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**A STUDY OF FORMS AND MEANING IN A TRANSLATED  
VERSION OF THE LYRICS IN THE "LUAD SUPHAN"**

**LADDAWAN CHINDATAT**

อภินันทนาการ  
จาก  
บัณฑิตวิทยาลัย มหาวิทยาลัยมหิดล

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Thesis  
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THE "LUAD SUPHAN"**

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Finally, this is not the last stop, my studies will continue. I sincerely hope more and more translation works will emerge in the future for the fulfillment of our Thai citizens.

Laddawan Chindatat

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**KEY WORD : LUEAD SUPHAN PLAY/ FORMS AND MEANING/  
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This thesis studied the forms and meaning of the lyrics of “Luad Suphan”, which is the important element of this play. These lyrics use the unique poetic patterns of Klon (กลอน) : Klon-paed (กลอนแปด) or Klon-suphab (กลอนสุภาพ), Klon-doksoi (กลอนคอกสร้อย), Klon-botlakorn (กลอนบทละคร) and Klon-huadiew (กลอนหัวเดียว), and figures of speech used to depict deep feeling and beautiful sounds. This study also analyzed how the translator translates forms and meaning from Thai into English.

The result indicates that the translator used free verse as the number of words or syllables or a pattern of rhyme scheme are not fixed. To retain the message, meaning, and feeling of the lyrics, the translator used free translation, literal translation, adaptation, addition, deletion, interpretation and deduction.

It is expected that this study can be a guideline for those who are interested in poetry translation and to further examine translation techniques to find more appropriate ways to accommodate translations.

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(ภาษาและวัฒนธรรมเพื่อการสื่อสารและการพัฒนา)

ลัดดาวัลย์ จินดาทัต : การศึกษารูปแบบและความหมายในการแปลท่อนของบทละครเรื่อง เลือดสุพรรณ ( A STUDY OF FORMS AND MEANING IN A TRANSLATED VERSION OF THE LYRICS IN THE "LUEAD SUPHAN") คณะกรรมการควบคุมวิทยานิพนธ์ : บุญจิรา ถึงสุข M. A., สุขุมาวดี ขำหิรัญ M.A., วชิราภรณ์ วรรณดี M.A., 102 หน้า, ISBN 974-665-131-5

วิทยานิพนธ์เรื่องนี้เป็นการศึกษารูปแบบและความหมายในการแปลท่อนของบทละคร เรื่อง เลือดสุพรรณ ที่นับว่าเป็นส่วนสำคัญของบทละครเรื่องนี้ ด้วยลักษณะเด่นของบทร้องที่ใช้ฉันทลักษณ์ของการประพันธ์ไทยประเภทกลอน ได้แก่ กลอนแปดหรือกลอนสุภาพ กลอนคอกสร้อย กลอนบทละคร และกลอนหัวเดียว นอกจากนี้การใช้ภาษากวีเพื่อให้เกิดความไพเราะและกินใจ การศึกษารูปแบบและความหมายในการแปลท่อนนี้มีวัตถุประสงค์เพื่อศึกษาวิธีการถ่ายทอดรูปแบบฉันทลักษณ์ไทยและการถ่ายทอดความหมายของบทร้อง ที่ประกอบดนตรีไทยเดิมและไทยสากล จากภาษาไทยเป็นภาษาอังกฤษ

ผลการศึกษาพบว่า ผู้แปลใช้วิธีการถ่ายทอดรูปแบบฉันทลักษณ์ไทยด้วยรูปแบบกลอนแปด ที่ไม่จำกัดจำนวนคำ และเสียงสัมผัส เพื่อให้สามารถถ่ายทอดเนื้อหาของบทร้องได้ครบถ้วนตามต้นฉบับ และทำให้ผู้แปลใช้วิธีการแปลหลายแบบ เพื่อแสดงอารมณ์ต่างๆ รัก ชอบ เกลียด แค้น ปดุงใจ และสำนวนโวหาร เป็นต้น ผู้แปลใช้การแปลแบบตรงตัว การแปลแบบเอาความ มีการตีความและใช้คำหรือสำนวนในภาษาอังกฤษเทียบเคียง การปรับโครงสร้างของภาษาอังกฤษให้เหมาะสมและเป็นภาษาที่ใช้ในสถานการณ์จริง เช่น การใช้สรรพนาม การเพิ่มและการลดคำ การถ่ายเสียง เพื่อให้ได้ใจความหลักครบถ้วนสมบูรณ์

