

# วรรณคดีบาลีในฐานะตำราอสังการของกวีไทย: กรณีศึกษา เวสสันดรชาดก<sup>1</sup>

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## บทคัดย่อ

นักวรรณคดีไทยหลายคนเห็นว่า อสังการหรือหลักการประดับตกแต่งวรรณคดีไทยจำนวนหนึ่งมีที่มาจากอินเดีย และกวีไทยได้เรียนรู้หลักอสังการเหล่านี้ผ่านตำราอสังการศาสตร์ รวมทั้งวรรณคดีบาลีและสันสกฤต อย่างไรก็ตาม ความเห็นดังกล่าวยังมิได้รับการศึกษาวิจัยโดยละเอียด บทความนี้มุ่งศึกษา เวสสันดรชาดก ซึ่งเป็นวรรณคดีบาลีเรื่องสำคัญเรื่องหนึ่ง เพื่อชี้ให้เห็นอิทธิพลด้านอสังการของวรรณคดีเรื่องนี้ที่มีต่อวรรณคดีไทย โดยใช้วรรณคดีไทยสมัยอยุธยาและต้นรัตนโกสินทร์รวมทั้งสิ้น 3 เรื่อง ได้แก่ มหาชาติคำหลวง สมุทรโฆษคำฉันท์ และสรรพสิทธิ์คำฉันท์ เป็นข้อมูลในการศึกษา ผลการศึกษาพบว่า ใน มหาชาติคำหลวง ซึ่งเป็นวรรณคดีที่แปลแต่งจากเรื่อง เวสสันดรชาดก และเป็นสำนวนเก่าแก่ที่สุดเท่าที่มีหลักฐานกวีผู้แปลแต่งพยายามถ่ายทอดการใช้อสังการตามตัวบทต้นฉบับภาษาบาลี เช่น การใช้ภาพพจน์ การซ้ำความ นอกจากนี้ยังปรากฏว่า การใช้ภาพพจน์และสำนวนภาษาที่มีลักษณะเป็นสูตรใน สมุทรโฆษคำฉันท์ และ สรรพสิทธิ์คำฉันท์ เป็นอสังการที่น่าจะได้รับการแปลและดัดแปลงมาจาก เวสสันดรชาดก เช่นกัน ด้วยเหตุนี้ จึงอาจกล่าวได้ว่า เวสสันดรชาดก ไม่เพียงแต่เป็นวรรณคดีพุทธศาสนาที่มีอิทธิพลต่อสังคมไทยมากที่สุดเรื่องหนึ่งเท่านั้น แต่ยังมีบทบาทสำคัญในฐานะที่เป็นตำราอสังการของกวีไทยในอดีตอีกด้วย

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# **Pali Literary Texts as Alaṅkāra Treatises for Thai Poets: A Case Study of the *Vessantara Jātaka*<sup>5</sup>**

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## **Abstract**

Scholars of Thai literature agree that a number of ‘alaṅkāras,’ or literary embellishing techniques used in Thai literary classics, are of Indian origin and that Thai poets acquired the knowledge of alaṅkāra from both Indian poetic treatises and Pali and Sanskrit literature. This view, however, has not been thoroughly studied. This article aims to study an important Pali text, the *Vessantara Jātaka*, and its influence on the creation of alaṅkāra in Thai classical literature by using three texts of the Ayutthaya and early Rattanakosin periods as a case studies. It is found that in *Mahachat Khamluang*, the oldest Thai translation of the *Vessantara Jātaka*, Thai translators attempted to transmit the use of alaṅkāras such as upamā and repetition from the Pali *Vessantara Jātaka* into Thai. Moreover, some passages containing figures of speech and formulaic expressions in the *Vessantara Jātaka* are found translated and adapted in two other original Thai texts, namely *Samutthakhot Khamchan* and *Sapphasit Khamchan*. Thus, it can be concluded that, besides being the most influential Buddhist literature in Thai society, the *Vessantara Jātaka* also played an essential role as a literary treatise for Thai poets of the classical period.

**Keywords:** alaṅkāra, Indian poetics, Thai classical literature, *Vessantara Jātaka*

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## Introduction

The year 2017 marked the 70th anniversary of the establishment of relations between Thailand and India.<sup>9</sup> However, Indian civilization's influence on Siamese people began much earlier than this.<sup>10</sup> It is a well-known fact that ancient Indian civilization exerted tremendous influence on Thai culture in many aspects including literary traditions. Traces of ancient Indian literary influence can be found in Thai literary classics from the kingdom of Sukhothai (13th century) to the early Rattanakosin period (late 18th – early 19th century). For example, the Ramayana epic has enjoyed popularity among Thai people in many local recensions, while Jātaka stories, a famous Buddhist genre, have traveled across the country and been the source of inspiration for Thai poets as they render many Buddhist narratives of this genre into various Thai literary classics. Thus, it is clear that Indian literature is an ocean of stories that Thai poets borrowed it and adapted it to Thai literary corpus.

Apart from being a source of stories, Indian literary culture is believed to be an important inspiration to Thai poets as well. As another product of this intense and continual cultural contact, the knowledge of literary embellishment known as *alaṅkāraśāstra*<sup>11</sup> is said to have crossed linguistic boundaries and been transmitted to Thai men of letters hundreds of years ago. Scholars of Thai literature believe that Thai poets must have studied *alaṅkāra* principles both directly from Sanskrit *alaṅkāra* treatises and indirectly from Sanskrit literary texts. For example, Maneesai (2005, 2012) believed that early Ayutthaya poets must have acquired the knowledge of *alaṅkāra* from some primary Sanskrit treatises, while Phromsutthirak (2005), in her article *Thawathotsamat: A Nirat or Poetic Treaties?* (ทวาทศมาส: นีราศหรือตำราการประพันธ์),

<sup>9</sup> An official diplomatic relation between India and Thailand was established on 1 August 1947. (Ministry of Foreign Affairs. (2012). Thai Relations with India. Retrieved 8 July 2019, from <http://www.thaiembassy.org/mumbai/contents/files/relation-20120616-120511-882184.pdf>)

<sup>10</sup> The reception of Indian civilization in the area that is present day Thailand took place around 200-950 CE. However, archeologists observed that initial contact between India and Southeast Asia had already begun in the late historic period from about 300 BCE. For details, see Higham, 2001; Assavavirulhakarn, 2010.

<sup>11</sup> For the transliteration of this term, see section 2.

proposed that some **alaṅkāras** found in early Ayutthaya literature could have been influenced by Sanskrit literature, though indirectly via Khmer literature.

Although the influence of Sanskrit **alaṅkāra** treatises and literature is highly regarded, the impact of Pali texts cannot be ruled out. Raksamani (2006, chapter 3), proposed that Pali **alaṅkāra** treatises, namely Saṅgharakkhita's *Vuttodaya* and *Subodhālaṅkāra* must have been significant texts studied by Thai poets for a long time. In addition, she believed that Pali literature, both canonical and non-canonical, could have also taught Thai poets the knowledge of **alaṅkāra**, for these texts were widely circulated and well-known to Thai poets in the past. Quoting passages containing **alaṅkāras** from these Pali texts to compare with those found in Pali literature composed by Thai poets, Raksamani came to the conclusion that Thai poets were apparently influenced by these Pali texts. Not only is Pali literature written by Thai poets the sole group of works indebted to Pali **alaṅkāras**, she continued, but also did Thai classical works. Raksamani believed that such Thai men of letters as Somdet Phra Panarat and the Prince Patriarch Paramanuchitchinorot (hereafter Prince Paramanuchitchinorot), could not fail to replicate Pali **alaṅkāra** usage into their works in Thai (Raksamani 2006 : 71-111).

