places
The dangerous places where 'tis foolish to venture.

The sea, with unimaginable depth
With immensely noisy songs continuously heard,
I love you because you hide no secret
You are truer than mankind
Whose truth cannot be fathomed.

Of all the innocent things of nature
That I have dared to make the dwelling place of my mind
From the long years of childhood past, and even now,
I have given my thought to you alone.

I had hoped to mingle my life with the world,
I aimed my sorrows earthward
To seek my heart's consolation in the oneness of man,
But the mind is not yet ready for this purpose.

The sound of roaring waves incessantly reverberating leaves me alone and lonely,
The wandering vessels which sail along your surface --
Those men who imprint the world with evil are only dimmed by you,
Since their power reaches but to the water's edge.

Although the sea is still and even surfaced,
It may capsize a ship, sinking it from view,
And swallow men's lives with all their valuable properties
So only foam is briefly seen, then nothing more.

But yet, my most beloved sea,
Though you be blamed for cruelty,
You are not a hypocrite
Your cruelty is not more severe than the treacherous mind.

My sea! I cannot hide my heart from you,
My old bright innocent hope and faith
Are vanquished now by the hypocrisy of mankind's way,
And I have set an end to all my hopes.

จินตนาการรัก

สวัสดิ์ ธงศรีเจริญ

รักคิ้วทองท่องฟ้าโลมหล้ารื่น
　　รักริ้วคลื่นครวญเพลงวังเวงหวาน
　　รักลองในไขซอคลอสายธาร
　　รักลมพานไผ่ระเนนเต้นระบำ
รักหิ่งห้อยลอยเร้นเล่นซ่อนหา
　　รักผกาเอียงแก้มยะแย้มขำ
　　รักภู่ผึ้งหึ่งหึ่งฟ้อนร่อนร่อนรำ
　　รักหยาดน้ำฉ่ำระแนงแจรงไพร
รักเงินยวงทะลวงถิ่นหมิศเมฆ
　　รักเสียงเอกไก่แจ้งแถลงไข
　　รักรูปธรรมหุ่มทองโปรดผองไทย
　　รักน้ำใจศรัทธานราภร
รักเปลวแดดแผดเผาทุเลาหนาว
　　รักรวงข้าวรอเคียวเกี่ยวสลอน
　　รักศินฉ่องน้ำใสไกวฟ้านอน
　　รักสนส่ายยอดฉะอ้อนวอนเมตตา
รักแสงสำสุดท้ายจูบสายน้ำ
　　รักโขดคล้ำหาดเวิ้งโอบเชิงผา
　　รักราตรีคลี่ดาวพราวอกฟ้า
　　รักเพราะว่าสิ่งเหล่านี้ไม่มีภัย.

## SAWAT THONGSICHAROEN

In common with a number of other dek poets, Mr. Sawat shows a strong sentimental attachment to nature. The last stanza of Meditations on Love reveals the motivation behind this attachment, which, incidentally, is also a cultural theme recurring throughout much modern Thai poetry.

### Meditations on Love

I love the golden eyebrow that wanders in the sky to the delight of the world
I love the ocean's waves, playing sweet songs
I love the cicadas that make sounds of music in harmony with flowing streams
I love the wind that blows against the dancing, tossing bamboo groves.

I love the fire-flies floating in the air as if to play hide-and-seek
I love the flowers with upturned cheeks, ready to smile cheerfully
I love the carpenter beetles and the bees that murmur while dancing to and fro
I love the cold dew drops that lie scattered about the forest.

I love the silver sunbeams that penetrate through gigantic clouds
I love the high-pitched sound of the cockcrow that announces the dawn
I love the yellow-robed monks in their untarnished benevolence toward the Thai peopl
I love the citizens of faithful spirit.

I love the bright sunlight that mitigates the cold winter
I love the plentiful ripe rice-sheaves, waiting for the harvest
I love the water, clear as a mirror in whose reflection the sky is swung to sleep
I love the pine trees tossing their tops as if to pray for mercy.

I love the last sunbeam as it kisses the water
I love the dark rocks, the large beach that encircles the cliff
I love the night that gradually spreads out the twinkling stars over the breast
    of the sky
I love all these things because they cause no harm.

## จนกว่าจะสิ้นใจ

ชยศรี สุนทรพิพิธ

เจิดจิต

มืดสนิทมิตระหนกวิตกว่า
ภราดรพรอำไพไม่คืนมา
แม้ดาวเลือนเดือนลานนภาลัย
ฤๅสายฟ้าผ่าผางเปรี้ยงห้างเสียง
ไร้สำเนียงวิเวกหวานกังวานใส
ไก่กระชั้นขันกระชากหลากฤทัย
สุวานใหญ่ไขว่เห่าหอนย้อนยอกยวน

แต่โอภาสอาจอำไพกลางใจนี้
ชั่วราตรีมืดสนิทวิกฤตผวน
ศรัทธานิตย์สถิตแน่นมิแปรปรวน
ถึงทุกข์ทวนทรมานจะทานทน
โลกหมุนเวียนเปลี่ยนไปไม่ช้านี้
คงจะมีชั่วโมงสว่างกระจ่างหน
รำไรแจ้งแสงทองเรื่อเหนือสากล
ภพอำพนผ่องผุดมนุษยธรรม

เมื่ออยู่เดียวยามดื่นดึกระทึกอก
มืดโมงเยียนเหมือนจะปรกชีวิตถลำ
แว่วสำเนียงจำเรียงซร้องพร้องลำนำ
อักขราเลิศค่าล้ำจากดวงมาน
เหยียบน้ำทิพย์ลิบอำลานนภามาศ
ที่หยดหยาดย้อมกมลโกศลศานติ์
สองมือน้อยคล้อยสมองครองวิญญาณ
นำธรรมทานธรณินอนสิ้นใจ!

## CHAYASI SUNTHONPHIPHIT

Miss Chayasi is atther best in the "dream-autistic" mood.e Like many other dek poets, she feels a disturbing incompatibility with her times and surroundings. But her reactions are quite different: she turns inwardly to an assertion of her own internal resources. This posture is typified in Till Life's End.

### Till Life's End

Now my mind is very bright
Though in total darkness
With the stars and moon gradually disappearing from the sky,
I do not care a whit
That the hopeful brotherhood of man willenot be found.

Though now there are thunderbolts
And no sweet sound of music is heard,i
Only the rushing sound of the cockcrow startles theemind
And the barking of a frightened dog alarms the heart.[56]

But this bright and powerful light within
Can dispel the darkness and dread of night,
My faith is ever constant, firm against change
Through tribulation and pain I will endure.

While the earth revolves round and round
Soon there may come some bright hour to light the path
And make a faint golden light of dawneabove the universe,
And the ideal world of human-kind will appear.

Alone in the night, my heart beats,
The hours so dark as if to cause my life to miss its step,
But all the while I hear the faint sound of harmony
Whose lyrics are the most precious that can emerge from the mind.

Like the celestial waters that take leave of the light rays in the sky
And descend in drops to strengthen theewiseeandepeaceful heart,
These two small hands will continue on, following the brain that controls the spirit,
Bearing the gift of Buddha's Law to the earth until life's end.