ผลการศึกษาวิทยานิพนธ์นี้ นับว่าเป็นแนวทางหนึ่งสำหรับผู้ศึกษางานแปลประเภทบทร้อยกรอง โดยเฉพาะบทร้อง และเป็นแรงผลักดันให้มีการศึกษาเพิ่มเติมเพื่อจะได้วิธีการที่เหมาะสมและเป็นประโยชน์ต่อการแปลต่อไป

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# CHAPTER I

## INTRODUCTION

### 1.1 Background and Rationale

Now in time of globalization language and culture are not walls that separate countries or regions any more. More translations on new technologies and literature need to be produced to answer the reader's thirst for cross-cultural knowledge.

The need for technological knowledge is explicit in itself but why it is so important to learn about literature? According to 'The Young Student Encyclopedia', literature is basically a communication in words of human thoughts and emotions. It consists of stories and poems, which were told and remembered for many years. Later, it was written down to last longer so that more people can read and appreciate it. There are 2 styles of writing : prose and poetry, and they have their own significant characteristics. The purpose of literature is to inform about social conditions and, if possible, to change the society. It is to help people understand human nature and experiences through pleasure. Thus the use of words and sound evoke the reader's emotions and imagination while interpretation may involve one's own personal experience and background. In fact, Thai people are lovers of literature and poetry. This results in their various forms of poetic patterns. As poetically-oriented people, they are able to compose beautiful songs and recall a great deal of Thai oral literature. They could remember and recall the stories and the characters, and the beautiful and melodious rhyming sounds of poetry.

However, literary translation, the larger world of knowledge, experiences, feelings and thoughts, is taken into consideration, since it involves transferring an intellect of two different societies. Yet, there are many more difficult tasks involved in translation, for example, meaning, sound, shade of words, and connotation.

Moreover, literature includes all human emotions :- happiness, sorrow, love, relationship, pleasure, and sacrifice, which could be shared. Though the translation cannot overcome language limitation, the reader could still feel the beauty of such works. Thus, to study poetry is to study the wisdom of each nation and this is the real challenge for translators.

In the process of translating poetry, one has to study language in greater detail for poetry is painting with words and what makes the translation more difficult is the delicacy of figures of speech because poets usually use them to create vivid pictures that can be easily understood, and, thus allowing the readers to imagine things that they not used to, or unfamiliar with, in their own culture. Also, a translator has to study the history of that culture or study the cultural background, such as the political, historical, religious, and social aspects for proper interpretation.

Nevertheless, novels, short stories, poetry and plays have been translated from both English to Thai and Thai to English but only a few plays are translated into English and 'Luead Suphan' was one of them.

This play is based on historical facts, depicting the period where love of freedom, contempt for oppression, solidarity, independence, pride and incorruptability were very crucial. Meanwhile the main characters portray strong moral belief and are quick to show gratitude. They believe in the next life and the importance of good. They are brave, and in time of crisis they are willing to sacrifice their lives for the

nation. The women are also very brave, as the saying goes, “They wield a sword in one hand while rocking the cradle with the other”.

The play uses beautiful, poetic and archaic language illustrating the poet’s imagination to show strong emotions of the characters. The playwright so effectively employs figurative languages: simile, metaphor, hyperbole, and personification, that his play has achieved a great success.

## **1.2 Objectives**

The objectives of this research were to study the forms and meaning of the translated version and the translator’s techniques in translating the lyrics of the songs in the Luead Suphan play.

## **1.3 Scope of the study**

There are two parts in this play: dialogues and songs. The study focuses on the lyrics of the songs, which have 2 types: Thai classical music (ทำนองเพลงไทยเดิม), and contemporary (ทำนองเพลงไทยสากล).

1.3.1 Study the poetic forms of each song .

1.3.2 Study expression, idiom, poetic diction and figure of speech used in each song

1.3.3 Study and analyze translated versions.

## **1.4 Benefits of the study**

The findings of this study will encourage translators to do more works in the field of Thai to English translations of well-known Thai literary works to create cross-cultural understanding.