Raksamani's view that Pali literary texts played a significant role as a source of **alaṅkāra** knowledge for Thai poets is interesting. While other scholars have attributed credit to Sanskrit and Pali **alaṅkāra** treatises for being partially responsible for the creation of Thai **alaṅkāras**, the role of Pali literature is not mentioned, despite its continual significance and popularity. So far, detailed research has not been carried out to prove this observation. As one influential Pali text namely the *Vessantara Jātaka*, has been widely known among Thai people thousands of years as well as studied and translated into many Thai versions, it is interesting to investigate in detail whether any Thai literary work was modelled on this Buddhist literature. In other words, did the *Vessantara Jātaka* implicitly teach **alaṅkāra** to Thai poets? To answer this question, three Thai literary classics of the Ayutthaya and early Rattanakosin periods are investigated. The first text is *Mahachat Khamluang*, the oldest Thai translation of the *Vessantara Jātaka*. Through

comparison, the study reveals the relation between **alaṅkāras** in the *Vessantara Jātaka* and those in *Mahachat Khamluang*. The second text to be studied is Samutthakhot Khamchan, a literary masterpiece composed in the Ayutthaya and early Rattanakosin periods. The last text is Prince Paramanuchitchinorot's *Sapphasit Khamchan*. Since these two literary works are derived from apocryphal Jātaka stories, it is interesting to study how they were influenced by the *Vessantara Jātaka* in terms of **alaṅkāras**. It is hoped that this study unveils the significance of the *Vessantara Jātaka* as an **alaṅkāra** treatise for Thai poets.

### **Alaṅkāra and Alaṅkāra Treatise**

Etymologically, **alaṅkāra**<sup>12</sup> consists of **alaṃ** 'suitable' and **kāra** 'doing, making'. This compound, accordingly, yields the literal sense of 'making something suitable' and thus, 'ornament, decoration' (Rhys Davids & Stede 2007 : 79). Many schools of Indian poetics regard **alaṅkāra** as the essence of literary works. They compare **Kāvya**, or literature, to a woman. Without any ornament or embellishment, though flawless, she is not beautiful. Similarly, **kāvya** without **alaṅkāra** lacks beauty. There are various **alaṅkāra** treatises that have been compiled by Sanskrit and Pali **alaṅkāra** theorists. Among the treatises are Bhāmaha's *Kāvyaḷaṅkāra*, Daṇḍin's *Kāvyaḷdarśa*, Saṅgharakkhita's *Subodhāḷaṅkāra* to name but a few.

**Alaṅkāras** explained and exemplified in **alaṅkāra** treatises include various kinds of literary devices that embellish literary works. Conventionally, they are categorized into two groups: figures of sound (**śabdāḷaṅkāra**) such as *anuprāsa*, *yamaka* and figures of speech (**arthāḷaṅkāra**) such as *upamā*, *rūpaka*, *atisayokti*, and so on. Following are examples of **alaṅkāras** exemplified in **alaṅkāra** treatises.

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<sup>12</sup> In Pali this word can be transliterated as **alaṅkāra**, **alaṅkāra** or **alaṅkāra** while its Sanskrit counterpart is **alaṅkāra**. In this paper, the Pali form **alaṅkāra** is generally used. However, the Sanskrit form is used in specified contexts such as in Sanskrit compounds **alaṅkāraśāstra**, **śabdāḷaṅkāra**, **arthāḷaṅkāra**, etc.

### Anuprāsa (Paronomasia)

What translates roughly to paronomasia, *Bhāmaha*, a prominent *alaṅkāra* theorist, defined *anuprāsa* as the employment of similar letters (Sastry, 1991 : 22). For example, *kiṁ tayā cintayā kāntātītāntā* [‘Is the fair one very much cast down by that anxiety?’] (Sastry, 1991 : 22-23). In this line, the sounds /k/ (*kim, kānta*), /t/, /nt/ (*taya, cintayā, kāntātītāntā*) and /j/ of the letter y (*tayā, cintayā*) are repeated.

### Yamaka (Pun)

Yamaka is “the repetition of letters differing from each other in meaning but similar in sound” (Sastry, 1991 : 27). *Bhāmaha* gave the following verse as an example of this *alaṅkāra*: *na te dhīrdhīra bhogeṣu / ramaṇīyeṣu saṅgatā / munīnapi harantyetē / ramaṇī yeṣu saṅgatā* [‘Your intelligence, Oh bold one! does not attach itself to attractive enjoyments. They (the enjoyments) are such that they would divert the minds of even sages (if) beautiful women should be concerned in them.’] (Sastry, 1991: 26)

The literary device in this example is a *yamaka*, a play on words or a pun, involving the double meaning of *ramaṇīyeṣu*. In the fourth line, *ramaṇī* is a separate word meaning ‘beautiful women’ and *yeṣu*, the plural form of third personal pronoun in locative case, means ‘in them’ referring to *munīn* ‘the sages’ in the third line (*munīn-api*). The word *ramaṇīyeṣu* in the second line, however, does not consist of *ramaṇī* and *yeṣu*, but derives from the adjective *ramaṇīya* ‘attractive’ in the locative plural form modifying the head noun *bhogeṣu* ‘enjoyments’ in the first line.

### Upamā (Simile)

*Bhāmaha* defined *upamā* as the *alaṅkāra* “[w]hen the compared object (*Upameya*) which differs from the comparing object *upamāna* with reference to place, time or action is exhibited as similar to the latter, on account of the possession of a small resemblance” (Sastry 1991 : 31-32). He gave the

following examples: *dūrvākāṇḍamiva śyāmaṃ* [‘Black like a blade of *Dūrvā* grass’] and *tanvī śyāmā latā yathā* [‘the slim one (lady) is like the *Syāmā* creeper.’] (Sastri 1991 : 32)

Since the function of **alaṅkāra** is to embellish literary works, the definition of this word could be more inclusive. Beside various conventional types of figures of sound and speech as mentioned above, any literary devices or language use which functionally beautifies or foregrounds literary works should be considered **alaṅkāra** too as Raksamani (2006: 26) defined **alaṅkāra** in a broad sense as “the selection of pleasant words and eloquent expressions to clothe a composition.” Accordingly, such literary techniques as repetitions, formulaic expressions, which abound in *Vessantara Jātaka*, can be considered **alaṅkāric** too. Given this definition, **alaṅkāras** are not only found in the **alaṅkāra** texts, but also in any literary text such as the *Vessantara Jātaka*. Therefore, **alaṅkāra** treatises can also refer to any literary text which functions as a model of composition for other poets.

It is evident that ancient Indian poets frequently followed their predecessors in various aspects including the use of **alaṅkāras**. For instance, Na Bangchang (1983 : 378-379, cited in Raksamani, 2006 : 93) pointed to the similar use of anuprāsa in the Sanskrit verse of *Bhāravi*’s *Kirātārjunīya* (circa 6th century) and the Pali verse of *Buddharakkhita*’s *Jinālaṅkāra* (AD 1156).<sup>13</sup> Na Bangchang argues that the latter poet was influenced by the former. Similarly, in case of Thai literary culture, Thai poets did not only acquire the knowledge of **alaṅkāra** from texts on **alaṅkāra**, but also from literary texts which they regarded as models.<sup>14</sup> Accordingly, a renowned literary work which is not primarily intended to teach **alaṅkāra** can function as **alaṅkāra** treatise as well, if a poet had come into contact with it and found the use of words, expressions or other literary techniques in the work so inspiring that he would replicate

<sup>13</sup> These verses are *nonāni no nanūnāni / nānenāni nanāni no / nūna nānenāni / nānananānānanena no* (jinālaṅkāra) and *na nonanunno ninnono / nānā nānānā nanu / nunnano ·nunno nanunnenno nānenā nunnanunnanut* (Kirātārjunīya).

<sup>14</sup> For detailed discussion of this point, see Vespada, 2000.

these usages in his own work, regardless of the language difference. This was the case in the *Vessantara Jātaka*, which is elaborated on in section three.

For these reasons, in this paper, the word **alaṅkāra** is used in a more inclusive sense as the use of any literary device for the sake of literary embellishment. These devices range from the careful selection of words or phrases for the sake of pleasantness to the use of eloquent figures of speech, imagery or formulaic expressions. Similarly, texts regarded as **alaṅkāra** treatises are not restricted to those primarily intended to teach **alaṅkāra**, but any book, including literary texts which incidentally ‘teach’ a poet ‘**alaṅkāras**’.

