

PACHIT-ORAPHIM Routes



**Frontispiece: Living Heritage through Literature:
The Development of Pachit-Oraphim Cultural Routes**

Living Heritage through Literature: The Development of Pachit-Oraphim Cultural Routes

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Abstract

This project studies voices from local communities to preserve and conserve their homeland. Members of these communities wish to use their heritage for identity preservation, as well as to commemorate the complex relationships between Thai, Khmer, and Lao in an area that had never known the word “border”. The study focuses on cultural and heritage diversity by examining the Pachit-Oraphim local legend. The “Pachit-Oraphim” legend was, for a long time, oral literature before its transcription as *Thonburi Literature* in a Thai manuscript in the year 1773 by an anonymous writer imitating the Jataka writing style found in the Tripitaka. The story is of the Buddha as Pachit and Phimpa as Oraphim traveling between the old Khmer, Lao, and Thai towns. Everywhere they visited became a place with names.

Interdisciplinary research methods were employed: surveys, in-depth interviews, focus groups, site visits in three countries, and comparisons with similar cases of heritage management in Europe, the Americas, and Asia. The study relates to anthropology, cultural landscape studies, geography, toponymic studies, tourism, marketing, conservation, folklore, cultural mapping, and public administration.

More than thirty cultural landscape sites related to the legend were found on and in the southern portion of the Khorat Plateau along the Phanom Dong Rak Range in Thailand, Cambodia, and Laos. Lao, Korat and Khmer peoples have exchanged this legend as they have migrated into the region. The legend has been carried from generation

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to generation by people who speak the Thai-Korat dialect and Khmer. The original story is from the Lao. Belief in the legend creates rituals which protect the intangible and tangible cultural heritage. The female protagonist, Oraphim, becomes a goddess who can help a local community's wishes. People pay respect to the relics and sanctuaries linked to the legend; thus the tangible heritage is kept alive. Connections between the legend's place-names show that the story is continually retold in local communities and represents layers of time from the pre-historic until the present. Furthermore, the study shows that the routes between local communities give the links between old towns and cities, thus presenting archeaological sites. The research also shows that linkages between communities exist without concern for national boundaries; the people combined the relationships of living heritage from people to people and place to place without national pre-conditions. The results from focus groups and in-depth interviews discussing cultural mapping found that these communities accept the idea of preserving their legends and rituals within a framework of sustainable cultural tourism rather than a concern about the alleviation of poverty.

Key words: *cultural routes, toponym, place-names, intangible heritage, cultural mapping, cultural rights, Pachit-Oraphim, literary tourism*

Introduction

Since 1931, the Athens Charter has defined the basic principles of conservation. In 1964 the Venice Charter presented further principles for the conservation of architecture in conjunction with the International Congress on Architects and Technicians of Historic Monuments (ICOMOS, 1964: 1). These principles of conservation and preservation have been further developed, resulting in the understanding that conservation has to gain insight into the soul and content of the architecture. This is the current heart of architectural conservation.

The notions of tangible and intangible heritage, implying the fabric and soul of architecture, monuments, and relics, were endorsed in November 1994 at the Nara Conference on Authenticity. The Conference focused on cultural and heritage diversity in Principle 7: “All cultures and societies are rooted in the particular forms and means of tangible and intangible expression which constitute their heritage, and these should be respected”, while in Principle 8: “Responsibility for cultural heritage and the management of it belongs, in the first place, to the cultural community that has generated it, and subsequently to that which cares for it” and “Conservation of cultural heritage in all its forms and historical periods is rooted in the values attributed to the heritage” (ICOMOS, 1994: 46).

In Thailand, we have local legends, a type of literature, which have passed from generation to generation in both oral and written records. We often explain the origins of place names, the surrounding environment, and architectural structures based on these local legends. Pachit-Oraphim is one of the most renowned Thai local legends; it explains the origin of one of Thailand’s most important architectural sites, the Phimai Sanctuary. Pachit-Oraphim is a love story in which the protagonists make a long journey in their quests for their beloved. The various situations which occur in this legend provide the origin for the names of actual places along the route from Phimai in Thailand, to Wat Phu, Champassak in the Lao PDR, to Angkor in Cambodia, covering several Thai provinces. Because of this spread, the development of a Pachit-Oraphim tourism route, both on land and water, is a must in order to preserve the significance of the Phimai Sanctuary as well as to generate income for every community which exists in the local legend.