# เธอมิใช่สาวสุรางค์นางบำเรอ

เจษฎา วิจิตร

เยาวมิตร...
ดวงชีวิตเธอพิสุทธิ์ผุดผ่องเหมือน
คุณค่าเลิศเจิดแจรงดังแสงเดือน
มิเคยเลือนเลื่อมสิ้นจากถิ่นชน
เธอพิสุทธิ์ผุดผ่องอ่องโอภาศ
เหมือนดาวดาษระยับพร่างกลางเวหน
มีค่าเกินเทพไท้ไพชยนต์
นฤมลแม่จงคิดเป็นนิจกาล
นึกหรือ...
ว่าเธอคือเครื่องหอมย้อมใจหวาน
เป็นดอกไม้ไว้ประดับรับชายชาญ
ดังคำมารกล่าวแกล้งชี้แจงเธอ
เธอมิใช่เป็นเพียงคนเลี้ยงลูก
ราคาถูกเพียงเท่าที่เขาเสนอ
เธอมิใช่สาวสุรางค์นางบำเรอ
แก่ท้าวเธอจักรพรรดิ์กษัตริย์ใด
นงนุช...
เธอพิสุทธิ์เกินกว่าวาจาไข
เธอกับชายจงร่วมทางเคียงข้างไป
เธอมิใช่ช้างเท้าหลังดังคิดกัน
สองแขนเธออาจปกป้องตระกองหล้า
สองแขนอ้าโอบโลกไว้ให้สุขสันติ์
จงยืนหยัดคู่กับชายหมายประจัญ
โลกอาธรรม์ให้พินาศปลาศราญ.

## ČHETSADA WIČHIT

Čhetsada Wičhit is the penname of Wičhit Pinčhinda, a young newspaperman who shows special skill in creating close personal images of the world around him, ~~usually~~ against the backdrop of his own social values. Hise You Are Not a Courtesan" is an interesting example of a challenge to both the past ~~and present which is~~ felt by many young Thai.

### You Are Not a Courtesan

Young friend . . .
Your spirit is innocent
And pure as moonlight,
This will never be forgotten by men.

You are pure and fair, bright and shining,
Like the scattered stars dimly glittering throughout the sky;
You possess more virtue than the celestial beings of Indra's palace,
You must, therefore, always remember this.

Do you think
That you are a scented thing, to be used as a pleasant refreshment?
A flower for a man's decoration
As the wicken would pretend?

You are not a woman whose duty is to feed the young
Nor a woman of low price, paid just the sum proposed,
You are not a lady of the palace, nor a courtesan
To any sovereign or king.

Fair one
Your innocence surpasses words,
You must walk with man, together, side by side
You are not the hind legs of an elephant, aseis usual to expect.[57]

Your two arms can embrace the world and make it calm,
Stand erect alongside man,
Resolved to fight the unjust world
And destroy it all.

# แด่จอมขวัญ

รัตนะ ยาวะประภาษ

นางเอย... นิ่งเฉยนุ่มนวลชวนหลง
ราวนกแนบรังบรรจง เอวองค์อ่อนสลวยสวยงาม
เนตรวาวราวเพชรพร่างฟ้า ขนงวงตาพาหวาม
สักยิ้มสักใจไหวตาม คิดครึ่งคนึงยามร้างรา

นางเอย... นิ่งเฉยนุ่มนวลชวนหา
ราวเดือนแสงเด่นเย็นตา หรือธาราไหลลางเลือน
ยามเดินหงส์เหิรฤๅสู้ มรรยาทหรูใครเหมือน
ไม่ปลงหลงจิตบิดเบือน แชเชือนล่อชายหมายเงิน

นางนั้น...
ตัวฉันมั่นหมายสรรเสริญ
ด้วยชื่อถือศักดิ์จำเริญ
ห่างเหินเยิรยอหยิ่งตน
ไร้เกลียดเหยียดหยามประณามเพื่อน
นางเหมือนแก้วโชติโรจน์ผล
อุดมคติซึ้งตรึงกมล
ค่าล้นยิ่งหล้านภาพร

นางนั้น...
ตัวฉันมั่นหมายมิคลายถอน
ด้วยเลิศน้ำใจไร้งอน
เพื่อพร เพื่อสิทธิ์อิสตรี
ความคิดวิทย์เปรียบเทียบปราชญ์
ชาญฉลาดพร้อม พรักศักดิ์ศรี
ยิ่งค่าดาวเดือนราตรี
นางนี้คือขวัญใจคน.

RATANA YAWAPRAPAT

In To an Endearing Maiden Mr. Ratana also writes of Thai womanhood, but in a very different vein from Mr. Chetsada. This poem gives us an image of the gentle and reserved qualities whichehave been traditionally associated with the ideal Thai feminine character. The poem was written about ten years ago when rapid postwar social changes were beginning tocause some uneasiness.

## To an Endearing Maiden

My lady —
So reserved and gentle, you invite love
Like a bird smuggling attentively over her nest;
Your soft form is slender and beautiful,
Eyes as bright as diamonds suspended in the sky,
The curve of your eyebrow and your eyes bring longing,
Your dimple steals the heart and makes one tremble
And binds fast one's fancy in the hour of parting.

My lady —
So reserved and gentle, you invite one's quest
Like the clear moonlight, cool to the eye
Or like a stream flowing slowly;
In the movement of your walk you are unsurpassed by the flying swan,
Your womanly decorum is unequalled by any,
And never with design to lure the heart do you feign to turn away,
Or indirectly provoke a man's desire with money as your object.

That fair one
Is the being I set myself to praise
Because she holds her name in honor,
Free from self-inflation, flattery, and self-exaltation;
Her gesture of salute to friends is without hate or contempt;[58]
She is like a brilliant gem
Her life's ideals impress the lotus of one's heart,
Her worth is more precious than the earth and sky.

That fair one
Is the being I set my heart upon, without decline or revocation,
Because she is of the highest purpose, without the boldness of impudence,
She is fully blessed, possessed of all a woman's rights,
Her thought and wisdom are as those of a sage,
Talented and clever, combined with the highest honor,
More valued than the stars and moon at night,
This fair one is a man's beloved.

