

How Sunthorn Phu Expressed his Aesthetic Values through Sanskrit?

Kowit Pimpuang

Abstract

Through an analysis of the Sanskrit (SKT) terms as used in Prachum Vohan Sunthorn Phu, the objectives of this study were to explore the sound change for creating melody in Prachum Vohan Sunthorn Phu and to explore the semantic change for inspiring words in Prachum Vohan Sunthorn Phu. The conceptual framework of this study consists of (1) use of sound change theory namely; insertion, deletion and change and (2) use of semantic change theory namely; widening, narrowing and transferring of meaning. Qualitative method was employed and data consisted of 150 best poems of Sunthorn Phu in this study. The findings revealed obviously that Sunthorn Phu employed the SKT terms through sound changes system; insertion, deletion and change, for being melodious in prosody and he also employed the SKT terms through semantic changes system for inspiring words in his poems. The following three semantic changes; widening, narrowing and transferring of meaning, have also been found. It can be said that Prachum Vohan Sunthorn Phu reflected Sunthorn Phu's skillfulness in Thai language use, especially the selected SKT term that makes his poems melodious, beautiful and meaningful in use.

Kew words: Sanskrit, Prachum Vohan, Sunthorn Phu

บทคัดย่อ

การศึกษานี้เป็นการวิเคราะห์คำภาษาสันสกฤตที่ใช้ในประชุมโวหารสุนทรภู่ โดยมีวัตถุประสงค์เพื่อศึกษาการเปลี่ยนแปลงเสียงเพื่อสร้างความไพเราะในประชุมโวหารสุนทรภู่และเพื่อศึกษาการเปลี่ยนแปลงความหมายเพื่อทำให้เกิดคำต่างๆ ในประชุมโวหารสุนทรภู่ ครอบแนวคิดในการศึกษาประกอบด้วย (1) การใช้ทฤษฎีการเปลี่ยนแปลงความหมาย ได้แก่ การเพิ่มเสียง การตัดเสียง และการเปลี่ยนแปลงเสียง และ (2) การใช้ทฤษฎีการเปลี่ยนแปลงความหมาย ได้แก่ ความหมายกว้างออก ความหมายแคบเข้า และความหมายย้ายที่ งานวิจัยนี้เป็นงานวิจัยเชิงคุณภาพ เก็บข้อมูลจากบทประพันธ์ที่ตีพิมพ์สุนทรภู่ จำนวน 150 บทประพันธ์ จากการศึกษาพบอย่างชัดเจนว่า สุนทรภู่ได้ใช้คำภาษาสันสกฤตในระบบการเปลี่ยนแปลงเสียง ได้แก่ การเพิ่มเสียง การตัดเสียง และ การเปลี่ยนแปลงเสียง เพื่อสร้างความไพเราะในบทประพันธ์ และสุนทรภู่ยังได้ใช้คำภาษาสันสกฤตในระบบการเปลี่ยนแปลงความหมายเพื่อทำให้เกิดคำต่างๆ ในบทประพันธ์ พนักงานเปลี่ยนแปลงความหมายทั้ง 3 ลักษณะ ได้แก่ ความหมายกว้างออก ความหมายแคบเข้า และความหมายย้ายที่ กล่าวได้ว่าประชุมโวหารสุนทรภู่ได้สะท้อนทักษะการใช้ภาษาไทยของสุนทรภู่ โดยเฉพาะอย่างยิ่ง การเลือกใช้คำภาษาสันสกฤตที่ทำให้บทประพันธ์ของสุนทรภู่มีความไพเราะ слسلายสวยงามและมีอรรถรส

คำสำคัญ: ภาษาสันสกฤต ประชุมโวหาร สุนทรภู่

1. Introduction

Prachum Vohan Sunthorn Phu is the 150 best poems collection of Sunthorn Phu, the great world poet of Thailand. Especially, Ministry of Education in Thailand regards it as one of the best poetry books, and supports students in reading it for understanding the several aspects of writing with examples of Thai language use and other foreign languages. Furthermore, Thailand also motivates general people in reading it in order to make a move in Thailand's cultural conservation.

In Prachum Vohan Sunthorn Phu, it dealt mainly with the prominent poem works composed with the different classifications of poems such as Proverb (Suphasit) and Legend (Nitan) etc. Regarding the examples of poem by Sunthorn Phu in Prachum Vohan Sunthorn Phu, Proverb (Suphasit) and Legend (Nitan) were selected collectedly as the special poems for reading of the upper-secondary school students including Thai people.