Pachit was a prince from Angkor Thom who was told by a fortune teller to find his wife, who was in the womb of a pregnant woman. The woman, ‘Nang Bua’, had an umbrella’s shadow over her while she farmed. Pachit helped Bua raise Oraphim and then asked for her to marry him. While returning from his palace to Bua’s house with his bride price, he learned that Oraphim had been kidnapped by King Bhrommatat. Pachit, righteously angry, destroyed the bride price and threw the pieces to various places; these became named places. He then helped Oraphim escape from Bhrommatat by killing him.

When Oraphim first saw him she called ‘Pi Ma’, meaning ‘Brother comes’; this became the name of Phimai city. Pachit and Oraphim escaped. However, a novice, using a ruse, absconded with Oraphim. She killed the novice and undertook a long journey to find Pachit. To protect herself, she transformed herself into a man by putting her womanly attributes on trees and ordianing as a monk. She became an abbot and had the Pachit-Oraphim story painted on the chapel’s wall. One day Pachit came to the temple, saw the mural, and realized that this was their story. He cried and fainted and Oraphim found him. Oraphim then made a wish that the trees give back her womanly attributes. They travelled to Pachit’s palace together and then returned to Phimai and cremated Bhrommatat. They then became the king and queen of Phimai.

This story, as it travels over the southern part of the Khorat Plateau and is remembered by the local residents, provides for the formation of a series of “cultural routes.” These routes can be developed to support the alleviation of poverty among the local people. Travelling with literature is a part of tourism. As Francis Bacon stated, “Travel, in the younger sort, is a part of education; in the elder, a part of experience” (Bacon, [1625] 1909-14: 1). We gain benefits from tourism in terms of experience and knowledge. Besides, tourism can assist a local community’s income and development.

Cultural Tourism is sustainable tourism that includes local community involvement and cultural preservation. David Edgell notes that “the simplest definition of sustainable tourism is achieving quality growth in a manner that does not deplete the natural and built environment and preserves the culture, history, and heritage of the local community. Culturally based tourism, nature based tourism, heritage tourism, adventure tourism, and geo-tourism are all important components of sustainable tourism” (Edgell, 2009: 5). Moreover, there is another type of cultural tourism. “Literature Tourism is a kind of cultural tourism in the anthropological sense, in that it involves tourists and visitors identifying with, discovering, and creating signifiers of cultural values with those people who have become part to the cultural mythologies of places” (Robinson and Anderson, 2002: xiii).

Literature Tourism has been popular for ages, e.g. readers who are impressed by Shakespeare's *Hamlet* travel along the route of the play. They search for Hamlet's castle in Denmark. Also, the topographical settings of Homer's great epics, the *Iliad* and the *Odyssey*, were explored by the grand tourists, travelling scholars, and writers in the eighteenth and nineteenth centuries. (ibid, 2002: 13)

Literature tourism requires that readers use their imagination to discover an author's fictive world; presentation of fact is not a creative writer's goal: the writer is more concerned with "truth" than with fact. The truthfulness of a fictive text is not usually based on fact but refers to emotions: what we feel is true, what our experience, social conscience and personal morality tells us is true. In drama and novels, such emotional truth is explored in fictive worlds, "where imaginary characters move in imaginary worlds and engage in imaginary events and activities" (ibid, 2002 :11).

Statement of the problem

Although, the provinces of Nakhon Ratchasima and Buri Ram possess routes based on myths and legends, government agencies do not contribute to the value of these routes. Thai agencies promote the Royal Khmer Route; this creates conflict for some patriotic tourists who take pride in their local homeland. Part of the present research was designed to establish this Thai Pachit-Oraphim Route through Thai literature. As an aspect of oral tradition, the field of literary tourism involves historical legends, place-names, detailed medical, botanical and agricultural information, moral and ethical teachings, games, mourning songs, proverbs, myths and the sayings of local wisdom. The exploration of oral heritage presented here enhances the strength of local economies through tourism, encouraging local people to be proud of their local culture by learning about their local legends. It also tests whether or not a tourist trail that links tangible and intangible heritage is a valid type of community-sanctioned heritage keeping alive local beliefs and providing a sustainable economic and cultural future for those along the trail.

The conflict happening today along the Thai-Cambodian border shows the power of mapping, bringing about a fortress mentality separating Thai and Khmer. Even though they are related to each other and have coordinated histories, the governments of the two countries cultivate among each population the belief that they will lose their land to the other nation. These governments use heritage as a tool in the patriot game, supporting each political leader. They use heritage to confirm each group in its own identity as a part of one or the other nation; thus heritage is used in ways similar to the ways in which brands are used in business. This consciously constructed understanding of the cultural landscape in the culture and heritage of each people brings about war instead of peace.