ขอบฟ้าขลิบทอง

"อุชเชนี" (ประกิน ชุมสาย)

มิ่งมิตร
เธอมีสิทธิ์ ที่จะล่อง แม่น้ำรื่น
ที่จะบุก พงดำ กลางค่ำคืน
ที่จะชื่น ใจหลาย กับสายลม
ที่จะร่ำ เพลงเกี่ยว โลมเรียวข้าว
ที่จะยิ้ม กับดาว พราวผสม
ที่จะเหม่อ มองหญ้า น้ำตาพรม
ที่จะชม ชื่นลึก โลมหมึกมน
ที่จะแล่น เริงเล่น เช่นหงส์ร่อน
ที่จะถอน ใจทอด กับยอดสน
ที่จะหว่าน สุขไว้ กลางใจคน
ที่จะทน ทุกข์เข็ม เต็มหัวใจ
ที่จะเกลา ทางกู้ สู่คนยาก
ที่จะจาก ผมนิ่ม ปิ้มเส้นไหม
ที่จะหาญ ผสานหัวใจ นัยน์ตาใคร
ที่จะให้ สิ่งสิ้น เธอจินต์จง
ที่จะอยู่ เพื่อคน ที่เธอรัก
ที่จะหัก พาลแพรก แหลกเป็นผง
ที่จะมุ่ง จุดหมาย ปลายทะนง
ที่จะคง ธรรมเที่ยง เคียงโลกา
เพื่อโค้งเคียว เรียวเดือน และเพื่อนโพ้น
เพื่อไผ่โอน พริ้วพ้อ ล้อภูผา
เพื่อเรืองข้าว พราวแพร้ว ทั่วแนวนา
เพื่อขอบฟ้า ขลิบทอง รองอรุณ.

## PRAKIN CHUMSAI

Gold-Trimmed Horizons is perhaps Mrs. Prakin's most widely known poem. In Thai "gold-trimmed horizons" is a metaphor for "dawn," and suggests a "bright tomorrow" and "hope of the future." Written under the penname "Ucheni," this poem is the title piece of a collection of her writings, and certainly stands out as a very fine example of "modern" Thai verse by a mature Thai poet. Consult Part I for information on her place in contemporary poetry.

### Gold-Trimmed Horizons

Dear friend,
You have the right to row your way along an even-flowing river,
To walk straight through the dark jungle of night,
To refresh yourself to your heart's desire in the breezy wind;

To sing a harvest song to cheer the tapering rice sheaves
And smile with the smile of the twinkling stars,
To gaze meaninglessly at the grass, with tears in your eyes
And feel deep bitterness toward the dark world;

To play joyfully as the flying swan,
And now and then to sigh with the tossing pines,
To sow happiness among the hearts of men
To bear great suffering that fills the heart;

To clear the path that delivers the poor,"
To take your leave of tresses, soft as silk,
To be bold enough to gaze in any man's eye,
To devote willingly all you possess;"

To live for the sake of those you love,
To destroy to dust the wicked,
To attain the destination to which you strive,
To remain upright as long as the world endures;

All this, for the sake of the sickle-shaped moon and her remote friends,
For the swaying bamboos that mock the mountains,
For the lonely sight of rice sheaves strewn throughout theefields,
For the sake of the gold-trimmed horizon, the symbol of dawn.

## ฉันข้อนี้เพิ่งประจักษ์

"อุชเชนี" (ประกิน ชุมสาย)

เพียงแววเนตรวเด็ดฉกาจ ชาติมักสู้
และโอษฐ์ครู กอหับหิม จิ้มลิ้มเหลือ
สดสะอาด หยาดชีวิต สนิทเจือ
ไม่พ้นเฝือ เฟือนฝาด เหมือนราดหา
และเอวองค์ ระหงเพียว ดังเรียวไผ่
ดูแกร่งไกล เกินเพียบ เหรียบบุปผา
และผิวคล้ำ ก่ำไล้ ไอแดดหา
ผุดผาดกว่าความผ่อง ลำยองลวง
อาจเป็นได้ ดวงใจ สมัยนั้น
ชีวิตฉัน คลั่งไคล้ ใฝ่แหนหวง
เพียงรูปกาย ปรายหวาน ปานผึ้งรวง
เธอตักดวง ต่อใจ ให้ใครครอง
ครั้นได้รู้ เธอสู้สุด ทุกยามสาม
ไม่ครั่นคร้าม ผองภัย ใจผยอง
พาเรือพริ้ว ลิ่วลัด คัดลำคลอง
ตามลำพัง กับน้อง เพียงสองคน
ต้องแจวสวนวาหวนกระแสวที่แผ่เชี่ยว
สุดแรงเรี่ยว ไหลล่า ไขว่คว้าผล
กำไรเพียง ไม่กี่อัฐ กัดฟันทน
ประสาจน สุจริต ไม่คิดกลัว

อีกนั่นแหละ ดวงใจ สมัยนั้น
สมองฉัน ตื้นโข โง่เต็มหัว
กล้าสะเออะ เซอะคิด ตามจิตตัว
เห็นน่าหวัว ตามวิสัย คนใจทราม
แต่เมื่อเห็น เธอหาญ ทะยานหยัด
กลางแดดจัด ที่ผู้ดี ผลีผลาม
หลบเข้าร่ม บ่มพรรณ ประหวั่นคร้าม
เธอกลับงาม เกินคำ จะรำพัน
เธอโอบอ้อย ร้อยมั่น กระสันรัด
หนักถนัด ข้อลำ ใช่ล่ำสัน
ใบอ้อยกรีด แก้มกริบ เลือดซิบพลัน
เธอกลับฝัน ยิ้มกว้าง อย่างสุขใจ
เมื่อนั้นแหละ ดวงใจ ฉันได้คิด
ว่าดวงจิต ห่อแม้ ด้วยแพรไหม
ใช่ส่องแสง แจ้งสราญ ปานฤทัย
ในเสื้อดำ คล่ำไคล ที่คนเมิน
ครั้นตกเย็น ได้เห็น เธอยิ้มหวัว
ทั้งไฟครัว ขลุกช่วย ไม่ขวยเขิน
ผู้ใหญ่เด็ก สัพยอก ได้หยอกเอิน
กันเพลิดเพลิน ลืมระทด สดอุรา

PRAKIN CHUMSAI

## I Have Just Realized Thist

That look in the eyes that reveals the strong-mindedness of the born fighter,
And the beautifultmoutht ruby red, compelling,
Fresh, cleant completely"alive
Without the strange and unnatural look of one painted with lipstick.

And the figure slender as a bamboo reed,
Too strong for comparison with a flower,
The darkly tanned skin burned by sunlight,
But still fresher than one adorned with cosmeticst

Perhaps, my love, at this time
I was crazed and prone to jealousy
At the bodily beauty that yields sweetness like thethoneycomb
Continually offered in the hope of arousing more desire.

I know you must rise at three in the morning
Unafraid of all sorts of danger, so daring,
In paddling your boat along rapidly, shortening the distance by passing through canals
Alone with your younger sister, just two maids together.

You must paddle against the water's violenttflow
At the peak of your strength, andtstrain your shoulders
To gain but a few satang [small coins] of profit; still you are most patient,
As the poor must usually be; honest but thinking nothing of fear.

And again, my dearest, at that time
My brain was so shallow and full of folly
It dared the insolence of thinking, with the ignorance of a contented mind,
That your daily chores were just an act of fun, as would be natural to the lowly minded

But seeing you stand patiently
Amid the hot sun's rays where fine people in great haste
Take shelter fortfear their skin would burn,
You, in spite of that, seem more attractive than words describe.

You embrace the sugarcane bundles to tie them tightly
So heavy indeed -- you have never been a robust girl;
Although cut in the cheek by a sharp sugarcane leaf
You still smile broadly and happily.