As observed generally, Prachum Vohan Sunthorn Phu consisted of not only the several aspects of writing with examples of Thai words in the poems, but also the SKT terms were selected to use. Especially, there are many people with doubt on the use of the SKT terms, which have arisen as a result of inadequate knowledge regarding the SKT terms as employed in Prachum Vohan Sunthorn Phu. The problems cause by this doubt has seemingly grown into infinity. As the problems cause by this doubt grows and remains undealt with, other issues crop up, such as discussion and, in many cases, argument. These create even greater disagreement for many people concerned as well as next generation.

As surveyed through the prior research works, it can be insisted strongly that there was no research work that researcher studied on the SKT terms as employed in Prachum Vohan Sunthorn Phu. Mostly, the prior research works were only focused to study on Sunthorn Phu's works regarding Thai word and expression. Study on the SKT term as employed in Vohan Sunthorn Phu's works was not found. Therefore, it is premise of this research work to make an analytical study of the contents of this profound problem and find viable means to rectify this situation through a thorough study of the SKT terms as used in Prachum Vohan Sunthorn Phu. By doing so, it will bear advantages in the academic discourse of Thai language including SKT language related with Thai language study.

2. Materials and Methods

This study is an analytical research focused on the SKT terms as used in Prachum Vohan Sunthorn Phu. Descriptive writing of research was adopted through data collection from the best poems of Sunthorn Phu in the Prachum Vohan Sunthorn Phu. Such the Prachum Vohan Sunthorn Phu included totally 150 poems. Research was conducted by a qualitative method within an overall inductive framework. The Methodology used in the study is as follow;

2.1 Surveying and collecting the documents concerned with the SKT terms as used in Prachum Vohan Sunthorn Phu

2.2 Classifying the collected documents into groups and categories for analysis and explanation

2.3 Making the descriptive and analytical writing on the SKT terms as used in Prachum Vohan Sunthorn Phu

2.4 Presenting the results of the research and concluding remarks

According to the background of Sunthorn Phu including his poems in Prachum Vohan, it can be reviewed in brief as follow;

Historically, Sunthorn Phu was born on 26 June 1786 in the Bangkok period of King Rama I's reign. Located behind the royal palace, his family's house was near the location of today Bangkok Noi train station. His father was a native of Klaeng District in Rayong province, while his mother was from Phetchaburi province (The Operating Committee for Sunthorn Phu's Memorial, 1973: 2).

After his father and mother divorced, his father entered the monastic order as a monk at Bangrum temple, while his mother decided to become a wet nurse for the royal family in Bangkok. Worked together with his mother in the palace, Sunthorn Phu fell in love with a lady in the palace named Jun, who was related to the royal family. The couple were arrested and punished because their relationship violated the traditional social order. However, after the king's death, they were pardoned.

Later, Sunthorn Phu returned to Rayong province to visit his father and wrote a poem about the journey called Nirat Muang Klaeng which became one of his most famous poems at the present time. He wrote the poem for his lover named Jun as well. After he

returned to the palace in Bangkok, he married with her and they had a son together. During this period, King Rama II appointed him as a court poet. However, the couple was not married long and divorced. Sunthorn Phu was very sad after he divorced. A few years after the divorce, he became an alcoholic and in 1821 he was jailed after a fight.

In prison, Sunthorn Phu began composing the famous epic poem named Phra Aphai Mani. King Rama II was pleased very much with his ability on poetry and awarded him the title of Khun. However, in the reign of King Rama III Sunthorn Phu made the grave mistake of writing a poem about the king, so he was stripped of his title as punishment. After decline of life, he initially entered the monastic order as a monk and then became a merchant.

After princess of King Rama IV read his unfinished work ‘Phra Aphai Mani’ and asked the poet to complete it, Sunthorn Phu was appointed as Director of Royal Scribes, and awarded the title of Phra from King Rama IV. After serving the palace for many years, he spent the rest of his life at peace until he died in 1855. Especially, in 1986 Sunthorn Phu was honored by UNESCO as a great world poet. His Phra Aphai Mani poems describe a fantastical world, where people of all races and religions live and interact together in harmony.