Objectives

Five objectives were specified for the study.

- To explore both land and water based cultural tourism routes in Nakhon Ratchasima and Buri Ram named in the local Pachit-Oraphim legend.
- To gather and determine tourist attractions based on the story in Nakhon Ratchasima and Buri Ram.
- To study the tangible and intangible heritage along the legend's route.
- To enhance the strength of the economies of local communities by tourism.
- To encourage local people to be proud of their culture by learning about their local legends.

Scope of the study

1. Areas of research

This research aims to study legendary routes located in villages, sub-districts and districts of Nakhon Ratchasima, Buri Ram, and Sa Kaeo provinces in Thailand; Champasak Province, Laos; and Angkor in Siem Reap Province, Cambodia, along the Phanom Dong-Rak range. Some of these routes overlap routes of ancient Khmer civilisation, such as within the compounds of the Phimai and

Phanom Wan sanctuaries. Furthermore, this study establishes that the events and settings of the Pachit-Oraphim story are centered around the Mun River Basin, which originates in Nakhon Ratchasima, and along the Lam Mat stream, a branch of the Mun River. The scope of the study can be summarised as follows:

- Cultural routes and living heritage concepts. These concepts cover the tools and techniques that have effective applications for turning decisions into design plans.
- The study covers the responses of stakeholders in Nakhon Ratchasima and Buri Ram provinces. These stakeholders are local people, community philosophers, and members of government agencies with whom discussions were held in in-depth interviews to determine how and what to map for the Pachit-Oraphim story.
- A study of the background and development of the tangible and intangible heritage in the Pachit-Oraphim story, to make clear statements by which to apply the research.
- Application of this knowledge to set up a model of the tangible and intangible heritages following the route.

2. Limitations

- **Population**

This research focused on three groups of respondents: community philosophers, stakeholders in each village in which the story took place, and members of government agencies.

- **Scope of study issues**

Content Scope: *Pachittakumara Klon An* in *Thonburi Literature*, Prince Damrongrachanuphap's Pajttakumara Jataka in the Pannasa Jataka, Luang Bamrung Suwan's *Pachittakumara Poem*, local legends in relevant districts, and the origins of villages, sub-districts, and districts in Nakhon Ratchasima and Buri Ram provinces.

Research methodology

1. Literature review.

This dissertation focused on the theories, relevant studies, and previous researches relating to the concepts of living heritage and cultural routes. The literature review addressed questions about how communities preserve their heritage. Of special importance were the following topics:

- *Toponymy* was defined by *The New Encyclopedia Britannica* (1992) as “concerned with the linguistic evolution (etymology) of place-names and the motive behind the naming of the place (historical and geographical aspects). Most toponymy, however, has concentrated on the etymological study of habitation names, often neglecting the study of feature names and the motive behind the naming of the place.” Naftali Kadmon wrote (1997:3), “place names can tell us a great deal about the physical geography, the culture and the history of a place and about the people connected with it.”
- *Folklore (or traditional and popular culture)* was defined by the 1989 UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore as “the totality of tradition-based creations of a cultural community, expressed by a group or individuals and recognised as reflecting the expectations of a community in so far as they reflect its cultural and social identity; its standards and values are transmitted orally, by imitation or by other means. Its forms are, among others, language, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and other arts” (UNESCO, 1989: 1).
- *International and Thailand Charters*: Additionally, inspiration came from various international and Thai charters on Cultural Routes, Cultural Rights, the Hoi-An Protocol, the 2003 agreement Safeguarding Intangible Cultural Heritage, and the development of the concept of cultural rights.

2. Qualitative methods

Literature review involved qualitative forms of analysis such as in-depth interviews to acquire data about opinions, also contemporary perceptions of original sources for contributions to descriptive research and use in mapping landmarks.