### **The *Vessantara Jātaka* and Its *Alaṅkāras***

Being the last story in the Theravāda Buddhist *Jātaka* collection of 547 stories, the *Vessantara Jātaka* recounts the deed of Prince Vessantara of Sivi, the bodhisattva. While in exile, he donates his beloved children **Jāli** and **Kanhā** as well as his loyal wife **Maddī** to beggars in order to attain the Buddhahood. It is this great deed that wins audiences’ hearts both in India and in other countries. In Southeast Asia, the *Vessantara Jātaka* is the most popular *Jātaka*, as witnessed by a number of visual arts such as bas reliefs and mural paintings depicting scenes from the story in various Buddhist sites and many local recensions of the *Vessantara Jātaka* for the recitation in a very important Buddhist rite such as *The Mahachat* in Thailand.<sup>15</sup>

There is textual evidence confirming that Thai people were familiar with the story of Vessantara as early as the kingdom of Sukhothai. In the *Nakhonchum inscription* (dated 1357), King Lithai wrote about the prophecy of the five disappearances of Buddhism, including the disappearance of *Suttapitaka*.

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<sup>15</sup> For the influence of the *Vessantara Jātaka* on Southeast Asian arts and festivals, see, for example, Skilling, 2006; Tiyanich, 2003; Appleton and Shaw, 2015b.



In this prophecy, the text of the *Vessantara Jātaka* would disappear first since no one could recite it (Fine Arts Department, 2005 : 56 – 70). Another epigraphical evidence comes from the *Wat Pa Mamuang inscription* (dated 1361), which praised King Lithai, who ordained as a monk during his reign. The king's donation was compared to that of Prince Vessantara (Fine Arts Department, 2005 : 311 – 318). Also, Prince Damrong Rajanubhab observed that the translation of the *Vessantara Jātaka* for the *Thet Mahachat* ritual might have taken place in Sukhothai (Fine Arts Department, 1997 : 534).

The *Vessantara* constitutes one of the most important Buddhist texts studied by monks and laymen in the elite class, including poets. A document recording the biography of a monk stated that the Ten-Great Jātaka known as the *Thotsachat*, of which the *Vessantara* is the last, was listed in the **Saṅgha's** curriculum of pre-modern Siam. (Committee on the Publishing of History, Culture and Archeology Documents, 1967: 74). Besides, the *Vessantara Jātaka* was translated into various Thai versions. In central Thailand, the oldest translation ever found is *Mahachat Khamluang*, which will be discussed in the next section. Another two important versions are *Kap Mahachat* and *Rai Yao Mahavetsandon Chadok*, which date to the middle Ayutthaya and early Rattanakosin periods, respectively.

Due to its popularity and significance, a large amount of research on this Jātaka has been done in various respects. Unfortunately, studies of how the *Vessantara Jātaka* influences the composition of other literary works are rare, let alone the study of this text as an **alaṅkāra** treatise. In fact, the *Vessantara Jātaka*, which was composed in more than 800 verses known as **gāthā**, possesses many **alaṅkāras**. The first kind of them is **yamaka**, which can be seen in the second chapter of the Jātaka entitled **Himavantavaṇṇanā** 'the description of the Himavanta forest'. Consider the following verse.

Sabhāvaṃ cintayantassa  
*Akampita*masaṇṭhitam  
*Akampi* tatta paṭhavī  
Sineruvanavaṭaṃsakā<sup>16</sup>

(Fausbøll, 1896 : 486)

In describing miracles happening after the eight-year old Vessantara thought of giving his organs and life as gifts, the poet used the technique of yamaka (pun), in the second and third lines. *Akampita* in the second line is a part of the past participle *Akampitam* ‘not trembling, unwavering.’ *Akampi* in the third line, on the contrary, is the aorist verb form of the root *akamp* ‘to shake, tremble.’ Although these two words are homophones, their meanings are totally opposite but artistically congruent. While the resolve in of the eight-year old prince deciding to donate was unshaking (*Akampita*), the earth, which is thick and steady in nature, quaked (*Akampi*).

Another kind of *alaṅkāra* employed in the *Vessantara Jātaka* is *anupāsa* (alliteration). This can be seen, for example, in the below verse from *Sakkapabba* ‘the Sakka Chapter.’

Duddadam dadamānānam  
Dukkaram kammakubbataṃ  
Asanto nānukubbanti  
Sataṃ dhammo duranvayo<sup>17</sup>

(Fausbøll, 1896 : 571)

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<sup>16</sup> ‘As I reflected upon my nature, which is unwavering and steady,

The earth, wrapped with woods on Mount Sineru, quaked.’ (Appleton and Shaw, 2015b: 544)

<sup>17</sup> ‘Those who do evil do not imitate those who do what is hard to do,

Those that give what is hard to give. The way of the good is hard to follow.’ (Appleton and Shaw, 2015b: 620)

In this verse, the use of the same initial consonants is easily noticeable. The initial consonant /d/ is used in almost all the syllables in the first line (*Duddadaṃ dadamānānaṃ*). The second and third lines abound with the repetition of the initial consonants /k/ and /b/ (*Dukkaraṃ kammakubbataṃ Asanto nānukubbanti*). Also, the alliteration of the sounds /s/ and /t/ can be seen in the words *Asanto* (line 3) and *Sataṃ* (line 4). The use of *anuprāsa* here not only makes the verse sound pleasant and distinguished, but also proves the skillfulness of the poet.

Apart from the use of *sabdālaṅkaras* (figures of sound) as exemplified above, the *Vessantara Jātaka* also abounds with *arthālaṅkāras* (figure of speech), one of which is *upamā* (simile). Take the following verse in *Kumārapabba* ('the children episode') as an example.

Yathā vārivaho puro  
Sabbakālae na khīyati  
Evaṃ taṃ yācit' āgañchim,  
Putte me dehi yācito<sup>18</sup>

(Fausbøll, 1896 : 543)

In order to beg Vessantara for his children, *Jūjaka* compares Vessantara's generosity to a river unexhausted of water. The use of *upamā* here helps to conceptualize the extreme level of Vessantara's steadfast generosity.

Finally, repetition is another kind of *alaṅkāric* usage which was extensively employed in the *Vessantara Jātaka*. This technique, to quote Appleton and Shaw (2015a : 25), "is also often and indeed usually associated with a specific emotional or dramatic effect, allowing the refrain-like music of the verses to operate in accordance with the specific atmosphere or world each tale evokes." In *Himavantavaṇṇanā*, for example, attempting to persuade her husband, Vessantara, to allow her and

<sup>18</sup> 'You are just as the river that flows at all times and never dries up,

So I have come to make a request: at my request, give me your children.' (Appleton and Shaw, 2015b: 596 – 597)

their children to accompany him, *Maddī* sings the following verses in which the technique of repetition was used.

Ime Kumāre pasanto  
Mañjuka piyabhāṇino  
Āsīne vanagumbasmiṁ  
Na rajassa sarissasi<sup>19</sup>

Ime Kumāre pasanto  
Mañjuka piyabhāṇine  
kilante vanagumbasmiṁ  
Na rajassa sarissasi<sup>20</sup>

Ime Kumāre pasanto  
Mañjuka piyabhāṇine  
Assame ramaṇīyamhi  
Na rajassa sarissasi<sup>21</sup>

[...]

(Fausbøll, 1896 : 496)

In writing a paeon to the pastoral idyll in the Himavanta forest, the poet employed the technique of repetition, yielding the sixteen-long verse. Each of the three verses quoted above consists of only six lines. Only the third line of each verse differs. The use of repetition in this case demonstrates the poet's cleverness as

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<sup>19</sup> 'Seeing these children, with their sweet voices and dear little speeches,  
Sitting amongst the bushes in the forest, you will not remember the throne.' (Appleton and Shaw, 2015b: 552 – 553)

<sup>20</sup> 'Seeing these children, with their sweet voices and dear little speeches,  
Playing amongst the bushes in the forest, you will not remember the throne.' (Appleton and Shaw, 2015b: 552 – 553)

<sup>21</sup> 'Seeing these children, with their sweet voices and dear little speeches,  
In a delightful hermitage, you will not remember the throne.' (Appleton and Shaw, 2015b: 552 – 553)

it artistically helps to reassure Vessantara of the happiness in the forest, justifying Maddī's request for her and the children to accompany him.