### 1.5 Term of Reference

“Form” refers to traditional Thai poetic forms which set the fix number of words, lines, and rhyme scheme. English free verse structure is without rhyme. The lines may be of almost any length. The stanzas have no recurring pattern. The rhythms do not conform to any metrical pattern.

“Meaning” refers to expression, idiom, poetic diction, and figures of speech used in words sung in the Luead Suphan play. To check the proper meaning, in Thai Dictionary by The Royal Institute, and Webster English Dictionary and Thai-English Dictionary by Thaiwatana Panich are consulted.

“Luead Suphan” the name of the play written by Luang Wichitwatakan, have three different spellings: “Luad Suphan” used by the translator, “Luead Suphan” used by the researcher based on the romanized transcription of The Royal Institute, and “Lu’at Suphan” used by Kusuma Prasertsud, the most recent researcher whose work on Wichitwatakan’s plays has not been published in Thailand yet.

### 1.6 Brief biography of Luang Wichitwatakan

Luang Wichitwatakan was born on Thursday 11 August 1898 at Uthaitanee province. He studied Dharma ( the teachings of the Buddha) at Mahatat temple from the age of 13 –20 and passed the fifth level examination of religion. He left the monkhood to work in the Ministry of Foreign Affairs.

In 1918 he worked at the Thai Embassy in Paris.

In 1924 he was a Secretary of the Thai Embassy in London.

In 1927 he transferred to the Ministry of Foreign Affairs and was promoted the Permanent Secretary, Director, Assistant General Director, and finally General Director of Department of Protocol.

In 1934 he was the General Director of Fine Arts Department. At this time he wrote a play titled "Luead Suphan", which was a great success and one part of the budget was set for building the National Theatre. After that he was the Minister of Education and Acting Deputy Minister of Foreign Affairs.

In 1941 he was the Minister of Foreign Affairs.

In 1943 he was the Thai Ambassador to Japan until 11 September 1945 when he was sent to prison as a war criminal. He was freed in 1946.

In 1948 he joined the cabinet led by General P. Phibunsongkhram.

In 1952 he was Ambassador to India and moved to Switzerland, Austria and Yugoslavia.

In 1958 he was a key figure in a coup d'état. He then was Commander of Prime Minister Office and he was in office through his lifetime. He died on 31 March 1962.

All through his turbulent life, he believed in balance of mind, "not getting too glad or too upset with the ups and downs in work or position." He thought that we are all political animals as the political saying goes, "If you are not the politician, the politics will work on you." When he had to fight against his poor life, he believed that necessity forces change.

He was a man of strong endurance, "Endurance means the most important thing for fighting and winning. Yet endurance can cause tragedy. One who always shouts or announces his difficulty or suffering to everyone will not get any sympathy in return. But he that endures is not overcome." In "Luead Suphan" where Mangrai, the lead male character, was dying, he said goodbye to his father and to his mother and others. Yet he didn't show any sorrow or fear of death. This play impressed the

audiences and was unexpectedly successful; as a result, the Fine Arts Department could build a new theatre equipped with furniture, expensive musical equipment and many ornamental costumes for performing arts students, subsidized by the financial support from this play.

He was an ideal man who walked a straight and ambitious path. “Our future is like climbing a high mountain. If we climb too quickly, we will get tired rapidly and might fall down. The future is made from unusual events or luck and at unexpected times. You might have good luck and be successful early in your life, but that future will not last, as one who can jump so high, can quickly fall down.”

While General P. Phibunsongkhram was the Prime Minister, he initiated a patriotic policy. The only procedure that can protect our nation and can be a better tool to unite the Thai nation was implicitly done through music and drama. This was the responsibility of the Fine Arts Department.

He was appointed to carry out campaigns for nationalism. In his lecture (1960) he mentioned 3 thinkers of nationalism : Lord Henry Bolingbroke ( 1668-1750), Jean Jacques Rousseau (1712-1778) and Johann-von Herder (1744-1803).

And he himself wrote many historical plays and patriotic songs. Some of his songs were impressive but later he was branded a war criminal.