- Documentary Research. The data relevant to mapping the route followed the trail of the Pachit-Oraphim story. The information about the cultural route, living heritage, and tangible and intangible heritage of Thailand and international sources are searched, collected, and documented to find the most effective procedure for determining a cultural route and living heritage.
- In-depth Interviews. Interviews provided basic information and details from groups such as tourists, local people, and government officials. Their opinions and recommendations were helpful in setting up and efficiently mapping the routes.
- Survey research. Survey from Phimai to Angkor to observe resources and communities to clearly assess and evaluate the project.
- Participatory cultural mapping. Cultural mapping provided answers from local people to questions about cultural routes. Ian Cook and Ken Taylor wrote (2013: 8) in “Introduction” to *A Contemporary Guide to Cultural Mapping: An ASEAN-Australia perspective*: “Cultural mapping can be used as a weapon to battle ignorance and prejudice. Cultural mapping is a valuable mechanism for sharing histories and rethinking history. It can be used as a process of discovery and thus help people discover their nations as well as what it means for people to be a part of the ASEAN community or the wider Asia-Pacific region.”
- Photo and Video Research.
- Observation

- Participant observation. The researcher met and participated with the community and local administrative organisation for each village and with other local people.
- Additionally, the researcher conducted observations in the general area.

Landscape and literature

Literature records nature, geography, and topography from the past to the present. It represents and presents human memory and history. The origins of place names can tell us about local people's tangible and intangible heritage and their ethnicity. Even though we inquire into the authenticity of things mentioned in literature, the literary information allows us to know and understand our homeland, albeit through the eyes of others.

In Thailand we have local legends which have been passed down as oral and written records. These legends often explain the origin of a placename, the natural environment, or an architectural structure. “Placenames on maps reflect the culturally meaningful landscape of the local population. They are mnemonic codes for local stories and traditions, recognised by and part of the shared memory of the local community . . . Sometimes the stories were recorded in the placename books (written down by the surveyors and antiquarians in the field) as translations and interpretations . . .” (Smith, 2003: 78). Legends or folktales are universals; Stih Thompson (1946:3) wrote, “The teller of stories has everywhere and always found eager listeners. Whether his tale is the mere report of a recent happening, a legend of long ago, or an elaborately contrived fiction, men and women have hung upon his words and satisfied their yearnings for information or amusement, for incitement to heroic deeds, for religious edification, or for release from the overpowering monotony of their lives”.



Figure 1: A framework for the morphology of placenames (Source: Researcher)

In 1925, Carl Sauer, a prominent geographer, cited J. Soelch's definition of landscape as "a land shape in which the process of shaping is by no means thought of as simply physical. It may be defined, therefore as an area made up of a distinct association of forms, both physical and cultural" (Sauer, [1925]1963: 321). Sauer also wrote, "The literature of geography in the sense of chorology begins with parts of the earliest sagas and myths, vivid as they are with the sense of place and of man's contest with nature" (ibid, [1925]1963:317). Thus, we are unable to divide landscape, history, and culture from the orality of literature. In a chapter in Salter and Lloyd's *Literature and Geography*, Sauer wrote, "As geographers, we ought to benefit by capturing this power of literature and directing it toward a deeper understanding of the humanized, cultural landscapes of the earth" (Salter and Lloyd, 1977: 1). Local people, geographers in their homelands, explain their landscape by naming their places or discovering that the place had been named before their migration. Kadmon writes (1997: 3), "place name or toponymy can tell about the physical geography, the culture and the history of a place and about the people connected with it. No wonder; after all it is people who give these names. Places are named not only for their physical

properties but also after local events, important personalities, ethnic, literary or religious sources and even humorous happenings". Place names connect the landscape in which the people live and their history. Tangible heritage such as monuments, sanctuaries, town planning, and relics are presented through Pachit-Oraphim placenames. The legend contains intangible heritage, showing the relationship between placenames, intangible heritage, landscape, and history.

The Pachit Kumara Jataka or Pachit-Oraphim story is one of the most renowned Thai local legends. It depicts the origin of the important architectural monument, the Phimai Sanctuary. It is also a love story in which the protagonists make long journeys in search of their beloved. Various events that occur in the legend present the origins of names of actual places along the route from Phimai to Angkor. As Vladimir Propp (1975: 5-7) noted, "Since the [folk]tale is exceptionally diverse, and evidently cannot be studied at once in its full extent, the material must be divided into sections, i.e., it must be classified...The classifications discussed deal with the distribution of tales into categories. Besides the division into categories, there is a division according to theme." Pachit-Oraphim has a theme of loving and departure.

The present project explored the *Pachit Kumara* legend, which was included in *Thonburi Literature, Volume II*; this was its first national publication. The original consisted of five ancient palm leaf manuscripts compiled from two writings. One writing had four white palm leaf manuscripts written during the Thonburi Period by an unidentified person in ink using the old Thai alphabet. At the end of this version, the date clearly stated, "wrote on the fifteenth day of the waxing moon of the ninth lunar month in the Year of the Tiger" (FAD, 1990: 1). The second writing consisted of one white book manuscript in which Thai characters were written in ink. Luang Bamrung Suwan, the author, appears at the story's beginning; it has a King Rama IV reign date.