Thus far, it is evident that the *Vessantara Jātaka* is a literary work richly decorated with **alaṅkāric** usage. While such **alaṅkāras** as **yamaka** and **anuprāsa** are highly language-specific, some are not limited to language nature. The transmission and translation of the **alaṅkāra** in the *Vessantara Jātaka* into Thai with Thai poets' mastery of language and skillfulness will be shown in the subsequent sections.

### **The Transmission of Alaṅkāras in *Vessantara Jātaka* in *Mahachat Khamluang***

The oldest translation of *Vessantara Jātaka* ever found, *Mahachat Khamluang* is the collaborative work commissioned by King Borommatrailokkanat in 1527. The text was intended to be recited (Fine Arts Department, 1997). After the fall of Ayutthaya in 1767, 6 out of 13 chapters were missing and King Rama II of Rattanakosin period had the missing ones recomposed. Fortunately, some missing chapters were later found. Thus, the printed version of *Mahachat Khamluang* today consists of both Ayutthaya and Rattanakosin textual layers. After a stylistic analysis of all chapters of *Mahachat Khamluang*, Ruengraklikhit (2004) came to the conclusion that all the chapters but Kan Himmaman (**Himavantavaṇṇanā**) and Kan Sakkabap (**Sakkapabba**) were original versions.

*Mahachat Khamluang* attracts scholarly attentions for a long time. Some scholars paid attention to the etymological study of obscured words in the texts,<sup>22</sup> while some analyzed its literary techniques.<sup>23</sup> However, few scholars treated this literary work as a translation.<sup>24</sup> In the past, some **alaṅkāras** have been

<sup>22</sup> See, for example, Anchaleenukoon 1977; Laulertvorakul, 1996.

<sup>23</sup> See, for example, Sirijaroen, 1982.

<sup>24</sup> To the author's knowledge, Chaisawat (2010)'s thesis, titled *The Royal Version of Mahajati: Translation for Perception*, is likely to be the sole research in Thai that studied *Mahachat Khamluang* with an approach of translation analysis. This thesis, however, did not explore the relation between the **alaṅkāra** in Thai and that in the Pali source text.

treated as being the poets' sole creative products. In this paper, however, it is argued that Thai translators of *Mahachat Khamluang* learned the use of *alaṅkāras* from the *Vessantara Jātaka*. In other words, Thai translators noticed the *alaṅkāric* features in the Pali source text and tried to keep these features in *Mahachat Khamluang* by means of faithful translation. To illustrate this argument, take the following passage from Kan Choochok (*Jūjakapabba*) as an example.

ตโต โส พราหมโณ คนตวา ดุกรสงฆ์ พราหมณ์กลีโลภลัน ใจบาปพันพรรณา วงศ์โสทรณ นฤโธ  
หลงมรคาที่จะไปสู่ พณเกล้าอยู่ณหาว สุนเขหิ ปรีวาริโต หมาเจตรบุตรพวพร่งพร้อม ตามเห่าห้อมหวงไป  
รุกขสมิณจ นิสินโนว ขึ้นอาศรายไม้แมก พอแลวกกจุน อีมา คาคา อภาสธ เจ้าทุรชนชั่วชั้น สรอื่น ออกร้อง  
รำคำลย์ โก ราชบุตต์ นิสภ พญาธรรมพันแพ่ง ใครรู้แห่งไหนไป ชยนมมปราชิด กรุงไฟทโกรมก่อหล้า ใจ  
เพื่อยฟ้าทำทาน ภาเย เขมสส ทาดาร์ อาจให้สุขสำราญแกโลกย์ ที่ต้องไศกกลวกลน โก เม เวสสนตร วิทู  
ใครรู้แดนเจ้าช้าง จงบอกบ้างแก่กู โย ยาจต ปติภูฐาสี พระแพศยันตรตนใด ผุงเชื้อใจใจถึง ยาจกพึงสู่ส  
ภาร<sup>25</sup>

ภูตานั ธรมิรีว ท้าวธนนันปานแผ่นกว้าง ทุกทวยอ้างอาศราย ธรรูปม มหาราษิ พระแพศยันตรดุจ  
แผ่นหล้า สัตว์ถ้วนหน้าอยู่เย็นใจ โก เม เวสสนตร วิทู ใครรู้แห่งพระแพศยันตร บอกจงอรใจ<sup>26</sup>

โย ยาจต คติ อาสิ พระแพศยันตรใครคู่ ยาจกสู่แสวงหา สนวนตีนว สาคโร คือสาครอย่างย่าน แม่น้ำ  
น่านนองถึง อุทุปม มหาราษิ อันว่าพระแพศยันตร อนนเสมอรัดนากร สรสินธุ์ โก เม เวสสนตร วิทู ใครรู้  
แห่งเจ้าแผ่นดิน ชื่อพระนรินทรแพศยันตร อย่าให้กูให้หอนวนบอกรา<sup>27</sup>

<sup>25</sup> The Lord Buddha then went on with the story:

“Lo, Bhikkhus! Jujaka, the depraved Brahmin, became lost and could not find the way to Mount Vankata. To escape from the hunter’s dogs, he climbed up a tree and sat there whimpering. Every now and then he would holler for someone to guide him and mutter to himself praises of Prince Vessantara’s virtues.” (Polpatpicharn, 1999: 57, 59)

<sup>26</sup> “O, Vessantara, the excellent Prince! He is so kind and merciful, a pillar of strength to all the unfortunate who come to seek his mercy. He is a vast land here all creatures abide. Whoever knows his whereabouts, pray tell me.” (Polpatpicharn, 1999: 57, 59)

<sup>27</sup> “O Vessantara, the generous Prince! From him the poor seek comfort. He is like a boundless river so precious to all creatures. Whoever knows where this generous Prince is, pray tell me.” (Polpatpicharn, 1999: 57, 59)

กลายณตติถ์ สุกิมิ **ดั่งฤๅ ดั่งสระสโรช** ทำช้อยโชติควรชม สีดุทกั มโนรมย์ มโนภิรมย์ สระสิดกษิติ  
รถดูงาม ปุณฺทรีเกหิ สนฺณนํ อัมภุชหลามเหลืออ่าน ทุกอย่างย่านยรรยงสินธุ์ ยุตต์ กิณฺชกฺขเรณฺนา อรพินธุ์  
บางบุษบวมาศ เกสรสาธุ เสาวคนธ์ขจร รหูปมํ มหาราช **อันนี้คือพระแพศยันตรดาบศ** พยัรทไพสสร  
โก เม เวสสนตร วิทู **ใครเห็น**พระบอกร้าง ที่พระผู้สร้างสารุ จรรยา<sup>28</sup>

ออสตถัว ปเถ ชาต **ดั่งฤๅ ดั่งโพพ**ฤกษากิ่งกว้าง เกิดแทบท่างทางทวย สีดจฉาย มโนรมย์ ไบขยว  
ร่มรเรื้อย สรณุกนิเฉื่อยฉายา สนฺตานํ วิสเมตารํ อาจโลมลาเพโลกย์ อันร่อนโรคลำเค็ญ กิลนฺตานํ ปฏิคฺคหํ  
เปนพำนกนิในราชกร อันมล้ำมารคจรรจร ตถูปมํ มหาราช **อันนี้คือพระแพศยันตรโพธิสัตว์** พยงอัสสฐวิศาล  
โก เม เวสสนตร วิทู **ใครรู้**วานว่ารา ที่พระผู้เพื่อยฟ้าดินเกษม<sup>29</sup>