At that moment, my dearest, I repented,
For a mind though wrapped in silk
Does nottshine forth happiness
As the one in blouse so black and soiled with sweat,
It draws little interest from otherst

In the beginning I saw your cheerful smile
Beside the hearth in the cooking place, busy helping to make the meal
With the old and young close by, teasing one another
In a joyful way, forgetting all cares, becoming fresh at heart.

เธอหลับเรียง เคียงน้อง ดูผ่องพริ้ม
ดังภาพพิมพ์ ศิลปิน ถวิลหา
พร้าเล่นน้อย วางแนบ แอบกายา
ในห่วงห่ำ แม่นก ปกป้องภัย
เมื่อนั้นแหละ ดวงใจ ฉันได้แต่
ตะลึงแล มิ่งขวัญ อันสดใส
ความคิดนึก ลึกล้วน ล้นพ้นไป
มิอาจไข เป็นคำ จำนรรจา

ขอเพียงแต่ ได้จุมพิต มือนิดนั้น
ที่หยาบครัน กร้านแข็ง แกร่งนักหนา
เพราะมือคู่ นี้หรือ คือธารา
รินศรัทธา นุ่มสนิท ติดดวงใจ.

You sleep beside your sister, looking very lovely
Like some arresting picture always sought by artists,
With a small knife close by
In the attitude of a mother bird guarding her young.

At that moment, dearest, I could only
Gaze perplexed at you, so alive,
In thought bewildered and profound,
Impossible to portray in words.

I long only for a kiss on that lovely hand
That appears so rough, so hardened,
For that pair of hands is a stream of water
Flowing on and rendering faith most gentle, most appealing to the heart.

ศึกฤทธิ์ ปราโมช

สักราวาลมหนาวพราวโบกแล้ว
ได้กอดแก้วชื่นใจใครจะเหมือน
โอ้ลมหนาวคราวย้อนมาเตือน
คิดถึงเพื่อนคู่ยากจำจากไกล
ร้อยชู้หรือจะสู้เนื้อเมียตน
เมียร้อยตนหรือจักเปรียบเทียบเจ้าได้
แม่เนื้อนวลละเอียดอ่องผ่องอำไพ
พี่คิดถึงขวัญใจทุกวันคืน.

## KHŬKRIT PRAMOT

The following sakawa from the newspaper Siam Rath, is by the famous and controversial editor and writer, Mǫm Rachawong Khŭkrit Pramot. It is an excellent example of the subtle and clever journalistic verse that delights the Thai. The poem refers to the then-Prime Minister Phibun Songkhram whose wife had gone abroad during the Thai cool season, leaving the Prime Minister's mistress unrivaled. This verse compares the mistress, who was greatly admired by the public, with the wife, who was somewhat less admired. In so doing, the poet alludes to a well known verse from the ancient Thai classic, Phra Lǫ; a translation of these lines is given at the end of the sakawa.

Note that a sakawa must contain only eight lines (in English). (In Thai it consists of four lines or eight hemistichs.) The succinctness required by this constraint demands great deftness on the part of the writer. Note also that the first word of the first line must be sakawa, a word of unclear origin but which in commentary or argument is usually considered to mean roughly "I submit that . . .;" In this sense it is used in formal prose debate as the introduction to an argument. The verse must end with the word oei, a euphonic word (khamsǫi) which is used to make the sound of the last line more pleasing to the ear.

This verse is Selection No. 50 in Mosel, A Survey of Classical Thai Poetry, and is recorded in Thai on the accompanying tape.

### The Cold Winds

Sakawa — the cold winds are blowing,
To embrace my love refreshes the senses — who could compare?
Oh! The cold winds return and recall
My thought to my partner in strife who had to leave me for afar,

A hundred mistresses, are they equal to one's wife?
But, a hundred wives, can they compare with you, my love?
You, whose skin is creamy and delicate, so fair complexioned, bright and lovely,
I think of you, my soul, each day and night — oei!

The lines from Phra Lǫ are:

A hundred mistresses cannot compare with one's wife,
A thousand wives are not as precious as one's mother.

ศึกฤทธิ์ ปราโมช

โรงเอยโรงกลั่น
บัดนี้เกิดขยันกันยกใหญ่
ปล่อยให้ตั้งก็คงเปรอะเลอะเมืองไทย
ใครต่อใครเสนอรัฐขอจัดทำ

แต่ก่อนไรไม่เห็นใครมาขอตั้ง
เดี๋ยวนี้คลั่งโรงกลั่นมันน่าขำ
ต่างจะตั้งมากมายคล้ายโรงจำนำ
พูดสองคำก็โรงกลั่นน่าขัน เอย.

## KHŬKRIT PRAMOT

This journalistic poem is a dǫksǫi from the May 30, 1959, edition of Siam Rath. It appeared at a time when the Thai government was receiving a number of offers from foreign investors to build oil refineries.

Notice the construction of the first line. In Thai it must consist of a two-syllable word and the euphonic word oei, arranged in such a manner that the first syllable of the two-syllable word ~~occurs immediately~~ twice with the oei placed between the repetitions. If X and Y are the two syllables of the word, the format is:

X oei X-Y

In the present poem the first line in Thai is:

Rong — oei rongklan

where rongklan means "oil refinery." This gives the first line a very pleasing sound to the Thai ear and serves to announce in a vocative manner the subject of the poem. Very often oei adds a sense of affection, admiration, or sympathy for the subject so announced. And as with sakawa, the last word of the line must be oei.

### Oil Refineries!

Refine — oei refineries!
Now they arouse great industriousness,
If permission is given to all proposals, Thailand would be filthy with them
For person after person has propositioned the Government asking to establish them.

In the past not one person was seen to come forth and ask to build them,
But now they are delirious over oil refineries — how droll!
Each would build his own — so many that they would be like pawnshops,
You speak two words and it's oil refineries — 'tis so comical — oei!