The *Pachit Kumara* story differs from the Pannasa Jataka story in various aspects, especially in the insertion of the local legend. I deemed it appropriate to use *Pachit Kumara* as a blueprint for creating the Pachit-Oraphim route because this local legend was part of the

Section of Literature and History, Thai Fine Arts Department's first publication. I found that *Pachit Kumara* is related architecturally and culturally to significant places. *Pachit Kumara* is a well-known local legend. It has long been accepted as Phimai's ancient story, as can be seen from many ancient sites within the compound of Phimai Sanctuary which have background stories related to the story's events, such as the Bhrommatat Pagoda (Prang Bhrommatat), Bhrommatat Crematorium (Meru Bhrommathat), Tha Nangsaphom, Sra Kaew, Sra Khwan, etc.

Furthermore, the influence of the local legend in combination with the people's fondness for listening to Dharma and Jataka stories has contributed to the popularity of *Pachit Kumara* among the local people. The story's influence on art and culture can be seen from wall paintings in Northeastern temples such as on the *ubosot* of Wat Ban Yang, Borabue District, Mahasarakham Province, and paintings on the *ubosot*'s window panels at Wat Thung Sri Muang, Muang District, Ubon Ratchathani Province.

“Pachit-Orapim” is widely known as oral literature in Nakhon Ratchasima and Buri Ram provinces. “Pachit-Orapim” is important to the study of the history of the local people: “*Pachit-Orapim* is literature which shows the lives of past E-san local people very well, such as, Theravada Buddhism or Hinayana Buddhism which is the religion of E-san people, hiking in the forest which is fun and enthralling to the end. Another interesting aspect is the name of cities or important characters which are far away because E-san tradition likes to worship or honor different people or people coming from far away” (Phumichit Ruangdech, 1983: 151).

Niyada (1995: 176-230) discovered a *Pachit Kumara* verse manuscript dated to 1773, in which an ancient poem and the legend of many places in Phimai were combined. Those places relate to the characters and events in the story, such as a stream called Lam Miak, Muang Kong Rot, Muang Phimai, and Ban Thanon Klanma. Later, in the reign of King Rama IV, Luang Bamroongsuwan wrote the *Pachit kuman* verse to record them correctly for a new generation. The idiomatic language he used is similar to the language of the Thonburi period.

In 1933, Luang Ra-ngab Prajuntakam (Prince Damrong) again rewrote “Pachit-Orapim” to perpetuate the old story. He emphasised the building of Phimai Sanctuary and of Phanomwan. Finally, Chaleao Sungkhamanee rewrote “Pachittakumanchadok” (*Pachittakuman Jataka*) in 2002. He emphasised the fables’ original wisdom. This differs from the original poem that described ways of life and places. This constant rewriting of the “Pachit-Orapim” story shows that the legend or folk tale was widely popular and has continued in use for a long time. It also became honored as a Buddhist Birth Story, meaning that it describes meritorious acts which occurred in a previous life of the Buddha.

Prakong Nimmanhemin (2000: 15) stated that Pachit-Orapim was a folk tale explaining the derivation of things in local areas. These could be anything that appeared naturally or was constructed, since the storyteller used the story to describe places or local names relating to the story. Thus he recognized that the story was a source for village, sub-district, and district histories in Nakhon Ratchasima and Buri Ram provinces. Local folk tales have crucial roles in explaining the names and histories of places (Siraporn Na Thalang, 2009: 483).

“Pachit-Orapim” describes the origin of the name “Phimai Sanctuary.” The Phimai Sanctuary is the largest Khmer religious site in the Kingdom of Thailand. It clearly shows the importance of a religious place in a community over many periods. However, the local story of Pachit-Orapim is similar to other local stories from around the world in that we can not know its origin or age. It comes from people living in local areas. Many different ethnic groups live in Nakhon Ratchasima Province. These include Khmer-related people who have lived there for thousands of years. Archaeology has shown that communities have lived here since prehistoric times; remains have been found in almost every district dated to at least 3,500 years ago.