According to the light as mentioned in the above, the Operating Committee for Sunthorn Phu’s Memorial (1973: 2-10) said that all poetry works of Sunthorn Phu can be divided into 6 classifications namely; 1) Nirat 2) Subhasit (Proverb) 3) Bot Lakorn (Play) 4) Bot Sebha (Thai Verse) 5) Bot Heklom (Lull) and 6) Nitan (Legend). More specifically, in the Prachum Vohan Sunthorn Phu, it consists of the following four Vohans of Sunthorn Phu; teaching, loving and moaning, quoting and natural descripting.

Such the Prachum Vohan Sunthorn Phu is composed through a thorough skillfulness of word usage in order to express Sunthorn Phu’s profound contents of poems beautifully and melodiously. As observed on his poems such as Nirat etc., Sunthorn Phu composed it with usage of the beautiful and melodious words through a thorough whole story. Herein, not only the skillfulness on words usage was found, but also Sunthorn Phu’s word improvisation in the poem. In order to reach his meaningful essences of the poems in Prachum Vohan Sunthorn Phu, Sunthorn Phu used not only Thai words, but also the SKT terms were employed and applied in his poems.

3. Results and Discussion

According to the SKT terms as obviously used in Prachum Vohan Sunthorn Phu, it can be divided obviously into three categories namely; sound insertion, sound deletion and sound change. For more details regarding such the three categories, they are as follows;

3.1 Sound Insertion

According to the sound insertion, it is the linguistic mechanisms that make it possible to insert the syllable, consonant and vowel into the SKT term that brought to employ in Thai language. After the sound insertion process, it will have benefits on the sound system, especially in the way of prosody.

3.1.1 Syllable Insertion

According to the syllable insertion, it means inserting of the syllable into the SKT terms. In Prachum Vohan Sunthorn Phu, the syllable insertion was found obviously. Sunthorn Phu employed the syllable insertion in his poems for being uttered easier, for an example;

(1)	แม้บัดชีวิตนั่งมิตายกีหมายมาด แม้พิตองค์ทรงเดชของเกษรา	จะรองนา บท ทเรศพระเขษฐา ถึงลอยฟ้ามาเกี้ม่าลัยแล
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Translated: Even if my life remains, I expect to serve at your feet, my fiancé.

Although, the great powerful others fly into me, I will not pay attention to them.

(Teaching Vohan: 36)

According to the underlined term บท pronouncing in Thai /bà:t-bòt-thá-ré:t/ as given in the above, it can be explained that this term is derived from the SKT term पादपद /pādapada/ meaning ‘a foot step’ (Apte Vaman Shivram, 1976:583). In this poem, it is done through the end syllable insertion and such the end syllable that was inserted is ‘เรศ/ reś/. In other words, regarding this very word ‘เรศ/ reś/,’ it is derived from ‘isareś’ meaning ‘independent, initiative, great.’ Then, it was inserted at the end syllable of the SKT term पादपद /pādapada/. Sunthorn Phu used this term not only for creating melody, but also for giving the meaning to the word in this poem.

In the case of consonant ป /p/ of the SKT term **ป่าหปดา** /pādapada/ has sound change to บ /b/ while pronouncing in Thai บ่าหบหเรศ /bà:t-bòt-thá-re:t/. It can be explained that at first, it involves with the ancient Khmer sound system and such the ancient Khmer sound system has influenced to the SKT loanword that Thai received later. In fact, Thai people, as observed in ancient scriptures, received some terms of SKT through Khmer firstly, not directly received from SKT. By doing so, the process of sound change ป /p/ of the SKT term to บ /b/ in Thai took place due to the influence of the ancient Khmer sound system. However, such the phenomenon is not employed for all because there have also been some terms of SKT about ป /p/ that Thai people directly received and pronounced as same as ป /p/ in Thai. So, SKT and Thai pronounced ป /p/ as the same due to the same sound of ป /p/ between Thai and SKT (Boonlue Chaimano, 2005:28).

3.1.2 Consonant Insertion

Kowit Pimpuang (2008:98-100) stated that according to the consonant insertion, it generally means insertion of any consonants into the SKT term concerned. In Prachum Vohan Sunthorn Phu, Sunthorn Phu used such the consonant insertion in his poem for creating melody and beauty of terms, for an example;

(2)	ครั้นได้ชัมสมจิตพิศวास ไม่อยู่ฝ่าเคล้ารสเที่ยวดลอง	ก์นิรากแรมจรัลผันผายอง ดูทำนองใจชาຍก์คล้ายกัน
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Translated: After conducting sexual intercourse as wished, (you) will leave and let me stay alone for unexpected time. You, who disappeared to take care of our love, were like other men without mind (in love) verily.