นิโครธัว ปเถ ชาต **ดั่งฤๅ ดั่งไซร**ชระเอมชระอ้อ อรท้อแทบทางเดอร สีดจฉาย มโนรมย์ ร่มเย็นเมอล  
มีดเมฆ พยงชลเศกเสบายใจ สนฺตารํ วิสเมตารํ ทวยใดเดอรแดดร่อน ดับไข่ซ้อนกัลหยาหิว กิลนฺตานํ ปฏิคฺคหํ  
ร่มเย็นฉวีเฉื่อยหล้า ถ้วนหน้าเหนือพำนกนอน ตถูปมํ มหาราช **อันนี้คือพระแพศยันตรสันโดฐ** พยงนิยโครธ  
สูงสเบอย โก เม เวสสนตร วิทู **ใครรู้**เฉลยถูกกล่าว ที่ท้าวผู้กล่าวคสังธรรม<sup>30</sup>

อมพ อิว ปเถ ชาต **ดั่งฤๅ ดั่งไม้**ม่วงมาศ บแคล้วคลาศทางเทอน สีดจฉาย มโนรมย์ ไบบงเหอน  
หาวบด มีรศเรื้อยใจคน สนฺตานํ วิสเมตารํ ทวยทูลพลหิวหอบ ให้ชุ่มชอบใจคีน กิลนฺตานํ ปฏิคฺคหํ สบสัถ์  
ยีนยังงอยู่ ดับร้อนสู่สโมสร ตถูปมํ มหาราช **อันนี้คือพระแพศยันตรแมนมูรติ** พยงพฤกษจรรจรูญเจรณฺณผล โก  
เม เวสสนตร วิทู **ใครรู้**หนแห่งไท่ อย่าไว้ว่าแก่ภูหนึ่งรา<sup>31</sup>

สาล อิว ปเถ ชาต **ดั่งฤๅ ดั่งไม้**รงจรจิตร อันอยู่ชะชิดทางเทา สีดจฉาย มโนรมย์ ร่มเย็นเอาใจโลกย์  
ลำโลโลกใบกราง สนฺตานํ วิสเมตารํ ทวยคนครางซ้อนไข่ ครั้นอยู่ได้แรงมา กิลนฺตานํ ปฏิคฺคหํ ทัวประชา  
พยาธึ ได้ศุขสารุสาธรร ตถูปมํ มหาราช **อันนี้คือแพศยันตรใจกลัย** ประดุจพยงศาลสวรรค โก เม เวสสนตร  
วิทู บอกรงทนนที่ร้อน ท้าวผู้ซ้อนขังทำทาน ทุม อิว ปเถ ชาต **ดั่งฤๅดั่งไม้**พิชฎารเหลือแหล่ หน่มแก่ไกล  
มรคา สีดจฉาย มโนรมย์ ฉายร่มร่มร่อน ชร้ออ่อนเอาใจ สนฺตานํ วิสเมตารํ คนใดมามมาว บให้ฟ้าวเผาแด

<sup>28</sup> "O, Vessantara, the serene Prince! He is like a lotus pond with a splendid landing, brimming with clear water, and abound with fragrant lotus. Whoever know where the Prince is, pray tell me." (Polpatpicham, 1999: 57, 59)

<sup>29</sup> "O, Vessantara, the benign Prince! He is like a majestic Bo tree with thick green leaves providing shade for the wearied wayfarers. Whoever knows where the Prince is, pray tell me." (Polpatpicham, 1999: 57, 59)

<sup>30</sup> "O, Vessantara, the benevolent Prince! He is like a grand banyan tree with dark green leaves providing shelter for the tired travellers. Whoever knows where the Prince is, pray tell me." (Polpatpicham, 1999: 57, 59)

<sup>31</sup> "O, Vessantara, the sagacious Prince! He is like a magnificent mango tree with sweet tasting fruits refreshing the worn-out wayfarers. Whoever knows where the Prince is, pray tell me." (Polpatpicham, 1999: 57, 59)

กิลนุदानํ ปฏิกคหํ ยอดแสเท้าวยสาขย สบสัตว์ยาโกยู่เสบอย ตถูปมํ มหาราชา อนี้คือพระแพศยันดร  
ลเหอยทุกขราชภูร์พียง พฤกษาชาติราชี โก เม เวสสนตรวิฑู ที่พระศรีสโโพธิ ยายอดโอทแทนไป<sup>32</sup> (Fine  
Arts Department, 1997 : 141-142)

This passage possesses two types of *alaṅkāric* techniques. The first one is *upamā* or ‘simile’. Asking the way to visit Prince Vessantara, Choochok (Jūjaka) compares the Prince to various natural things: a vast land, rivers, a lotus pond, a Bo tree, a banyan tree, a mango tree, a *sāl* tree and a large tree. All these *upamās* connote vastness and greatness, as well as the sense of finding refuge from common sufferings, connoting the immeasurably compassionate characteristics of Prince Vessantara. This serial comparison proves valuable to the aesthetic of the text, but this cannot be attributed only to Thai translators since this kind of *alaṅkāra* already existed in the Pali original, as seen in the text below.

[...]	<i>sunakhehi parivārito</i>
<i>rukhasmiṇca nisinno va</i>	<i>imā gāthā abhāsatha.</i>
(1) <i>Ko rājaputtam nisabham</i>	<i>jayantamaparājitam</i>
<i>bhaye khemassa dātaram</i>	<b><i>ko me vessantaram vidū.</i></b>
(2) <i>Yo yācatam patiṭṭhāsi</i>	<i>bhūtānam dharaṇīriva</i>
<i>dharaṇūpamam mahārājam</i>	<b><i>ko me vessantaram vidū.</i></b>
(3) <i>Yo yācatam gatī āsi</i>	<i>savantīnamva sāgaro</i>
<i>udadhūpamam mahārājam</i>	<b><i>ko me vessantaram vidū.</i></b>

<sup>32</sup> “O, Vessantara, the mainstay of the land! He gives protection to all, like a great *sal* tree, with widespread branches relieving exhausted passers-by of heat and thirst.

O, Vessantara, the merciful Prince! He is like a gigantic tree with lush green leaves, refreshing all tired wayfarers. Whoever knows where the Prince is, pray tell me.”

(Polpatpicharn, 1999: 57, 59)



(4) Kalyāṇatitthaṃ supivaṃ  
puṇḍarīkehi sañchannaṃ  
rahaḍūpamaṃ mahārājaṃ

sītūdaḥkaṃ manoramaṃ  
yuttaṃ kiṇṇakkhareṇunā  
ko me vassantaraṃ vidū.

(5) Assatthaṃva pathe jātaṃ  
samantānaṃ visametāraṃ  
tathūpamaṃ mahārājaṃ

sītacchāyaṃ manoramaṃ  
kilantānaṃ paṭiggahaṃ  
ko me vessantaraṃ vidū.

(6) Nigrodhaṃva pathe jātaṃ  
Santānaṃ visametāraṃ  
tathūpamaṃ mahārājaṃ

sītacchāyaṃ manoramaṃ  
kilantānaṃ paṭiggahaṃ  
ko me vessantaraṃ vidū.

(7) Ambaṃ iva pathe jātaṃ  
santānaṃ visametāraṃ  
tathūpamaṃ mahārājaṃ

sītacchāyaṃ manoramaṃ  
kilantānaṃ paṭiggahaṃ  
ko me vessantaraṃ vidū.

(8) Sālaṃ iva pathe jātaṃ  
santānaṃ visametāraṃ  
tathūpamaṃ mahārājaṃ

sītacchāyaṃ manoramaṃ  
kilantānaṃ paṭiggahaṃ  
ko me vessantaraṃ vidū.

(9) Dumaṃ iva pathe jātaṃ                      sītacchāyaṃ manoramaṃ  
santānaṃ visametāraṃ                      kilantānaṃ paṭiggahaṃ  
tathūpamaṃ mahārājaṃ                      ko me vessantaraṃ vidū.<sup>33</sup>

(Fausbøll, 1896 : 526)

Evidently, despite some minor differences, the original Pali version uses the same kind of **alaṅkāra**, namely **upamā** or ‘simile’ as in the Thai version. In terms of meaning, the poet extensively compares the Prince to the earth, rivers and various kinds of trees. Thus, the above passage from *Mahachat Khamluang* is truly translated from the aforementioned Pali verses.