# กลัวโกง

**ศึกฤทธิ์ ปราโมช**

"ผมกลัวโกง" คือวาจาท่านนายกฯ
"กลัวจนสั่นงันงก เจียวพับผี่
ไม่ไว้ใจใครทั้งนั้นพรั่นเต็มที่
กลัวยิ่งกว่ากลัวผีเรื่องโกงกิน
จะสั่งข้อราชการงานอันใด
ก็รู้สึกหวั่นไหวกลัวแทบดิ้น
ใครเสนอเรื่องอะไรให้ได้ยิน
กลัวว่ามันจะกินทุกทีไป
เพราะคนโกงมีอยู่ทุกรูเรี้ยว
ผมจึงเสียวแทบไม่เซ็นหนังสือได้
กลัวจะมีเงื่อนงำทำซ่อนไว้
พอมันได้สายเซ็นก็เล่นโกง!
อันบ้านเมืองฉิบหายจนวายวอด
เพราะคนโกงคอยตอดทั้งโขยง
จนย่อมโซเต็มที่เหลือซี่โครง
แต่คนโกงอ้วนท้วนล้วนสบาย
"ผมกลัวโกงจริงครับ!" ท่านรับคำ
"เหมือนเป็นโรคกลัวน้ำแก้ไม่หาย
ถึงระวังอย่างไรก็ไม่วาย
มันเบี่ยงบ่ายโกงจนได้ไม่เว้นวัน"
ผมได้ยินดังนี้ดีใจจริง
อันกลัวสิ่งอื่นนั้นขลาดขาดแข็งขัน
แต่กลัวโกงดีจริงทุกสิ่งอัน
ยิ่งหวาดหวั่นก็ยิ่งเสริมเพิ่มบารมี
อันคนโกงทุกตัวกลัวนายกฯ
หวั่นวิตกเงื้อมือก็ฮือหนี
แม้คิดปราบก็คงราบไม่มากมี
เปิดโอกาสคนดีทำการงาน
แม้นายกฯ กลัวโกงอยู่โยงไว้
พวกกระผมคนไทยใจกล้าหาญ
ไม่ต้องกลัวชนชั้นอันธพาล
ตั้งหน้าประกอบการสบายใจ
ได้ดังนี้บ้านเมืองจะเรืองรุ่ง
เรื่องยุ่งๆ สิ้นหมดสุขสดใส
ปัญหาร้อยแปดอย่างจะบางไป
เพราะเมืองไทยหมดสิ้นกินโกงเอย.

# KHŬKRIT PRAMOT

Fear of Corruption is a klon-8 which appeared in the Siam Rath on May 24, 1959. The poem appeared at a time when the new government of Prime Minister Sarit Thanarat was making a great ado about dishonesty in government.

## Fear of Corruption

"I fear corruption," so said the Prime Minister
"I fear so much that I'm all a-tremble"
I trust no one, so filled am I with fear,
My fear is much greater than any fear of ghosts."59
If I order any business of government
I feel hesitant for my fear makes me"squirm,
If someone asks me to listen to any proposal whatsoever
I fear each time that he will go astray
Because dishonest men are in every hold;
And so I wince and almost do not sign my papers
Fearing that some secret may be hidden behind them;
As soon as they get my signature they start some foul play!
My country is damned to ruin and destruction,
Because of all the crooks who wait to indulge in fraud,
It becomes so thin and destitute that only the skeleton remains
While the crooks grow fat and content."
"In truth I do fear corruption!" His Excellency declares,
"As if I were beset with rabies, impossible to cure,
No matter how cautious I be, it does not abate,
They are clever enough to cheat every day."

When I hear these complaints I am truly glad,
For he who fears other things is really a coward
But fear of corruption is the best fear of all;
The more Your Excellency feels afraid, the greater your power will grow,
Every crook is afraid of the Prime Minister
With a fear so great that even the raising of his hand would cause them to flee;
The goal of suppressing them would dispel them, for they are not numerous,
And would give good officials a chance to do their work;
If the Prime Minister continues to fear dishonesty
Then we, the courageous Thai people,
Need not fear the evil class
And would set ourselves to earn our living in happiness.
If this were done our land would prosper,
And when all the confusion had reached an end,
We would be happy and cheerful,
A hundred and one problems would diminish
Because Thailand would have finished with corruption — oei!

## APPENDIX A

Bibliography of Materials on Thai Literature
Written in Western Languages

The following list is intended to be rather comprehensive. Only translations and a few highly specialized articles have been knowingly omitted. The work by Gallois (La Langue et la Littérature du Royaume Thai ou de Siam) mentioned in Schweisguth's bibliography (see item No. 13 below) has not been identified or inspected.


1. Anuman Rajadhon, Phya. A Brief Survey of Cultural Thailand (Thailand Culture Series No. 2), Bangkok: National Culture Center, 1953 (and various other later years). Barely more than a brief note, devoted mostly to the Thai version of the Ramayana.

2. Anuman Rajadhon, Phra. Thai Literature and Swasdi Raksa (Thailand Culture Series No. 30), Bangkok: National Culture Institute, 1956. A brief discussion of eight classic poetic works which were selected by the former Royal Institute in 1914 as being the best examples of Thai literature in each of several genre of composition. Also appended is a brief discussion and translation of Sunthǫn Phu's Sawatdi Raksa.

3. Bhakdi, Saiyude. "Siamese Literature," in J. T. Shipley (Ed.), Encyclopedia of Literature, Vol. 2, Philosophical Library, 1946, pp. 842-846. A very sketchy semi-historical account containing a few general comments about verse forms, themes, and poetic language, together with several rather free translations.

4. Blanchard, Wendell, et. al. Thailand (Country Survey Series), New Haven: Human Relations Area Files, 1958, pp. 474-477. A short note mentioning some of the major classical works and authors, with some attention to modern literature. Contains a number of errors of fact.

5. Far Eastern Association of Tropical Medicine: Siam: General and Medical Features, Bangkok: Bangkok Times Press, 1930, pp. 46-56. A very general historical account, with a disproportionate emphasis given to the earliest period. Only a few of the major works and authors are mentioned.

6. Graham, W. A. Siam: A Handbook of Practical, Commercial, and Political Information, Vol. 2, London: Alexander Moring, 1924, pp. 260-288. Concerned mostly with verse forms, a few legends and folk tales. Contains translations of excerpts from a nirat, a he rua, and a klǫn-8.

7. Low, Captain James. "On Siamese Literature," Asiatic Researches (Calcutta), Vol. 20, Part 2 (1839), pp. 338-392. Devoted to an unsystematic display of numerous examples of the many poetic forms in transliterated Thai and free English translation. The comments about prosody and verse form are rather meaningless and puzzling. There is considerable confusion of the names of works and with names of poetic forms. The transliterations are hopelessly inconsistent and confusing. A curious and interesting but rather useless article.

## APPENDIX A (Continued)

8. Mosel, James N. A Survey of Classical Thai Poetry, Bangkok: Bangkok World Press, 1959. A very general introduction to types of poetry, verse forms, and principles of versification, with fifty examples in Thai illustrating the major verse forms and poets. These examples are recorded on an accompanying tape. (Both manual and tape are obtainable from the author, the Library of Congress, or the Paragon Book Gallery, New York.)

9. Mosel, James N. "Contemporary Thai Poetry," United Asia (Bombay), Vol. 12, No. 2 (1960), pp. 159-165. An overview of the background and trends of contemporary Thai verse, with translated excerpts from the younger poets.

10. Pallengoix, J. B. (Mgr.) Description du Royaume Thai ou Siam, Vol. 1, Paris: 1854, pp. 399-415. The Bishop was apparently aware mainly of the religious literature. Consists largely of a few examples in translation (such as the Trai Phum and the Maha Chat), some of which are difficult to identify. No discussion of authors, literary forms, or historical development.

11. Pavie, Auguste. Recherches sur la Littérature du Cambodge, du Laos et du Siam, Paris: Leroux, 1898. Presents only a few legends and folk tales.

12. Purachatra, Prem. "Thailand and Her Literature," The Diliman Review (Quezon City, University of the Philippines), Vol. 6, Nos. 2-4 (1958), pp. 251-266. A well done historical review of some of the best known classica and poets. Contains several rather free literary translations.