(Teaching Vohan: 36)

According to the light as mentioned above, it can be said that for the underlined term **นิราก** pronouncing in Thai /ní-rá:t/, it is derived from the SKT prefix **นิร** /nir/ meaning ‘without’ (Thiarachai lamworametha, 1997:484). It was done according to the consonant insertion ศ /s/ and it became **นิราก** /ní-rá:t/ meaning ‘to leave’ (Patna Pengphala, 2000:269) and (Supaporn Makchaeng, 1982:164).

In other words, it can be remarked that the SKT term **นิราก** /nira:s/ has no any process of the consonant insertion because it is the pure SKT that is derived from **นิร** /nir/

meaning ‘without’ and อาศ /aśa/ meaning hope. So, this นิราศ /ni-raś/ means hopelessness as well. In this poem, Sunthorn Phu has was clever in use of the consonant insertion in this poem for being more melodious and beautiful of the poem. However, Sunthorn Phu, as observed his attention to emphasize the meaning in poem, seems to use the meaning ‘to leave’ from the SKT term นิราศ /ni-raś/.

3.1.3 Vowel Insertion

According to the vowel insertion, it generally means insertion of any vowels into the SKT term. This way of vowel insertion is easy to do and mostly Sunthorn Phu composed the poetry works by using the vowel insertion, for an example;

(3)	เหมือนคนตระปีเป่า篪สายก ดังขับขานหวานเสียงสำเนียงนวล	ทั้งสองฝ่ายฟังให้อาลัยหวาน เมื่อโอดครวญครราฟฟ์ให้วังเวง
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Translated: It was like a playing flute in the terrible times that both sides felt lingeringly after listening. Indeed, it was like a playing with sweet sound and varied intonations that both sides felt lonely after listening.

(Natural Describing Vohan: 126)

According to the underlined term อาลัย pronouncing in Thai /Pa:-lay/ as given in the above, actually it is derived from the original SKT term อาลย /ālaya/ meaning ‘feeling sorrowful, lingeringly’ (Apte, Vaman Shivram, 1976:54). Later in this poem, it was done through the linguistic mechanisms of vowel insertion and became อาลัย /Pa:-lay/ in Thai pronunciation. Sunthorn Phu used this vowel insertion in his poem in order to specify the word sound for being comfortable and reducing syllable in use. It is easy to do along with the regular rule of Thai language. After the vowel insertion, it makes this poem melodious in pronunciation.

3.2 Sound Deletion

Yajanveer Dahiya (1995) said that sound deletion means the change of word for being comfortable in pronunciation, writing, restricting of syllables in prosody. Although some parts of the words were deleted, but it still is meaningful in using for communication.

3.2.1 Front Syllable Deletion; for an example;

(4) เป็นคู่เรียงคียงชน ภิรัมย์รัก ได้เกื้อพัตร์ฝ่องฟ้าเป็นราศี
เหมือนได้แม่ด้วยรัตน์สวัสดิ์ อันตัวพีขอเป็นทองไว้รองเรือน

Translated: (We) were the soul-mate, who love each other and were happy in love, especially had more grandeur through wearing matched clothes. It was like getting the pure Jewel and then, for supporting it in house, I am pleased to be the Gold.

(Loving and Moaning Vohan: 58)

According to the underlined term ภิรัมย์ pronouncing in Thai /phí-rom/ as mentioned in the above, it is obviously derived from the SKT term อภิรัมย์ /abhiramya/ meaning ‘to please or gratify (Apte, Vaman Shivram, 1976:124). In this poem, it was done in accordance with the linguistic mechanisms of front syllable deletion and it became ภิรัมย์ /phí-rom/ in Thai pronunciation. Here, the vowel อ /a/ in such the term was deleted for creating a more comfortable pronunciation of the term in poem of Sunthorn Phu. Although อ /a/ of the term was deleted, but it still has the same meaning.