The other **alaṅkāric** feature employed in the above passage from *Mahachat Khamluang* is the use of repetition. Noticeably, the translator repeated three words and phrases, namely ใครรู้... (lit. ‘Who knows...’)

<sup>33</sup> -Surrounded by dogs, he sits in a tree and sings these verses:

Who knows about the prince, a bull amongst men, victorious,  
Unconquered, who is the giver of protection from fear?

Is there anyone who knows of the one who is the support of suppliant beings,  
The great earth, for he is one who is just like the great earth,  
A great king—who can tell me of Vessantara?

Is there anyone who knows of the one who people go to,  
Like flowing rivers to the sea, for he is like the ocean,  
A great king—who can tell me of Vessantara?

He is like a beautifully banked lake, with clear water, delightful cool water,  
Covered with lotus blossom, where lotus filaments shed their pollen,  
A great king—who can tell me of Vessantara?

Like a fig tree by the road, a celestial tree providing shelter,  
A cool delightful shade, and a resting place for those who are exhausted,  
Such a one is the great king—who can tell me of Vessantara?

Like a banyan tree by the road, a celestial tree providing shelter,  
A cool delightful shade, and a resting place for those who are exhausted,  
Such a one is the great king—who can tell me of Vessantara?

Like a mango tree by the road, a celestial tree providing shelter,  
A cool delightful shade, and a resting place for those who are exhausted,  
Such a one is the great king—who can tell me of Vessantara?

Like a sāl tree on the road, a celestial tree providing shelter,  
A cool delightful shade, and a resting place for those who are exhausted,  
Such a one is the great king—who can tell me of Vessantara?

Like a tree on the road, a celestial tree providing shelter,  
A cool delightful shade, and a resting place for those who are exhausted,  
Such a one is the great king—who can tell me of Vessantara?” (Appleton and Shaw, 2015b: 579-580)

ดั่งงγγ ดั่งง (lit. ‘as if...,’ ‘like...’) and อนี้คือ (พระ) แพศยันดร (lit. ‘Such a one is Prince Vessantara...’). The repetition is so systematic that it simultaneously foregrounds the text and helps emphasize the message of the story that the great Vessantara is extremely compassionate. This technique is referred to as Kham Serm Na Wak or a ‘line-fronted word’ by Ruengruglikit (2004). Again, the repetition in this case derived from that of the Pali source text. The Pali verses above show the repetition in those three positions.

The first is the repetition of the sentence *ko me vessantaram vidū* (‘Who can tell me of Vessantara?’) at the last line of each verse. Compared to the Thai version, this sentence in almost every position is translated into Thai with the phrase ใครรู้... (‘Who knows...?’).

The second repetition in the Pali verses exists in the third line of verses 2-9. In this case, the poet repeats the phrases ...*upamaṃ mahārājaṃ* (*upamaṃ* ‘such like,’ *mahārājaṃ* ‘the great king’) and *tathūpamaṃ mahārājaṃ* (*tathūpamaṃ* ‘such like,’ *mahārājaṃ* ‘the great king’). The Thai translator dealt with this case by using the phrases อนี้คือ (พระ) แพศยันดร (lit. ‘Such a one is Prince Vessantara’...) to translate the corresponding Pali phrases. Though the literal meaning in Thai is not exactly equivalent to that of the source text, the sense is adequate since the context implies that the *mahārājaṃ* is Prince Vessantara.

The last instance of repetition is the use of *va* or *iva* (‘like, as if’) in verses 5-9 to mark the comparison between the great compassion of Prince Vessantara and various natural things as explained above. The Thai translator used the phrase ดั่งงγγ ดั่งง..., which is equivalent to *va* or *iva* when these words are translated.

According to the above example, the translation strategy the Thai translator employed to deal with the repetition of words and phrases in Pali verses of *Vessantara Jātaka* reflects the translator’s attempt to preserve the formal equivalence of the source text as much as possible. Despite some minor differences between Pali and Thai due to the limitation of language and prosody, the skillfulness of the Thai translator

cannot be denied. In fact, Thai translators were not obliged to keep the formal equivalence of the Pali source text into the Thai translation as long as the meaning of the source text was appreciated. Thai translators of *Mahachat Khamluang* were faithful to the formal features of the Pali source text perhaps because they found these features **alaṅkāric** and want to preserve them. Faithful transmission and translation of these features could make their product **alaṅkāric** too. In this respect, the role of the *Vessantara Jātaka* does not differ from that of general **alaṅkāra** treatises for they both give ideal examples of **alaṅkāric** usage to which poets conform. From evidence of such translation, the idea is convincing that the Pali *Vessantara Jātaka* is an **alaṅkāra** treatise that taught Thai translators of *Mahachat Khamluang* the knowledge of **alaṅkāra** through the process of the act of translation itself.<sup>34</sup>

**Alaṅkāras** in *Vessantara Jātaka* also have an influence on other Thai literary classics, despite not being the direct translation of it. Prince Paramanuchitchinorot's *Samutthakhot Khamchan* and *Sapphasit Khamchan* are perfect examples of this argument.

### **The Influence of Alaṅkāras in *Vessantara Jātaka* on *Samutthakhot Khamchan* and *Sapphasit Khamchan***

Partially deriving its story from *Samuddaghosa Jātaka* of **Paññāsa Jātaka**, a collection of 50 apocryphal Jātakas, *Samutthakhot Khamchan* recounts the romantic and adventurous love story of Prince *Samutthakhot* and his wife Princess *Phinthusadee*. Consisting of more than 2,000 stanzas, the story from the beginning to the defeat of the *Pitthayathorn* (stanzas 1-1,456) was composed in the Ayutthaya period,<sup>35</sup>

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<sup>34</sup> It is worth noting here that in addition to the attempt to be faithful to the source text, translators of *Mahachat Khamluang* also created other **alaṅkāric** features not distinctive in the Pali original version. Among these is the overlexicalization of *Vessantara*'s epithets, such as *กรุงไผท* *โกรมก้อหล้า*, *พระผู้สร้างสาร* *จรรยา*, *พระผู้เพื่อยฟ้าดินเกษม*, etc. as can be seen in the passage quoted above.

<sup>35</sup> For details and debates about the Ayutthayan poet(s) of *Samutthakhot Khamchan* see, for example, Kieyakul, 1976; Reungraklikhit, 2004

while the remaining story (stanzas 1,457-2,221) was completed by the Patriarch Prince Paramanuchitchinorot in 1849 during the reign of King Rama III of Rattanakosin (Hudak, 1993).

Completed in 1831, *Sapphasit Khamchan* is another work of Prince Paramanuchitchinorot. Again, this literary work was the adaptation of the Sabbasiddhi Jātaka from the **Paññāsa Jātaka**. The story relates how Prince Sapphasit wins Princess Suphannasopha's heart by telling her riddles. The latter part of the story resembles that of *Samutthakhot Khamchan*, where the hero and heroine are separated before happily reuniting at the end.

Interestingly, it is found that some verses containing **alaṅkāric** features in Pali *Vessantara Jātaka* were skillfully employed and appropriately placed in *Samutthakhot Khamchan* and *Sapphasit Khamchan*.

The first instance is the translation of verses in **Himavantaṇṇanā** and **Dānakkhaṇḍa**. In **Himavantavaṇṇanā**, **Maddī** asks Prince Vessantara for permission to accompany him to live in **Vaṅkata** with the following verses.

Nesa dhammo mahārāja  
 yaṃ tvaṃ gaccheyya ekako  
 ahaṃpi tena gacchāmi  
 yena gacchasi khattiya.<sup>36</sup> (1755)  
 Maraṇaṃ vā tayā saddhiṃ  
 jīvitaṃ vā tayā vinā  
 tadeva maraṇaṃ seyyo  
 yañce jīve tayā vinā.<sup>37</sup> (1756)

(Fausbøll, 1896 : 495)

<sup>36</sup> 'It just is not right, Great King, that you go all alone.