As a writer, he once commented, “Writers are an unlucky breed because their works usually are well known after their death or it takes too long to become acceptable writers. However, those writings become a pattern that show the honour and civilization of the nation. They can indicate the wisdom, education and civilization of their people. Those writings can entertain you and offer knowledge to

later generations. They can be readers' company in any trip, and they can also be their advisers whenever they need advice."

Finally, he managed to write a successful play titled "Luead Suphan" and a new national theatre was built and a bigger budget was approved by the government.

In the introduction to "Luead Suphan", he mentioned a war between Thai and Burma (now called Myanmar). "We usually think of a Burmese as a cruel man who always bullies the Thai people. Teaching Thais to hate all the Burmese is out of date. We should turn to good will, though we have been enemies for a long, long time. We can be friends. Losing war means we are weaker. We should learn to strengthen our own army. The Burmese army is so brave, with great prowess, strict discipline and justice."

The play was so successful that in 1936 the Ministry of Education asked the Fine Arts Department to distribute "Luead Suphan" to every provincial education office and the public schools all over the country. The Ministry of Defense and the Police Department ordered their cadets to see this play. Burmese journalists asked for a published version of the play and photographs for the publication of a Burmese translation. The theme songs in the play, Duangchan (ดวงจันทร์) and Luead Suphan (เลือดสุพรรณ) have become very popular since then

The researcher feels that this play aimed to arouse the subconscious of Thai people to unite in order to make the country modernized as suggested by the government. The government imposed on disciplines as cultural revolution. The playwright made use of the songs to teach since they were easily remembered. He created a small girl, losing her love, trying to liberate her country as a heroin. The lyric

of the theme song ‘Luead Suphan’ เพลงเลือดสุพรรณ reflects the fact that those who are suffering must fight and be willing to sacrifice for their home land. He encouraged the spirit of being Thai by using the words like ‘Thai are brave’, ‘Thailand belongs to Thais’, ‘Die for Thai makes no regret’.



## CHAPTER II

### LITERATURE REVIEW

This chapter has three parts : translation principles, forms and poetic language in Thai poetry, drama in Thailand.

#### 2.1 Translation Principles

.Wanna Sang-aram (1999:278-279) mentioned that once the concept of translation was to transcribe codes or signals from one language to another language, it was so easy to do for anyone who knew the foreign language could do translation. But now it is a more complex process since decoding the structure of the original text sometimes involves not only the usage of language in various situations but also cultural differences. So translators have to be keen in both the source and target languages and have the sound understanding of both cultures.

Prateong Tinnarat (2000:7) explained that translators act like mediums, receiving the message from one language and then sending to receivers in other languages. Some messages are very essential and useful to the society so the translators must be highly skilled in languages. The more expert one is in both source and target languages, the better one succeeds and the better the job one does. Moreover, translators should know some background of the source text. In short, translators are media between the sender and receiver, artists in words, initiators and experimenters in creating new words and structures.

There are 4 general principles of translation.

1. Translation of sacred books like The Bible is a translation which keeps the strict structure of the source language.
2. Linguistic translation or literal translation is to translate word by word.
3. Semantic translation or communicative translation is a translation focused on interpreting the message, rather than the structure.
4. Professional translation is a translation depending on special fields of knowledge or occupations. Each field of study has its own language and style.

Dr. Sidtha Pinitpouvadol (2000:26-27) gives an overview of methodologies for translations.

1. Analyze the source language: translators need to know the type of text :- news, articles, tales, novels, documentary; the context:- history, religion, finance; and the purpose:- advice, persuasion, information; and lastly, the readers. Type, context, purpose and the readers are thus the main points which translators must consider in order to use a suitable language.

2. Read comprehensively: translators must get all or most of the details and can answer the questions on who, what, when, where, why and how. This step involves the study of vocabulary, idiom, structure, denotation meaning, connotation meaning, including culture, general knowledge on arts, liberal arts, science, law, politics, economics and the current circumstances. The more one reads, the better work one can translate. The specific dictionary will help.

3. Keep away from the source language structure; translators who like to translate word by word may think that words have an equivalent meaning. In fact, to

use the target language as natural as the source language is a successful translated work.

4. Write it out; translators have to change from being reader to writer (one who conveys the meaning of the source language). Be ware of translating word by word, sentence by sentence because words in different languages or cultures cannot be equivalently replaced. Sometimes we have to examine and explain more in order to get the message across as clearly as possible.