3.2.2 Middle Syllable Deletion, for an example;

(5) เสวายนั้นผันพระพักตร์ไปบูรพทิศ เจริญฤทธิ์ชันษาสกາผล
แม้นผินพักตร์ทักชินเป็นมณฑล ไม่ขาดคนรักใคร่เวียนไปมา

Translated: In eating time, you should turn face into the East and thereby, it will make you become the powerful and stable man. Even if you turned face into the South, there will be many people with love, circle around you verily.

(Teaching Vohan: 25)

According to the underlined term สกາผล pronouncing in Thai /sà-thá-phón/ as specified in the above, actually it is derived from the SKT term สกาวรผล /sthāvaraphala/ meaning ‘enduring, stable’. Then, it was done according to the middle syllable deletion and became สกາผล /sà-thá-phón/ in writing (Kowit Pimpuang, 2008:34). In this poem, although the SKT term วาร /vara/ of such

the term was deleted, but it is still as meaningful as the original term. The middle syllable deletion was brought to employ in the poem of Sunthom Phu for creating the comfortable pronunciation.

3.2.3 Putting a mark dictate in a silent letter to kill sound of a syllable, for an example;

(6) ไฟตะเกียงเรียงรอบพระมณฑป กระจ่างจับจันทร์เจ้มแօร์มฝา
ดอกไม้พุ่มจุดงามอร่ามตา จับศิลาแลดีอมเป็นหลาຍ

Translated: The light of lamp, which was lightening around the movable throne, touched the light of full moon and brought about the flowers available there. The light also touched the stones and brought about the varied shiny patterns.

(Natural Describing Vohan: 123)

According to the underlined term จันทร์ pronouncing in Thai /can/ as given in the above, it is derived from the SKT term จันทร /candra/ meaning ‘moon’ (Monier Williams, 1999:513). Then, it is done through the linguistic process of putting a mark dictate in a silent letter in order to delete sound of a syllable and it became จันทร์ /can/ in Thai pronunciation. By doing so, such the term became short and comfortable in use, especially in pronunciation of word. Even if it is done through such the putting a mark dictate in a silent letter in order to delete sound of a syllable, but its meaning in this poem is still as meaningful as the original term. There is no change of meaning at all.

3.3 Word Change

Sudhi Kant Bharadwaj (1986) said that word change means changing of vowel and vowel sounds including consonant in order to use words in the ways of sound change.

3.3.1 Changing of vowel; a to /a/ for an example;

(7) เจ้าเป็นใหญ่ในสุรังค์นางสนม หั้งพงศ์พระมหาเมณฑรีรุณตรະกุลสูง
ย่อมพราวนแพรวาหวานเหมือนอย่างยูง งามกว่าผงวิหคารธรรมี

Translated: You, who were powerful in both concubine of the king and high family of Brahmans, will be shining very much. It can be compared with a peacock, which is more beautiful than other birds verily.

(Loving and Moaning Vohan: 54)

According to the underlined term **วิหคາ** pronouncing in Thai /wí-hà-kha/ as mentioned above, it is derived from the SKT term **วิหค** /vihaga/ meaning ‘bird’ (Monier Williams, 1999:51). It is done through the word change system and then it became **วิหคາ** /wí-hà-kha/ in writing. Here, only the word change with changing of vowel **อา** /a:/ behind the word was done. As observed generally, Sunthorn Phu employed this term for creating comfortable pronunciation and melody in this poem.

3.3.2 Changing of Vowel

Generally, Thai people still use now the following vowel sounds. In Prachum Vohan Sunthorn Phu, it was found only the two vowel sounds, for examples;

(8) **พุกษาสวนล้านได้ฤกษ์ดูดอก** ตระพ่านอกริมกระแสสล้าง
กล้วยระกำอ้มพาพุกษาปราง ต้อนน้ำค้างซ่อซุ่มเป็นพุ่มพวง

Translated: All trees in the garden were in the season of blossoming. The trees having the blooming flowers such as banana, salacca wallichiana, mango and Marian plum etc., stand at the riverbank. Having obtained the dew fallen down, its bunch and bush will be fresh and will rise (in air) verily.

(Natural Descripting Vohan: 121)

(9) **จึงตรัสตอบขอบคุณการธูนรัก** ที่ถ่อมศักดิ์สิริพัดดี้เข้าด้วย光
แม้แม่นั่นคงทรงฤทธิ์ไม่คิดร้าย น้อมจะวางชีพถวายจนนานวยชนม์

Translated: Kindly, (he) replied and expressed thanks to him, who although is noble, but humble to help in all things. Although, he was powerful, but there were no wicked intention in his mind. Contrarily, he can renounce his own life for him.