O warrior, wherever you go, there I go too.' (Appleton and Shaw, 2015b: 522)

<sup>37</sup> 'If it is death with you or life with you,

Then that death is a much better choice than life without you.' (Appleton and Shaw, 2015b: 522)

In *Dānakkhaṇḍa*, *Maddī* asks King *Sañjaya* to accompany him by comparing the disadvantages of being a widow or a divorcée to various situations.

Api ñātikule phīte  
kaṃsappajjotane vasaṃ  
nevātivākyam na labhe  
bhātūhi sakhiṇihi ca  
vedhabyaṃ kaṭukaṃ loke  
gacchaññeva rathesabha.<sup>38</sup> (1870)  
[...]

Naggā nadī anūdakā  
naggaṃ raṭṭhaṃ arājikaṃ  
itthīpi vidhavā naggā  
yassāpi dasa bhātaro  
vedhabyaṃ kaṭukaṃ loke  
gacchaññeva rathesabha.<sup>39</sup> (1874)  
Dhajo rathassa paññāṇaṃ  
dhūmo paññāṇamaggino  
rājā raṭṭhassa paññāṇaṃ  
bhattā paññāṇamitthiyā  
vedhabyaṃ kaṭukaṃ loke  
gacchaññeva rathesabha.<sup>40</sup> (1875)

(Fausbøll, 1896 : 508)

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<sup>38</sup> ‘Even if she lives with her family and relatives, rich in bronze,

She doesn’t get away from reproach from her brothers and women in the family.

Yes, it is bitter being a widow in this world. I will go, lord of charioteers.’ (Appleton and Shaw, 2015b: 564)

<sup>39</sup> ‘A river with no water is stripped bare, a kingdom without a king is stripped bare:

Women who are widows are stripped bare, even if they have ten brothers.

Yes it is bitter being a widow in this world. I will go, lord of charioteers.’ (Appleton and Shaw, 2015b: 564)

<sup>40</sup> ‘The banner is the signifier of the chariot, smoke the signifier of fire;

The king is the signifier of the kingdom; a husband is a signifier of a woman.

Yes, it is bitter being a widow in this world. I will go, lord of charioteers.’ (Appleton and Shaw, 2015b: 564)

In *Samutthakhot Khamchan*, Prince Paramanuchitchinorot employed the whole set of **upamās** or similes, in these verses and combined them into a continuous passage. This passage was used as the lamentation monologue by Princess Phinthumadee after being separated from Prince Samutthakhot, her husband.

- |                              |                    |
|------------------------------|--------------------|
| (1) โดยเสด็จนฤเบนทร์เปนสอง   | ประเสริฐกว่าครอง   |
| ชีพิตพลัดกษัตริย์            |                    |
| (2) อยู่ไยใครผู้ดูดี         | เอื้ออาตม์บมิ      |
| จักมาทจักหมิ่นถิ่นแคลน       |                    |
| (3) แม้วหม้ายมากทรัพย์นับแสน | ฤใครกลัวแคลน       |
| กรเลียบบเปียดปีทา            |                    |
| (4) ห่อนผู้อำรุงผดุงผดา      | คัมของเปนภา-       |
| รเพื่อนพำนักนี้ไปมี          |                    |
| (5) เสื่อมสูญพลพิพัฒน์สวัสดิ |                    |
| ดูเฉกอันนี้                  | นิราสธูมาอากุล     |
| (6) ผิบนั่นหนึ่งคงคาสุญ      |                    |
| สายสินธุ์เพียบพูล            | แลโหดแลแห้งแล้งไหล |
| (7) ผิบนั่นคหนึ่งเวียงไชย    | ร้างราชผู้เ-       |
| ศวรรค์เสวยเลยมี              |                    |

(8) ฝิบนั้หนึ่รฤราชี  
สง่าที่งอนห่อนยล<sup>41</sup>

เว้นธวัชเปนศรี

(Samutthakhot Khamchan, 2003 : 198)

Regarding the content, it is evident that the Thai and Pali versions are similar in meaning. The first four verses of Samutthakhot Khamchan are an adaptation of verse numbers 1755-1756, 1870, and 1874-1875 in the Pali version for both heroines say to live with their husbands, though in a worse situation, is better than living alone because they require the protection of their husbands. But, more similar are verses 5-8

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<sup>41</sup> 'To follow him and be two,  
This is better  
Than apart from him.  
Why live? Who'll care for me,  
Support me-no one.  
They'll belittle me.  
Even a widow with great fortune  
No one respects;  
They despise her. No one to love.  
There's no one to care for me,  
Protecting his duty;  
There's no place to stay.  
Waning joy disappears  
Like a fire  
Separated from its smoke.  
If not that, a river empty  
Of brimming currents,  
Dry as a bone.  
If not that, think of a city  
Abandoned by its king,  
No longer there ruling.  
If not that, a royal chariot  
Without a noble flag  
Elegantly curved, but missing.' (Hudak, 1993: 184-185)



of the Thai version and verses 1874-1875 of the Pali version. In these verses, the heroine compares a widow to four situations: a river with no water, a kingdom without a king, a chariot without a banner, and fire without smoke. The adaptation of these verses from the Pali *Vessantara Jātaka* is also found in *Sapphasit Khamchan*. They were situated in a similar context as the *Vessantara Jātaka*; this monologue is delivered by Princess Suphannasopha, who asks Prince Sapphasit, her husband, to accompany him to his hometown in Alikā City.

- |                              |                 |
|------------------------------|-----------------|
| (1) ฤๅร้างภูเวศแรมไกล        | อยู่เฝ้าเฝ้าไต่ |
| ประเดประดาชเดียวสกัน         |                 |
| (2) เฉกหม้ายไร้สวามีตน       | ป่วยเป็นภัพพล   |
| ประโยชน์สิ่งใดไปมี           |                 |
| (3) คือคงคาขาดชลที่          | คือเขตรนัครี    |
| นิราศนเรนทร์รงงวล            |                 |
| (4) คือกองกรานต์โหดเห่นคว้น  | คือองอนรถอัน    |
| พิโยศวรชกวดไกร <sup>42</sup> |                 |

(Paramanuchitchinorot, 2005 : 110)

Again, verses 3-4 reflect the same series of metaphor as those in verses 1874-1875 of the Pali *Vessantara Jātaka*. What makes the employment and adaptation of these similes perfectly fit lies in the fact that the situation of **Maddī** and the two heroines is comparable, namely the fear and disadvantages of being

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<sup>42</sup> 'In separation from you,  
O great noble ruler,  
How can I live my life alone?  
Without husband, like a widow,  
In vain and unviable are they.  
Useless are their lives.  
Without water the river are they,  
Without ruler the city,  
Without smoke the fire,  
Without banners the chariot.' (Translation is mine.)

widow, not to mention that the two female characters are, according to the Jātaka world, **Maddī** in her former lives.

The second case that proves the **alankāric** influence of *Vessantara Jātaka* could be found in *Sapphasit Khamchan*. In this story, there is a scene when Prince Sapphasit and Princess Suphannasopha, together with his consorts enjoy wading a lotus pond, on the way to the Prince's city Alikā. The poet described the characteristics of pond in detail.

(1)	น้ำใสคือแสงสุทพพิฑุริย เย็นทราบสมรบรรกาย	แลจํารูญจํารัสปราย กลทิพยธารา
(2)	ลมพานตระการกุสมุคณธ์ หอมหื่นรื่นรมยสา	วิมลบัทมนแยะผกา ธทั่วทั้งสระศรี
(3)	ฉนวนชลโลกตระหลบ คือนันทโบทกษณมี	ลอลอบพระอินทรี สุรโลกยกลกัน <sup>43</sup>

(Paramanuchitchinorot, 2005 : 119)

In the above passage, the color of the water was compared to the color of beryl. Chilly water and sweetly scented breeze from lotus blossoms were vividly portrayed. In the last two lines of the third stanzas, the pond was compared to that of Nandana Garden in **Tāvatiṇsa** Heaven. This passage, however, is an adaptation of the following verses in the **Mahavanakaṇḍa** of *Vessantara Jātaka*.