13. Schweisguth, P. Étude sur la Littérature Siamoise, Paris: Imprimerie Nationale, 1951. The most complete treatment available. The approach is historical. Contains a few errors of fact, and number of incomplete and misleading statements. The translations are occasionally faulty and often nothing more than paraphrases. The method of citing sources detracts from the book's scholarly usefulness.

14. Sibunruang, J. Kasem. "Littérature Siamoise," in R. Queneau (Ed.), Histoire de Littératures, Vol. 1, Paris: Encyclopedie de la Pleiade, 1955, pp. 1362-1383. A sound, objective, and rapid historical account. Contains a few translated excerpts.

15. Siwasariyananda, Dr. Witt. "Literature," in Ninth Pacific Science Congress, Thailand — Past and Present, Bangkok: Thai Watana Panich, 1957, pp. 71-74. A well-written but somewhat superficial article. Provides the single best overview of the historical development of Thai literature in English. Appears to be an up-dating of item No. 5 above.

16. Siwasariyananda, Dr. Witt. "An Outline of Thai Literature," reprinted from the Australian magazine Hemisphere (date unknown) in the Bangkok Post, Bangkok, April 14, 1959. Essentially a rewrite of item No. 15 above.

17. Thompson, Virginia. Thailand — the New Siam, Macmillan, 1941, pp. 762-769. A very uneven semi-historical account, drawn mostly from other works listed in this bibliography. The transliteration occasionally contains serious errors; sometimes the same work is discussed in two different contexts without awareness that it is the same work. Unique for its inclusion of several pages on modern Thai literature.

APPENDIX A (Continued)

18. Vella, Walter. Siam Under Rama III (Monographs of the Association for Asian Studies No. 4), J. J. Augustin, 1957, chapter 4 *passim*. A brief but dependable introduction to "the place of Thai literature among the arts, the major verse forms and principal poets of the period 1824 - 1851.

19. Whymant, A. Neville J. "Siamese Language and Literature," in Encyclopedia Britannica, Vol. 20, 1957, pp. 596-597. An extremely unsatisfactory article. Appears to be based almost entirely upon Graham's article (item No. 6). There are several misspellings and misstatements of fact. Scarcely any major work or author is mentioned.

FOOTNOTES

1. See Prince Bidyalankarana, "The Pastime of Rhyme-Making and Singing in Rural Siam," Journal of the Siam Society, XX, Part 2 (1926), 101-127.

2. For a discussion of both kinds of occasions with examples, see Konrad Kingshill, Ku Daeng — the Red Tomb, Chiengmai: Prince Royal's College, 1960, pp. 114-125; 248-250. Kingshill also cites a case where a villager's success in composing a poem to celebrate the opening of a wat library was apparently a factor in his being elected to lay office in the temple. Ibid., pg. 127.

3. Rama I, the first king of the Bangkok period, was founder of the present Chakkri dynasty; he reigned from 1782 to 1809. Henceforth all dates which follow the names of kings indicate the periods of their reigns. Note that kings of the Bangkok period (and thus of the Chakkri dynasty) bear the historical title of Rama in addition to their coronation names. This practice was begun by King Wachirawut (Rama VI) and has the convenience of indicating at once the exact reign of the Chakkri line. See J. N. Mosel, "Thai Names, Ranks, and Titles," Washington, D.C.: Foreign Service Institute, Department of State, 1958, pp. 1-4.

4. For an account of this circle in Thai, see Dhanit Yupho, Somdet Phra Narai Maharat Lae Nakprat Ratchakawi Nai Ratchasamai (King Narai the Great and Contemporary Sages and Poets), Bangkok, 1956. This book contains almost all that is known of the personalities at the court of King Narai.

5. For details of this incident and an English translation of Prince Damrong's poetic reply, see J. N. Mosel, "A Poetic Translation from the Siamese — Prince Damrong's Reply in Verse to Rama V," Journal of the Siam Society, XLVII, Part 1 (1959), pp. 104-111.

6. Čhao Phya is a title of nobility. Henceforth those portions of names which are titles, either royal or noble, will be underlined. For an explanation of the Thai system of titles, see Mary R. Haas, "The Declining Descent Rule for Rank in Thailand," American Anthropologist, LIII (1951), pp. 585-587, and J. N. Mosel, "Thai Names, Ranks, and Titles."

7. Age plays a more important role in this distinction than would appear at first glance. This role is an interesting reflection of the general Thai culture which places great emphasis on age-grading and the status differences with age.

8. Bidyalankarana is the Prince's royal titular name, conferred by the king by virtue of being placed in charge of a krom or department of government. His personal name was (Prince) Rachani Chaem Chamrat; his penname being derived from the underlined letters (the final t in Chamrat is actually written with an s in Thai, although pronounced as t). Notice also "Bidyalankarana" is the Indianist transliteration as preferred by the Prince himself. In the transliteration employed in this monograph, his name would be Phitthayalongkon.

9. A selection from Nithan Wetan is selection No. 12 of the poems recorded on tape to accompany J. N. Mosel, A Survey of Classical Thai Poetry, Bangkok: Bangkok World Press, 1959; (see page 12 for notes on Nithan Wetan). Both manual and tape recording are obtainable from the author or the Library of Congress.

10. Nirat and phleng yao are varieties of klon verse. These and other forms of klon to be mentioned shortly are described in Part II, "Klon Verse Form."

11. For a brief description of Thai verse forms and techniques of prosody, see Mosel, Survey of Classical Thai Poetry.

12. For a fuller discussion of the techniques of rhythm, see J. N. Mosel, "Sound and Rhythm in Thai and English Verse," Phasaslae Nangsu (Language and Books), (Bangkok); Vol. 1, No. 2 (1959), pp. 29-34.

13. For further details on the sakawa, see Part II on Klon Verse Form, and Mosel, A Survey of Classical Thai Poetry, p. 14.

14. For an account of this development in Thai, see Khun Wichit, Chak Doksoi Sakawa Ma Thung Yuk Klonsot (From Doksoi and Sakawa to the Era of the Klonsot), an article appearing in Sinlapa Lae Dontri (Arts and Music) selection of the magazine Sapadasan, September 26, 1959, pp. 33-35.

15. Thailand News Bulletin, Public Relations Department, Bangkok, November 6, 1959.

16. For further details on kap ho khlong and he rua, see Mosel, A Survey of Classical Thai Poetry, pp. 8-9.

17. Translation from W. A. Graham, Siam, Vol. 1, London, 1924, pg. 283. Selections 15, 19, 20 on the tape accompanying Mosel, ibid., are from the he rua by Prince Thammathibet.

18. English has no exact counterpart to Thai internal and external rimes. For an explanation of rimes in the case of klon verse, see the section on "Prosodic Structure" in Part II.

19. One of the most notable is the narrative poem, Khrut Chap Nak ("The Garuda Clawed the Naga — The Story of Jimutavahana") by Phalayanon. This work, which appeared in 1931, is a Thai rendition of an English translation (by B. Hale Worthom) of a Sanskrit work. Since Worthom's English version employed decasyllabic blank verse, the Thai translation follows a similar practice.