(Loving and Moaning Vohan: 56)

According to the underlined term **ฤกษ** /r̥udu:/ and **ฤทธิ** /r̥ít/ as given in the above, both of them are from the same vowel **ฤ** /r̥/ in SKT. The first term **ฤกษ** /r̥udu:/ is derived from the SKT term **ฤतु** /r̥tu/ meaning ‘season’ and the second term **ฤทธิ** /r̥ít/ is also derived from the SKT term **ฤทธิ** /r̥ddhi/ meaning ‘enormous ability’ (Thiarachai Iamworametha, 1997:851). The two terms have the different pronunciations in Thai due to changing of vowel sound in use. In fact, the vowel **ฤ** /r̥/ in SKT is brought to employ as the

additional vowel in Thai language system. Here, Sunthorn Phu used both of them through changing of vowel for creating the comfortable pronunciation and beauty in this poem.

3.3.3 Changing of the following consonants;

1) Changing of consonant from ວ (w) to ພ (ph); for an example;

(10) อันຜ່າພົງສົ່ງສາສຸරັກໜີ
ທີ່ສີ່ໄຮ່ມ່ທ່ານໄດ້ກ່າວທຸລ
ສາມີກັດໜີ່ປິ່ນບົດທີ່ສູງ
ຈິງເພີ່ມພູນກາຄໜ້າປີ່ຈ່າຍ

Translated: Lineage of gods, who are the protectors and royal to the warrior kings, will inform the kings about the unknown things. Especially, this will be useful for increasing the nearby intuition.

(Teaching Vohaan: 36)

According to the underlined term ພົງສົ່ງ meaning in Thai /phony/ as mentioned in the above, it is derived from the SKT term *ວົ່ງສົ* /vārsa/ meaning ‘family’ (Monier Williams, 2002:259). Then, it is done through the linguistic process of changing of consonant from ວ /w/ to ພ /ph/ and it became ພົງສົ່ງ /phony/ in writing. Mostly, the SKT term written with ວ /w/ that was brought to use in Thai language will be changed to ພ /ph/ in consonant system of Thai. Through doing so, it bears benefits for making the poem melodious and beautiful.

2) Changing of consonant from ປ (p) to ບ (b), for an example;

(11) ຄື່ງບ້ານໂປ່ງເຫັນອາລະທາໄລ
ມີກຽດແກລ້ວແພວພຣຍຣາຍກະເຕີນ
ຄົກຄາໄສປາກວ່າຍຄລາຍຄລ້າຍເຫັນ
ບ້ານແລເປັນສີບຸຊະຮາດ້າມ

Translated: Having reached Ban Pong, (I) saw the watercourse flowing peacefully, fish swimming in the clear water and it was possible to see different kinds of glittering pebbles such as topaz etc.

(Natural Describing Vohan: 119)

According to the underlined term ບຸຊະຮາດ້າມ pronouncing in Thai /bùt-sà-ra-kham/ as given in the above, it is derived from the SKT term ປຸຊປຣາກ /puòparāga/ meaning ‘topaz’ (Monier Williams, 2002:807). It is done through the changing of consonant from ປ /p/ to ບ /b/

and then it became บุษราคัม /bùt-sà-ra:-kham/ in writing. Mostly, the SKT term written with ป /p/ that was brought to use in Thai language will be changed to บ /b/ in consonant system of Thai. By doing so, it bears benefits in making the poem comfortable, melodious and beautiful.

3) Changing of consonant from ຕ /t/ to ດ /d/, for an example;

(12) แม่น้ำที่น้ำจืดสีงาช้างตื้นอยู่ฝั่งเพียงด้านเดียว ติดกับฝั่งดินฟ้าหนาทางภาคตะวันออก แม่น้ำที่น้ำจืดสีงาช้างตื้นอยู่ฝั่งเพียงด้านเดียว ติดกับฝั่งดินฟ้าหนาทางภาคตะวันออก

Translated: Verily, you who were convinced through the goodness or safety things do not postpone learning. You should pay intention to learn as instructed according to the suitable seasons, and you were allowed more times in learning.