Veḷuriyavaṇṇasannibhaṃ  
macchagumbanisevitaṃ  
suci sugandhaṃ salilaṃ  
āpo tatthapi sandati.<sup>44</sup> (2062)

<sup>43</sup> 'Shimmering like the color of beryl, the water is chilly, refreshingly saturates the body, as if the divine water.

Breezy air spreads sweet scents from blossoming lotus, diffusing their pleasant fragrance over the pond.

Like the pond in heavenly garden Nandana, the aromatic water perfumes their majesty's bodies.' (Translation is mine.)

<sup>44</sup> 'Resembling the colour of beryl, crowded with school of fish,

The flowing river water courses there, pure and sweet smelling.' (Appleton and Shaw 2015b: 588)

Tassāvidūre pokkharāṇī  
 bhūmibhāge manorame  
 padumuppalasañchannā  
 devānamiva nandane.<sup>45</sup> (2063)

(Fausbøll, 1896 : 534)

Though less descriptive than the Thai version, most of the details in the above *Sapphasit Khamchan* verses resemble those found in the Pali version. This scene is not found in the *Sabbasiddhi Jātaka*, the Pali source text of this story. Though It is arguable that the poet needed not to be influenced by this verse in the *Vessantara Jātaka*, since the image of Nandana Garden in **Tāvatiṇsa** Heaven is common among Thai Buddhists, including the poet. However, when comparing the verses in question to the corresponding Pali texts, it is evident that the sequence and details of description between these two verse portions are so close that the similarity could not happen unless the poet had been influenced by the verses in the *Vessantara Jātaka*. Taken these reasons into account, the passage in question are truly derivative of these Pali verses of the *Vessantara Jātaka*.

The last instance that confirms the influence of the *Vessantara Jātaka*'s **alaṅkāras** lies in the conversation between Prince Sapphasit and Sage Norachet in *Sappasit Khamchan*. This scene takes place after Prince Sapphasit has searched for Princess Suphannasopha who had been abducted by Kalachak. After his long journey, the Prince finds the sage's abode and approaches him. The Prince greets the sage with the following verses.

    อ้าพระเอाप่งเปนคาม      หลายขวบพยายาม  
 พโยคพยาริเยยไฉน  
      สิ่งทุกข์ชุกช้องหมองใจ      เคื่องช้อก้อภัย  
 บแผ้วพานพารา

<sup>45</sup> 'Nearby it, in a delightful piece of ground, there is a lotus pond,

Covered with lotus blossoms, like the Nandana Grove of the gods.' (Appleton and Shaw 2015b: 588)

เสาะแสวงแห่งมูลผลา      ผลพฤษโกษา  
ภอซีพอรุ่งฤกษณ  
เหลือบยงบังทากต่อแดน      เรือใดในแดน  
พนานต์ลำนานาเบียบ  
นนานาทิศาโคตรอาเกียรณ      กลางไพรไปเวียน  
วิบัติปีทาการ  
สบสัตว์จับตบเผ่าพาล      ฤกษณจันทาล  
รันทำประทุษฐโกษา<sup>46</sup>

(Paramanuchitchinorot, 2005 : 142-143)

Those who are acquainted with the *Vessantara Jātaka* would not fail to recognize that the above verses correspond to the Pali verses in the *Vessantara Jātaka* since these verses recur many places in the *Jātaka*. For example, these verses in the *Kumārapabba* read:

Kacci nu bhoto kusalam  
kacci bhoto anāmayam  
kacci uñchena yāpetha  
kacci mūlaphalā bahū.<sup>47</sup> (2119)

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<sup>46</sup> ‘O Sage, you have been living in the jungle for years, are you in good health, Sir?

Is there anything disturbing or harmful, Sir?

Do you have enough of roots and fruits for sustenance?

In this jungle, few are fleas, mosquitos, slugs, snails, wasps, hornets, bedbugs, mites, aren’t they?

Plenty of snakes in this jungle is not harmful to you, isn’t it?

Wild quadrupeds pose no hazard against you, don’t they?’ (Translation is mine.)

<sup>47</sup> ‘Are you well sir? Are you in good health sir?

I hope you are keeping yourself going on good gleanings, and many roots and fruit.’ (Appleton and Shaw 2015b: 585-586)

Kacci ḍaṃsā makasā ca  
 appameva sirīṃsapā  
 vane vāḷamigākīṇṇe  
 kacci hiṃsā na vijjati.<sup>48</sup> (2120)

(Fausbøll, 1896 : 542)

In regards to the equivalence, each line of the Pali verses corresponds to each stanza of the Thai version, except the first two lines of the first Pali stanza that corresponds to the first two Thai stanzas and the last two lines of the second Pali stanza corresponds to the last stanza of the Thai version. This instance attests that not only did passages contain figures of speech translated and adapted into Thai by the poet, but also some specific dialogue was employed in his work. Since their content, though formulaic, is relevant to the situation, where the addressee Sage Narachet abides in a jungle. The employment of these Pali verses into this literary work is, therefore, one factor that makes this work **alaṅkāric**.

The aforementioned instances, to conclude, are perfect examples of the influence of the *Vessantara Jātaka*'s **alaṅkāras** on Prince Paramanuchitchinorot's literary works. This study has shown that the poet was well-versed in *Vessantara Jātaka*. The *Jātaka* is not only the source text of *Vessantara* translation, but also his source of inspiration for the creation of his brilliant literary works.

## Conclusion

As one of the most influential Buddhist narratives in Thailand, *Vessantara Jātaka* plays a monumental role in Thai literary culture. It is well established that *Jātaka* source texts have been translated into Thai since the Ayutthaya period, if not earlier. However, one significance of this *Jātaka*

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<sup>48</sup> 'I hope there are not many bugs and mosquitoes and creepy-crawlies,  
 And that the wild animals and deer of the forests are harming you.' (Appleton and Shaw 2015b: 585-586)

which should be recognized is its role as a model text for Thai poets to replicate and adapt **alaṅkāras** into Thai. The detailed investigation into three Thai literary pieces has attested this argument.

In the case of *Mahachat Khamluang*, the oldest translation of *Vessantara Jātaka*, Thai translators attempted to keep the **alaṅkāric** formal equivalence of the source text such as **upamās** (similies), and repetition in their translation. Given this fact, it can be concluded that *Vessantara Jātaka* plays the role of **alaṅkāra** treatise since the translation strategy reflects the translators' view that the use of **alaṅkāras** in the Pali source text was one ideal goal they wanted to achieve in the creation of a literary work. Thus, the faithful translation of these **alaṅkāra** required the act of translators learning and applying their knowledge of **alaṅkāra** directly from **alaṅkāra** treatises.

Unlike *Mahachat Khamluang*, Prince Paramanuchitchinorot's *Samutthakhot Khamchan* and *Sapphasit Khamchan* are not translations of the *Vessantara Jātaka*. However, the *Jātaka* had **alaṅkāric** influence on these two literary classics. The study found that there are some passages in these works that are adaptations of the *Vessantara Jātaka* verses.

Considering these two cases, it can be concluded that the *Vessantara Jātaka* played an important role in teaching Thai poets the art of composition. In other words, the *Jātaka* is an **alaṅkāra** treatise for Thai poets of classical periods.

This study confirms Raksamani's (2006) explanation that one source of Thai poets' poetic knowledge is Pali literature. Moreover, the study clearly proves Raksamani's (2006) observation that Prince Paramanuchitchinorot, as a disciple of a Pali expertise Somdet Phra Panarat, must undoubtedly have applied **alaṅkāra** principles in his Thai literary works. This study also furthers Raksamani's work in applying it to one Pali literary text which expanded Thai poets' knowledge of literary devices: the *Vessantara Jātaka*.

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