Moreover, Nakhon Ratchasima has been influenced by cultures from other places. It was influenced by Indian civilisation during the Davaravati period. During the 6th to 13th centuries CE (« Lop Buri Period » in Thailand, equivalent to the Khmer civilization in Angkor),

Khmer culture spread throughout what is now southern Northeast Thailand to Pak Thong Chai and Chong Tako communities along the Lam Pra Pleung, Chakkarat, and Lam Plai Mat streams. Thus many towns dated to the Lop Buri period exist here. Khmer culture also spread east of the Lam Plai Mat, to Buri Ram, Surin, and Si Sa Ket provinces. The expansion of Khmer culture relates to the spread of the “Pachit-Orapim” folktale. One can use the story to describe the origins of the place names in these areas.

This paper concludes with two short essays : a development plan for a Pachit-Oraphim literature tourism route and a discussion on the question of cultural rights, respectively. There will then follow a brief formal conclusion to the overall paper.

A Development Plan for the Pachit-Oraphim Cultural Routes following the model from 2008 ICOMOS Charter on Cultural Routes

1. Introduction: Pachit-Oraphim Cultural Routes

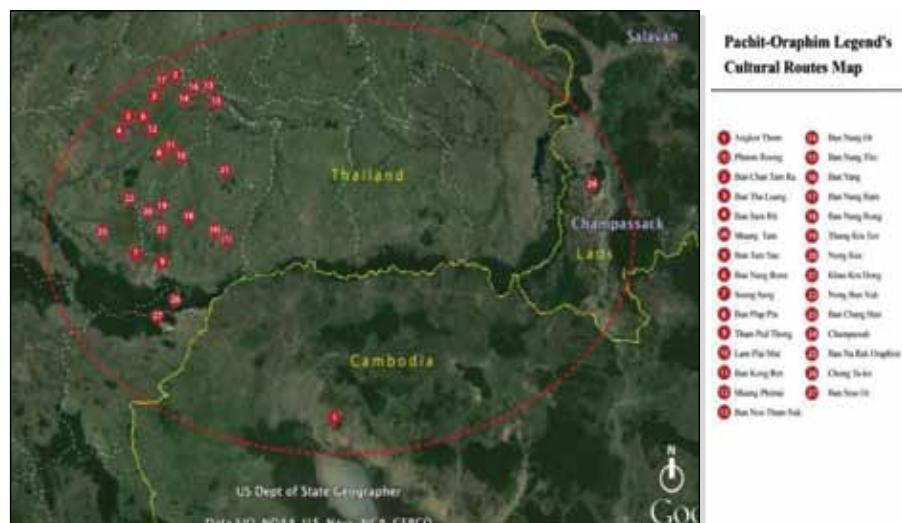


Figure 2: Map, “Pachit-Oraphim” Cultural Routes (Source: Google Earth).

The Pachit-Oraphim legend traces part of an international route of local legends stretching from Phimai in Thailand, to Angkor in Cambodia, to Wat Phu, Champassak, Laos. The route consists of three World Heritage sites and 26 other sites related to the use of the routes, such as sanctuaries, relics, monuments, temples, historic towns and villages, ponds, rivers, streams, and a mountain escarpment. The Pachit-Oraphim route overlaps with the ancient and living Royal Road. Place names in local legends act as identifiers for old towns and villages which local people have transmitted from past to present. The research reveals many hidden villages whose significance had been neglected by the government and even the local people themselves. The following gives a brief description of a plan; it also copes with the question of the destruction of the tangible and intangible cultural heritages embodied in these routes.

2. Geographic Description and History

The Pachit-Oraphim story stitches together in the people's minds Southern Isaan, northern Cambodia, and southern Laos as a single area. Because I primarily talked with people from the Nakhon Ratchasima-Buri Ram area, the locations they gave me are in Thailand, while referring to other important sites in Laos and Cambodia. Geographically, southern Northeast Thailand (the southern portion of the Korat Plateau) is separated from Cambodia by the magnificent – in some places over 300 feet high – Phanom Dongrak (Dang-Rek in Khmer) Range. Main streams run from the north-facing gentle slopes of the escarpment to the Mun River. The Mun River is the largest river on the Korat Plateau other than the Mekong River. Passes near the headwaters of the Mun (in southwestern Isaan) provide routes from north of the escarpment to Cambodia. The Pachit-Oraphim story focusses on the Mun River. South and east of the range are the major sites of Angkor and Wat Phu. These two sites figure in the Pachit-Oraphim story as important external references. The core location of the story for the Thai-Korat people extends from the area surrounding Phimai and the upper Mun River south-east to the Lam Plai Mat which flows north into the Mun.