(Teaching Vohan: 40)

About the underlined term สวัสดิ์ pronouncing in Thai /sà-wàt/ in the above, it is derived from the SKT term สุวัสดิ /svasti/ meaning ‘well-being, good luck, safety’ (Monier Williams. (1999:1283). In the poem as composed in the above, it is done through the changing of consonant from ต /t/ to ด /d/ simply to become สวัสดิ์ /sà-wàt/ (The Royal Institute, 2013:1185). Mostly, the SKT term written with ต /t/ that was brought to use in Thai language will be changed to ด /d/ in Thailand’s consonant system. Thereby, such the term is beneficial for making the poem of Sunthorn Phu melodious.

According to the SKT terms as used in Prachum Vohan Sunthorn Phu, it can be said obviously that when Sunthorn Phu used obviously the SKT terms in his poem, he can bring these SKT terms to apply into different meanings. According to the meanings of each word in SKT, it can be found about three patterns due to the changes of meaning namely; widening of meaning, narrowing of meaning and transferring of meaning as follows;

3.4 Semantic Change

Wilaiwan Khanithanan (1984) said clearly that semantic change is the evolution of word usage. In historical linguistics, semantic change is a change in one of the meanings of a word. Every word has a variety of senses and connotations, which can be added, removed or altered over time, often to the extent that cognates across space and time to have very different meanings.

According to the SKT terms in Prachum Vohan Sunthorn Phu, it is said that Sunthorn Phu employed the SKT terms in the three categories of semantic change namely; widening, narrowing and transferring of meaning. Such the three categories of semantic change are as follows;

3.4.1 Widening of Meaning

Patna Pengphala (2000: 285) stated that widening of meaning means the SKT term that included radically limited meaning is employed in wider meaning level, especially the newly specified meaning can be added into the original one. Throughout such the semantic change, the SKT term will have broader meaning than the original one explicitly. The meaning may be a variety of senses or connotations. In Prachum Voha Sunthorn Phu, the SKT terms which Sunthorn Phu brought to use in his poem, displayed more additional meanings than original one, for examples;

(13)	นี่เเน่นองต้อของย่าร์ว่าข้าหล้ม	ย่อ มนิ นิยมจะเอกสารคำทำ
	คนเจรจามาเล่าเข้ากีจำ	เอกสารคำแม่กีรูอยู่ด้วยกัน

Translated: Look here, my lover! After an elephant died, people admire it but only to get its valuable ivory. Negotiation of people in such the ivory was done. Through the thorough your words, these words should be followed indeed.

(Loving and Moaning Vohan: 52)

According to the underlined term นิยม pronouncing in Thai /ní-yom/, it is derived from the SKT term นิยม /niyama/ and it fundamentally means ‘to restrain’ (Apte Vaman Shivram, (1976:551-552). Sunthorn Phu used this term in this poem in the level of wider meaning than original one. Such the wider meaning that brought to employ in the poem is ‘to admire.’ Presently, the two meanings are used in Thai language, but here Sunthorn Phu focused on the semantic dimension of admiration, he did not focus on restriction as the first meaning.

(14)	จนเจ้มแจ้งแสงตะวันเห็นพรมผัก	ดูน่ารักบรรจงส่งเกรศ
	เหล่าบัวผีอนและลักษณะทางจร	ก้ามกุ้งซ่อนเสียดสาหาร่ายใต้คงค่า

Translated: Brightly, sun that shined over the varieties of vegetable can be visible elegance of pollen blossoming, prominent water lily standing nearby footpath and heliconia plants intervening between seaweed in water.

(Natural Describing Vohan: 102)

According to the underlined term คงค่า pronouncing in Thai /khon-kha/ as given in the above, it is derived from the SKT term /gaṅgā/ and it originally means Ganges River, the most sacred river to Hindus (Kowit Pimpuang, 2008:110). It is, truly speaking, also a lifeline to millions of Indians who live along its course and depend on it for their daily needs. However, this term was employed with a mixture in Thai language through context of Thai society; Sunthorn Phu used this term and focused it on usage in the semantic dimension of river or water only, he did not use the meaning of Ganges River.