20. Prince Bidya, "Sebha Recitation; the Elements of Siamese Poetry," Thought and Word, (Bangkok), No. 7 (August 1955), pp. 24-32.

21. Mary R. Haas, "Thai Word Games," American Journal of Folklore, No. 70 (April-June 1957), pp. 173-175.

22. Rimes were of course a prominent feature in Chinese poetry and one might speculate that the Thai could have acquired rime techniques during the period of their contact with the Chinese. Lao poetry, however, which is more primitive and conservative than the Thai, and thus is probably nearer to the unwritten poetry of the original Thai, makes sparse use of rime. In any case, regardless of origin, rime techniques have at least received prominent development in the hands of the Thai.

23. In Thai prosody alliteration and assonance are analyzed as varieties of "internal rime;" see the section on Prosodic Structure in Part II and Mosel, Survey, pp. 2-3. Linguistically such pairs are examples of ablauting reduplication; for a description of this feature of Thai morphology, see Mary R. Haas, Outline of Thai Grammar (dittographed), University of California, 1951, pg. 10.

24. See C. B. Bradley, "The Oldest Known Writing in Siamese," Journal of the Siam Society, VI, Part 1 (1909), pp. 18-21.

25. The first three names, like so many others, are pennames. The practice of writing under pennames was very widespread up to about ten years ago; since then it has decreased. Of special interest in this group is "Nai Phi," whose real name is Asani Phonlachan. About ten years ago he was very popular for his political commentaries and criticisms of the government — all in verse. About five years ago he disappeared under mysterious circumstances and his present whereabouts are unknown.

26. Bangkok: Damrongtham Press, 1957.

27. Bangkok: Duangkamon Press, 1956.

28. For discussion of this see, Saranukrom Thai, Chabap Ratchabanditsathan (Thai Encyclopedia, Royal Academy Edition), Vol. 1, Bangkok: Rungruang Tham Press, 1955, pp. 542-544. Chan and kap were also used with a similar broader meaning at different periods in Thai literary history; see Chan Sophon (Chan Khamwilai), Chanthasat: Tamra Taeng Chan Lae Kap Thai Lae Makhot (Prosody: A Manual on the Composition of Chan and Kap in Thai and Pali), Bangkok: 1931 (no publisher given).

29. Note, however, that the older meaning is still retained in the modern Thai words, bot-klon and kap-klon, two of the many terms having the more general meaning of "poetry," "verse," or any kind of poetic writing.

30. For a brief discussion of this question, see Plüang na Nakhon, Prawat Wannakhadi Thai (History of Thai Literature), Bangkok: Niyom Witthaya Press, 1955, pg. 5.

31. Pathyāvatta (P.) or pathyāvatra (Skt.)(patthayawat in Thai) is one of the ten varieties of the classical Indic metre called Visama (P.) or visamavritta (Skt.), which in turn is one of the three classes of the more basic metre called vatti (P.) or vritta (Skt.). All classical Indian metres are classified as either vritta or matravritta (also known as jāti or matrachhandas). In pathyāvatta each half-line (pada) has sixteen syllables, and two such half-lines form a couplet. For the Sanskrit forms of these metres, see the introduction to V. S. Apte, The Practical Sanskrit-English Dictionary, Bombay, 1924.

32. Thao Nhouy Abhai, "La Versification," in France-Asie (Saigon), Nos. 118-119 (March-April 1956), pg. 1020 (a special issue devoted to "Presence du Royaume Lao").

33. There are a great number of such entertainments (some being identified with certain regions), such as: phleng propkai, phleng choi, phleng tat, phleng rüa, phleng rabam, phuang malai, like, etc. For a description of some of these, see Prince Bidyalankarana, "The Pastime of Rhyme-making and Singing in Rural Siam," Journal of the Siam Society, XX, Part 2 (1926), pp. 101-127. For a detailed account in Thai, see Montri Tramon, Kanpalen Khong Thai (Thai Entertainments), Bangkok: Prachan Press, 1954.

Such activities are said to involve len phleng, roughly, "playing a rime game." The word phleng in this case means "any sort of entertainment involving "word duels" in which male and female contestants sing their replies. The word klonsot means any kind of verse "extemporaneously composed. The type of klon prosody employed is technically called kan, a term employed for this purpose by the poet and prosodist, Luang Thammaphimon, and used with this meaning by the Thai Encyclopedia, Vol. 2 (see footnote 28). Originally, however, kan meant any kind of poetry, and the word has been reintroduced with "this ancient meaning by the modern prosodist, Phya Upakit Sinlapasan in his Chantalak (Versification), Bangkok: Thai Watthana Phanit Press, 1954, pp. 1 and 3.

34. Phra Worawet Phisit, Lakphasa Thai" (Principles of the Thai Language), Bangkok: Witthayalai Theknik Press, 1959, pg. 141.

35. As noted by Prince Damrong Rajanubhap in his discussion of the origin of the sepha, Tamnan Sepha (History of the Sepha), contained in the introduction to Khun Chang Khun Phaen, Bangkok: National Library, 1927.

36. For a description of sepha recitation, see Prince Bidyalankarana, "Sepha Recitation and the Story of Khun Chang Khun Phaen," Journal of the Siam Society, XXXIII, Part 2, (1941), pp. 1-22. Khun Chang Khun Phaen is the most famous of all Sepha. For a discussion of the origins of sepha, see Damrong (ibid.) and the critique of Damrong's paper by Prince Narit Ranuwathiwong, Wichan Rüang Thamnan Sepha (Critique of the History of the Sepha), Rung Rüangtham Press, 1958 (reprint of a letter dated 1817).

37. Phra Worawet Phisit, op. cit., pg. 141.

38. This story has been rewritten many times. See J. N. Mosel, A Survey of Classical Thai "Poetry, pg. 11; and Prince Dhani Nivat, "The Reconstruction of Rama I of the Chakri Dynasty," Journal of the Siam Society, XLIII, Part 1 (1955), pp. 32-33.

39. For details in English about Sunthon Phu's literary relations with Rama II and especially Rama III, see Walter Vella, Siam Under Rama III, Monographs of the Association for Asian Studies, No. IV, 1957.

40. Klon-8 is also known by the older and less "learned term, klon talat (market klon), because its ease of composition made it popular with the common "people." It is also called klon suphap (polite klon), a more "recent word introduced by Prince Damrong. These terms are "used especially when klon is employed in narrative and lyrical poetry of the klon phleng class (q.v.). Although the klon-8 format was adopted rather late as a written "form, its unwritten form is presumed to be the forerunner of all other kinds of klon prosody.

41. The best Thai reference on the varieties of klon is Chüa Satawethin," Tamra Taeng Klon (Text on Klon composition), Bangkok: Phanit Charoen Press, 1954. The taxonomy of klon used here is that generally followed by Phra Upakit (op. cit.) and the Saranukrom Thai (Thai Encyclopedia), Vol. 1, pp. 542-549.