Habitation on the Khorat Plateau is traced to the prehistoric period. Thung Sam Rit and Ban Tam Yae archeological sites near Phimai trace settlement back 3,000 years. Black Phimai earthenware pottery has been found along the Pachit-Oraphim route from Phimai to Angkor. Ban Kong Rot people believe that Pachit destroyed his cart and left its wheel there. The cart's wheel is known as a portion of The Wheel of the Law carved in the 7th Century during the Dhavaravadi period. Wat Phu, the Phimai Historical Park, the Phanom Rung sanctuary, Angkor and other temples, Sanskrit inscriptions, and the Arokhayasala or 'hospitals' along the routes are remains of historic significance from the Khmer Empire.

3. Integrity

The sites are interconnected, thus showing the integrity of the whole. In the legend Pachit and Oraphim travel from place to place, connecting village to village and town to town. The names in the story are the names of contemporary villages and towns. Tangible remains such as sanctuaries, monuments, relics, or trees still exist; people can explain and tell these stories from generation to generation. From interviews, it became clear that telling the story of Pachit-Oraphim allows local people to take pride in their homeland. The people know the meanings of places embedded in their homeland.

4. Management and protection requirements

The management and protection of the Pachit-Oraphim routes must be undertaken on an emergency basis; this protection and management require the acceptance and participation of the Thai government and international agencies. Local communities preserve the Pachit-Oraphim story and placenames through both oral traditions and literature. Each village has recorded its portion of the story in its village temple and at the local administrative organisation.

However, the lack of Thai government knowledge and support could lead to damage to the route or archeological sites, such as has already happened at Tham Ped Thong, Pakham, an important archeological site for Southeast Asia, where a Palava inscription

from the Prince Citrasena period of pre-Angkorian times was found. When the Pakham Dam was built for an irrigation project, the site became flooded and soil closed the cave in which the inscription is located; no one can now see the important relics.

Sustainable development should come from the local communities. Cooperation by domestic and international organisations is required to solve border conflicts. Communities and local people have important roles in preserving and conserving their homeland. They have a responsibility to tell the story of their home's placenames to visitors.

Cultural mapping workshops were held in Phimai District to provide representative locations for the routes. These consisted of a Workshop in "Cultural Mapping of Phimai people regarding the Pachit-Oraphim Local Legend" with 250 students at Phimai Wittaya School and "Cultural mapping of Phimai people regarding the Pachit-Oraphim Local Legend" Workshop with 30 elderly local leaders from the Phimai Elderly Association at the Phimai District Office. In-depth interviews with local scholars in Angkor, Champasak, Phimai, Phnom Rung, Muang Tham, and vicinity provided additional resources for the map. Visual reconnaissance at the actual locations and research in archives substantiated the accuracy of the map's routes. The products of this research enabled the author to produce a map and brochure to return to the community for evaluation. The stakeholders were proud of their participation in the project and the resulting materials. Their heritage and hometowns appear in the work that came from them. They provided additional information for improvements which the author has included in a second edition.

This brochure has been designed as part of the project for the preservation of the Pachit-Oraphim routes, divided into two trails: a Pachit trail and an Oraphim trail. This can be a pilot study for all villages and places along the routes. The brochure presents the Pachit-Oraphim Routes to create an understanding by international and domestic visitors, as a tool of interpretation.



Figure 3: Pachit-Oraphim Cultural Mapping

Cultural Rights:

The right to tell one's own story and the right to walk across the border.

Article 27 of the United Nations *Universal Declaration of Human Rights (UDHR)* of 10 December 1948 mentioned the freedom of members of a community to participate in their community's cultural life and to enjoy the arts and to share in scientific advancement and its benefits. "Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author" (UN, 1948: 1). In 1989, UNESCO adopted the *Recommendation on Safeguarding Traditional Culture and Folklore*, the first multilateral instrument to exclusively cover intangible cultural heritage. This *Recommendation* emphasised the conservation, preservation, and protection of folklore, including cooperation by international organisations. It also asserted the importance of folklore to the cultural identity of individuals and groups. Furthermore, it referred to folklore as an integral part of cultural heritage and living culture.