## **2.2 Literature Translation**

Duangta Supol (1988:45) explained that literature translation requires the knowledge of literature and the sensitivity of translators. Translators must thoroughly understand the content of the text. They have to use the proper language, idiom and expression and meaning. Moreover, the stylistic of each literary piece is significantly different in the sentence structures and also the writer's characteristics in conveying thoughts so translators have to clearly understand both language and thought.

Wit Siwa-sriyanon (1998:345-389) stated some remarks on the significance of literature translation that those works make larger world of knowledge, experiences, feelings and thoughts. It is a way to transfer intellect from one society to another and fulfil the human development. However, the difference of the languages which involves meaning, sound, shade of words, and connotation, make the translation very difficult. Thus a person interested in translating must be good at both the source and target language, because literature translation is never a word by word translation. Instead it is a comprehension of what is read that is translated into another language. Translation is not a paraphrasing or rewriting, as it may destroy the artistic element of the writer. In addition, translators should be aware that every language is used

differently to convey a writer's thought and culture, and expressions used to convey thought are different. If the message is not clear enough, we have to give an explanation. Translators must study the connotative meaning of words, especially those used in poetry. Lastly, translation must be a complete and smooth version.

### 2.3 Poetry Translation

Peter Newmark (1981: 64-66) explained that poetry is an imaginative writing. It uses both common and general concrete words, and usually uses connotations by metaphor as images or vehicles. If there is a cultural overlap between the source and target languages, the translated words may lose their connotations and metaphorical sense. Moreover, we should think of poetic truth, which is the meaning in relations to other words. It is concerned with many types of meanings in a text. If the translators destroy poetic truth, they impair and distort meaning especially in word order, sound and cognitive sense. There is also the aesthetic value which depends on:-

structure; the shape of balancing the individual sentences

metaphor; visual images evoking sound, touch, smell and taste

sound; alliteration, assonance, rhythm, onomatopoeia, metre and rhyme

Thus, it's not words but the inner meaning of the poets that translators have to communicate.

Sidtha Pinitpouvadol (2000: 114-121) wrote that poetry is a literature written in a poem form. It has a strict rule on a number of words, numbers of syllables, and number of lines; stress and unstress; rhyme and rhythm. In Thai there are Klong (โคลง), Chan (ฉันท์), Kap (กาพย์), Klon (กลอน), while in English are ballad, blank verse,

free verse, lyric, ode, sonnet ,etc. The purpose of writing poetry is both to inform and entertain. There are 2 possible techniques in translating poetry.

1. Translating by keeping original poetic form. It is usually used for translating ancient literature to emphasis the context and the beauty of the language. Form, order of words and meaning are exactly like the original text. This style is good for the poems which have similar forms. If they are different, translators should select the form that is suitable and closer to the mood of the original text.

2. Translating to prose poem. Translators use this technique to communicate the poems' message and culture. Also, rhythm and rhyme is meaningful. The problem of poetry translation is how to translate feeling, imagery. The hardest decision for the translator is in selecting words or idioms that are suitable for the rhythm and rhyme.

The proverbs and figures of speech can be translated by :-

1. Literal translation : the style or the uses of words and meaning kept as those in the original text.

2. Equivalent translation: finding equivalent elements for clear understanding, used when the literal translation not appropriate.

3. Translation with explanation: translating literally and adding the explanation to lessen confusion or misunderstanding.

4. Interpretation translation: interpreting and then transferring message but not necessarily using the original words, used when the culture is very difficult to understand or unknown.

Sunchawee Saibua (1982:118-126) explained that the sound of words represents feelings, ideas and experiences. Poetry is a special language where sound is very important. Poetry describes mood or feeling that is affected by something in

touch sense so connotation words are used to strengthen the poets' meaning. Also the structure of words and phrases are especially considered. The reader of the target language must have the same response as the reader of the original language, so to study the purpose of that poem is necessary. However, literal translation has to maintain the form, while words and phrases have to be equivalent to the sound, rhythm, and meaning. If the form cannot make the readers understand, adaptation is needed. This might be called free translation.

Writing poem a creative work of art so is translation. Thus the quality of poetry translation depends on how close it is to the original text.