42. Thai distinguishes between two kinds of "song;" (a) lam in which the words are primary, the melody being adjusted to fit the "sound and grouping of the words (as in setting a poem to music). The rhythmic intervals are necessarily irregular in that they must accommodate to the word groupings and

their meaning; (b) phleng in which the melody is primary and the words are chosen (or adjusted in pronunciation) to accommodate the melody. The rhythmic intervals are regular and fixed musically, not linguistically. The verbs for "singing" these two kinds of song also differ: khab lam but rǫng phleng. Khab means "eject" or recite words with voice modulation or melody; only human beings do this. Rǫng means "utter," "make voice sounds;" birds and other animals may also do this. The combination khab rǫng has a greater generality than either alone, and carried the implication of singing or dancing with instrumental accompaniment. Note that phleng has other meanings than "song;" see footnote 33 and Montri Tramon, op. cit., pp. 47-48.

43. See the very extensive collection of Ayutthaya dǫksǫi: Botdǫksǫi Sawan Khrang Krung Kaw (Dǫksǫi Sawan from the Time of the Former Capital), compiled by the National Library, Bangkok, 1920. This volume also contains a valuable explanatory introduction by Prince Damrong. For sakawa, see the collection: Prachum Botsakawa (Collection of Sakawa verses) compiled by the National Library, Bangkok (no date). The explanatory introduction by Prince Damrong has recently been reprinted as part of a booklet distributed at a modern Sakawa performance: Kanlen Sakawa Klǫnsot (Performance of an Extemporaneous Sakawa), published by the Chang Wutthisuksa School, 1959.

44. This melody may now be heard on a phonograph recording by the Fine Arts Department; Record 0020, Side II, of Record Series No. 2, and described in the accompanying manual: Athibai Phleng Phaensiang, Chut Thi Sǫng (Notes on Recorded Songs, Series II), Fine Arts Department, Bangkok, 1959.

45. Klǫn-6 and klǫn-4 (klǫn with six and four syllables per line) are sometimes included as additional categories of klǫn phleng, but are omitted here. Klǫn-4 is an extremely simple verse, usually suitable for children only. Klǫn-6 has essentially the same rime structure as klǫn-8.

46. Thus the modern Thai idiom: len phleng yao ("to indulge in red tape").

47. For further details on nirat, see: P. Schweisguth, "Les Nirats ou Poèmes d'adieu dans la Littérature Siamoise," Journal of the Siam Society, Vol. XXXVIII, Part 1, 1959; and J. N. Mosel, A Survey of Classical Thai Poetry, 1959, pg. 13.

48. See Mosel, ibid., pg. 13. Eighty-six schemes are described in the klǫn manual, Siriwibunkiti, written by the 17th century grammarian, Sri Pricha. This collection of Klon models is reproduced in Chumnum Tamra Klǫn (Collection of Klǫn Manuals), compiled by the National Library, Bangkok, 1914. The walls of Wat Chetuphon (also known as Wat Pho) in Bangkok contain many examples of konlabot inscribed during the reign of Phra Nang Klao (Rama III) in the middle part of the 19th century. See Prince Dhani Nivat, "The Inscriptions of Wat Jetuphon," Journal of the Siam Society, XXVI, Part 2 (1933), pp. 143-170; and in Thai, Phleng Yao Konlabot Lae Kon-Akson Somdet Phra Matutcha Chao Prot Hai Phim Nai Ngan Chaloem Phra Chansa Khrop 60 Pi Boribun (Phleng Yao, Konlabot, and Kon-Aksǫn, Published at the Gracious Request of the King's Aunt on the Celebration of Her Sixtieth Birthday), compiled by the Royal Institute, Bangkok, 1922. The introduction by Prince Damrong contains a valuable historical survey of the types of poetry compiled.

49. For instance, Phongsak Wetchachiwa: Baep Phasa Khampraphan (The Schemata of Poetry), 2nd Edition, Chancai Press, Bangkok, 1951.

50. For an analysis of the phonological basis of rhythm in Thai poetry, see J. N. Mosel, "Sound and Rhythm in Thai and English Verse," Phasa Lae Nangsu (Language and Books), Vol. I, No. 2 (1959), pp. 29-34.

51. In recitation two lines are separated by a marked caesura and an end-rime, while the two hemistichs of a line are often separated by an open juncture, which may be either internal or external, and which is marked by a cross-hemistich rime. The use of open juncture to mark syllabic groupings is very natural and easy in Thai because it is an expression of basic Thai linguistic habits. While the phoneme of syllabic juncture has not been completely analyzed as yet, the comments of Gedney are very relevant here:

"One of the phonetic events subsumed under [the phoneme of syllabic juncture] is a low point of sonority, or in certain segmental environments and alternatively in any segmental environment, a point of silence. A distinctive feature of Thai is the fact that this low point of sonority always occurs precisely at the boundary between segmental phonemes, never in the middle of one. Any Thai expression may be pronounced with a pause at every point of syllable juncture; this pronunciation is a common device for making one's speech very clear or very emphatic. (W. G. Gedney, Indic Loanwords in Spoken Thai. Unpublished Doctoral dissertation, Yale University, 1947, pg. 26.)

52. In olden times each master poet had his own secret rules of internal rime which were taught only orally to his students. Since they were never recorded in the manuals on versification, they can only be inferred from existing works — a dubious task in view of the imperfect implementation of what was presumably taught.

53. W. A. Graham, Siam, Vol. 1, London: 1924, pg. 285.

54. For typographical convenience, ə, ae, oe, ng replace their obvious counterparts in Dr. Haas' system. The long vowel is indicated by a colon instead of a raised period. Syllable-final glottal stops are not indicated.

55. The word translated here as "soul" is winyan [from the Sanskrit meaning "consciousness"]. In Thai the word is roughly equivalent to "soul," "immortal spirit." It plays a very significant role in popular Thai metapsychology, especially in its relation to the allied concepts of khwan (one's guardian genuis), chit (mind), chai (heart); the full implication of winyan can not be appreciated without reference to these allied concepts. Among the educated urban Thai winyan functions somewhat as does the concept khwan for the villager. Thus a sudden fright (as in the above poem) is thought to be attended by the winya leaving its abode in the body. See Phya Anuman Rajadhon, "The Thai Khwan," Orient Review, I, No. 5 (1956), pp. 53-56; Konrad Kingshill, Ku Daeng — The Red Tomb, pp. 153-156; R. B. Textor, An Inventory of Non-Buddhist Supernatural Objects in a Central Thai Village, unpublished doctoral dissertation, Cornell University, 1960, Chapter 36; and Jane R. Hanks, Thai Character and Its Development, unpublished mimeographed paper, Cornell University, 1959.

56. In Thailand the image of a dog barking at night conjures up eerie and fearsome feelings, for the dog is thought to be frightened by malevolent spirits (phi) that haunt the night.

57. A reference to the old Thai saying that a woman is the <u>hind</u> legs of an elephant and must therefore follow (and perhaps push!) the man, who is the fore legs.

58. "Salute" here refers to the Thai traditional <u>wai</u> gesture made by placing the hands together and raising them toward the face.

59. "Ghosts" (<u>phi</u>) in Thai folklore are considered to be the most fearsome of all things.