However, the 1989 UNESCO Recommendation suggested that the word “folklore” was inappropriate because it showed a bias to the developing world. Thus, the concept of “intangible heritage” originated in Turin in 2001 during a meeting of international experts. In 2003, UNESCO adopted the new tool of cultural heritage management: the UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage* (CSICH). The 2003 CSICH gives value to the participation of communities and groups based on “existing international human rights instruments, in particular to the *Universal Declaration on Human Rights* of 1948, the *International Covenant on Economic, Social and Cultural Rights* of 1966, and the *International Covenant on Civil and Political Rights* of 1966” (UNESCO, 2003: 1).

The *Hoi An Protocols*, “Best Practices for Heritage Conservation,” were adopted by the Asia-Oceania Region during the ICOMOS General Assembly, at Xi’an (PRC), 2005. These *Protocols* discussed religious activities and/or sacred elements which authenticate many monuments, buildings, and structures. These religious and sacred elements guided the original design of a monument and were built into its fabric. The structure may also have acted as a stage or backdrop for a range of sacred activities which changed through history. These associations must be identified through research and should be reflected in the conservation of a site (ICOMOS, 2009: 34).

The 2011 Draft *Thailand Charter on Cultural Heritage Management*, Section 5: Participation states, “Cultural Heritage is all of a nation’s property. Communities and people have a right and duty to facilitate and participate in cultural conservation and management, especially in safeguarding and monitoring the damage, invasion, and devaluing of cultural heritage resources” (translated by author). In 2013, Thailand launched a Draft *Law of Intangible Cultural Heritage*; this law nominated “folktales” as a category of the Thai National Intangible Cultural Heritage. An objective in registering the *ICH* Draft Law was to promote and develop the right of communities to conserve, preserve, restore, and protect the local and national intangible cultural heritage (Ministry of Culture, 2013:10).

The protocols, charters, conventions, and laws cited above show that intangible heritage, especially folktales, is important and pertains to the rights of communities and local people: their right to tell their own stories, their right to preserve and conserve their own land, and their right to have local routes. The Pachit-Orphim legend emphasizes the case for local people to present their own story and traverse their cultural routes.

Conclusion

The Pachit-Orphim legend is a reflection of the relationship between the tangible cultural heritage as embodied in architecture, town, and relics on the one hand and, on the other, the intangible cultural heritage, the legend itself, the disguised spirit in the fabric of all tangible heritage. Along the Pachit-Orphim cultural routes, the intangible heritage is the commutation of the local people from past to present. Their explanation about their own land and the faith in the tangible heritage is conserved from village to village and from ancestors to descendants.

The cultural routes in Pachit-Orphim do not match with the borders between Thailand, Laos, and Cambodia. The border conflict between Thailand and Cambodia thereby obstructs the development of cultural tourism. The concept of geography in the past was different from that of today.

The oldest entertainment used to be the telling of history. Khmer, Lao, and Siamese or Thai during the old times did not know a border; people were accustomed to travel to various places and record these important travels with their memories. Information from oral narrators came to be the storage of knowledge about places, architecture, relics, monuments, and all the property along the routes. This knowledge was recorded by memoir and inscription for new generations until it resulted in a legend. The faith and rituals embodied in the local people's tangible heritage created their own ways and rights of conservation. They used their intangible heritage and rituals to preserve and protect the tangible heritage from strangers who did not understand the spirit of the fabric and relics and wanted to take advantage of these heritages.

The Pachit-Oraphim routes provide a cultural linking of local people and countries, Laos, Thailand, and Cambodia, as a part of a differently-understood Southeast Asia. Particularly, the routes and their settings are related to their different landscapes and historic layers in natural and cultural diversity. As living cultural routes, all of the places that were mentioned from the past remain in the present. Thus, they show the authenticity and integrity from real sites and local people's knowledge of their place's legend. The research and management plan for these cultural routes require multidisciplinarity, finding the meanings of many sites.

Participatory Cultural Mapping was used to produce a map and handout as an interpretative tool to illustrate the meaning of the sites to local people by local people. The researcher designed the process of collecting data by participating in local communities in Nakhon Ratchasima and Buri Ram provinces. This tool can also be used as part of cultural tourism with domestic and international cooperation. However, sustainable tourism development will be adapted along these routes as local communities take on their roles as custodians to become aware of, share, and protect their knowledge for visitors. The goal of research is to maintain the routes that connect people from past to present, weaving the surrounding areas from the vicinity of neighbouring countries. This dissertation is focused on exploring this alternative sense of place and movement, also the relationship between place and movement in early of Siam through literature. Its purpose is to expand the idea of "map" as an imaginative construct and to legitimate the idea of cultural routes as a way to understand other people and places.

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