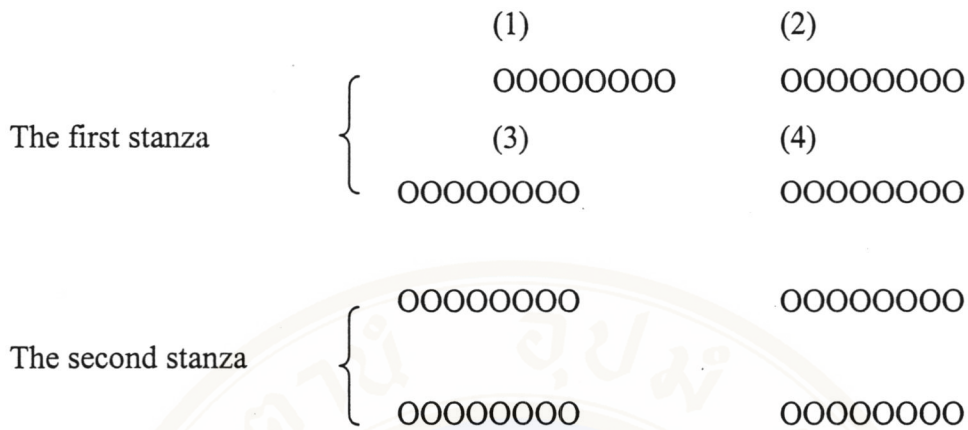
#### 2.4 Traditional forms of Thai poetry

Prayong Anantawong (1994:5-19) mentioned that 'klon' กลอน (one form of Thai poem) has a specific rule of word, line, stanza, and rhyme scheme. Klon paed (กลอนแปด), a stanza with 4 lines, each line having 7-9 words can be written in two forms as follows.

Form 1 :

1	OOOOOOOO	}	the first stanza
2	OOOOOOOO		
3	OOOOOOOO		
4	OOOOOOOO		
	OOOOOOOO	}	the second stanza
	OOOOOOOO		
	OOOOOOOO		
	OOOOOOOO		

Form 2 :



**Figure 2.1**

Thai poetry usually has a fixed form. For the Luead Suphan play Klon-paed (กลอนแปด) or Klon-subhap (กลอนสุภาพ), Klon-doksoi (กลอนคอกสร้อย), Klon-botlakon (กลอนบทละคร), and Klon-haudeiw (กลอนหัวเดียว) are to be discussed in details.

Supaporn Maakjang (1992:59-100) explained that in Klon-paed (กลอนแปด) a stanza is composed of 2 baat (บาท) or 4 lines (วรรค) ( 2 lines = 1 baat (บาท), 2 baat (บาท)= 1 stanza), each line having 8 words and 4 ending rhyme.

**Klon-paed (กลอนแปด) rhyme scheme**



**Figure 2.2**

Klon-doksoi (กลอนดอกสร้อย) has to begin with 4 words and the second word ending with เอ้ย /ย/ .

    O เอ้ย OO            OOOOOOOO

Klon-botlakon (กลอนบทละคร) with 2-4 words generally show the rank of characters and indicate an introduction of the performance.

    OO                    OOOOOOOO  
                           Or  
     OOOO                OOOOOOOO

Klon-haudeiw (กลอนหัวเดียว) has an extra specific pattern of rhyme, the last word of every baat (บาท) (2 lines = 1 baat) ending with rhyme.

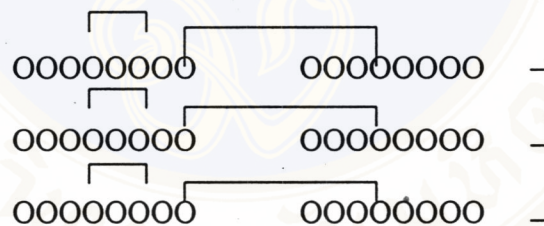


Figure 2.3

Cleanth Brooks (1960:562-570) explained that in English poetry, one element is meter, where the systematization of rhythm is determined by the relationships between accented, or stressed, and unaccented, or unstressed, syllables. Foot is the metrical unit, a combination of one accented and one or more unaccented syllables. There are iambic foot (an unaccented followed by an accented syllable), anapaestic foot (two unaccented syllables followed by an accented syllable), trochaic foot ( one

accented followed by one unaccented syllable), and dactylic foot ( one accented syllable followed by two unaccented syllable). One line of verse is composed of one or more feet of various line lengths : monometer (one foot), dimeter (two feet), trimeter (three feet), tetrameter (four feet), pentameter (five feet), hexameter ( six feet), and heptameter (seven feet). For example, a line containing five iambic feet would be described as iambic pentameter. However, poets may make a substitution of one type of foot for another.