3.4.2 Narrowing of Meaning

Supapom Makchaeng (1982) said that narrowing of meaning means the process by which a SKT term's meaning becomes less general or inclusive than its earlier meaning. This kind of semantic change is also known as specialization. One aspect of the SKT term having the narrowing meaning as mentioned earlier, is that it may appear in either good or bad meanings due to word limitation. In Prachum Vohan Sunthorn Phu, there are several SKT terms that are used for narrowing of meaning; for examples;

(15)	พอมีดมนฝนฟ้าคลุ่มจะอุ่มอับ ^{เสียงลมลั่นบันลือกระพือพัด}	โพยมพยับเป็นพวยะบูรบัด ^{พิรุณชักสดสายลงพรายแพรวง}
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Translated: Turning to the dark and overcast sky, it was going to rain amid the terrible storm and wind in flash. Then, it was pouring with rain heavily.

(Natural Describing Vohan: 147)

About the underlined term พวย pronouncing in Thai /pha-yú/ as given in the above, it is derived from the SKT term વાયુ/vāyu/ meaning 'wind' (Monier Williams, 1999:942). However, such the SKT term is brought to employ in the above poem focused on the semantic dimension of 'storm' only. Here, the radical meaning 'wind' is ignored to employ in this very context because it is obviously focused on the storm that means a violent disturbance of the atmosphere with strong winds and usually rain, thunder, lightning or snow.

(Teaching Vohan; 18)

From the underlined term วาสนา pronouncing in Thai /wā:tsàna:/ as mentioned above, it is derived from the SKT term วาสนา /vāsanā/ and it originally means ‘present consciousness of past perceptions; good and bad action’s result derived from previous existence’ that each people collected and it is transmigrated in the present life (Monier Williams, 1999:947). Such the term is brought to employ in this poem of Sunthorn Phu who was Buddhist in order to focus only on the narrowing semantic dimension of good action’s result derived from previous existence. As observed, Sunthorn Phu did not bring the semantic dimension of bad meaning in using for communication. Here, the SKT term วาสนา /vāsanā/ means only good action’s result derived from previous existence, it did not include the results of bad actions.

3.4.3 Transferring of Meaning

Geoffrey Nunberg (1995) said that transferring of meaning is the linguistic mechanisms that make it possible to use the same expression to refer to disjoint sorts of things. In the context of SKT language, Kowit Pimpuang (2008:122-124) also stated that it is to change or transfer the original meaning of the SKT terms to another. Broadly speaking, the original meaning of the SKT term was cancelled in use, but usage of the new meaning was coined explicitly to use instead of the original one. Different SKT terms with transferring of meaning are employed in Prachum Vohan Sunthom Phu, for examples;

(17) อย่าลืมลงทะเบียนต่อสำหรับภาษี
ว่าใช้ทรัพย์สินใดอยู่ที่ไหน ตามคติโบราณท่านขานไป
ตีนนอนให้ห้ามมิให้อยู่กรุงราชธานี

Translated: Please do not forget in order to keep your good luck, according to the ancient ways said obviously that a man was not allowed to get angry, after waking up in early morning.

(Teaching Vohan: 23)

According to the underlined term ມີໂຫຼ້າ pronouncing in Thai /mo:-hɔ:/ as mentioned above, it is basically derived from the SKT term ‘Moha’ and it etymologically means ‘to loss consciousness’ (Monier Williams, 1999:836). However, such the SKT term is brought to employ in the above poem focused on the semantic dimension ‘to be angry’ only (Kowit Pimpuang, 2009:112). Here, the radical meaning ‘to loss consciousness’ is ignored in this poem because it is focused only on the strong feeling of or showing annoyance, displeasure or hostility.

4. Conclusion

To sum up, it can be said that Sunthorn Phu, the world great poet of Thailand, was a very genius poet and especially he was good at usage of the SKT terms. Based on good knowledge, understanding and skillfulness of such the usage of the SKT terms, he brought the SKT terms to apply in his poem works; especially his poems become more melodious, beautiful and meaningful through the thorough usage of the several SKT terms obviously.

This fact as mentioned above seems to consist with the viewpoints of other Thai scholars who specialized on Pali-Sanskrit in Thai language such as Supaporn Makchaeng (1982), Patna Pengphala (2000) and Kowit Pimpuang (2008) whose books and research revealed that sound change of SKT terms through deletion and insertion etc, are available and semantic change through widening, narrowing and transferring of meaning are found in SKT loanwords; especially in the poems of Sunthorn Phu. Apart from Thai language, Sunthorn Phu was good at usage of the strategic SKT terms. So, his poem works led him to become a popular poet honored as world-class by UNESCO.

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