Verses defining a pattern of rhyme and a stanza are

**Couplet** (1) tetrameter couplet : iambic tetrameter (2) heroic couplet : iambic pentameter,

Terza rima iambic pentameter tercets in linked rhyme : aba-bcb-cdc,etc.,

**Quatrain** (1) ballad measure : iambic, first and third lines tetrameter, second and fourth lines trimeter, with second and fourth lines rhyming. A very common variant of this pattern rhymes abab.

(2) envelope, or “ In Memoriam” quatrain: iambic tetrameter, abba.

(3) “Rubaiyat” quatrain: iambic pentameter, aaxa

(4) Several of the types of quatrains are commonly used but have no specific names.

Rime royal iambic pentameter, ababbcc.

Ottava rima iambic pentameter, abababcc.

Spenserian stanza iambic pentameter, ababbcbcc. The last line is a hexameter.

**Sonnet** is an iambic pentameter poem in fourteen lines. There are two general types : Italian sonnet and Shakespearean sonnet.

**Blank verse** is not a form of stanza, it is unrhymed iambic pentameter not broken into formal units.

**Free verse** does not conform to any fixed pattern, each line is independent length base on sentence logic. Rhythm and word sound make it splendid.

Sound and meaning adorn poems because these selected words provide a clear meaning and imagery to reader. Words can be denotatively, straight to the point or used connotatively as figure of speech. Figures of speech are used to compare familiar things or events in one's culture or society, in order to make the poem easily understood and get a profound mood. Simile, metaphor, paradox, hyperbole, allusion, rhetorical question, personification, and metonymy and symbols are frequently used.

## 2.5 Other researches

These researches indicated that most song composers used poetic forms and selected words to make the best of the songs. Also, the songs performed in the musical plays help create the emotion and atmosphere suitable for the scenes in the play.

Watcharaporn Ajharn (1992) noted that most Suntaraporn's songs, (เพลงสุนทราภรณ์) a well-known Thai modern band, are mainly concerned with love between a man and a woman, description of nature, and an allusion to Thai literature in order to motivate the awareness of patriotism, and institutes. The composer selected words with particular vowel and consonant rhymes, compounds, repetition, synonyms and onomatopoeia. Idiom, expression and figures of speech are also used to engender the listener with a more vivid imagination and understanding. The themes of the songs are traditional beliefs, love, nature, life, morals, woman, and national pride.

Sombat Kingkanchanawong (1991) mentioned that the content of the city songs (เพลงลูกกรุง) are patriotic and they celebrate customs and festivals, beauty, love, despair, moral and social reflection. Song composers use simple words, interjection, repetition, variation, high vocabulary, natural sound imitation, word play, word adaptation, figure of speech, analogy, simile, rhetorical questioning, symbolization, hyperbole, metaphor and personification.

Sirinthorn Kiratibutr (1984) noted that the purposes and the characteristics of patriotic songs are to encourage patriotism and loyalty. The composers tried to encourage the people to think and follow the policy of the government at that period. They used the words that clearly express these concepts. Melody and rhythm were used to arouse the listeners' emotion.

## **2.6 Drama in Thailand**

Mattani Moj dara Rutnin (1993) noted that a long history of Thai drama could be apparently studied from figures and sculpture reliefs of dancers and musicians. It is known that Thai drama was strongly influenced by the Indian civilization. According to the Stone Inscription of King Ramkhamhaeng, dancing and music were important to the daily lives of the people. For example, they expressed joy in celebrating any Buddhist religious ceremonies. At that time the Thai court had not yet developed its own royal dance while entertainment was performed and improvised by the people.

In the Ayudhaya period, where Hindu system of deva-raja (god-like position) was introduced. Ayudhaya court ceremonies, dance, and dance-drama, both khon luang (โขนหลวง) and lakhon luang (ละครหลวง), were set for the divine kingship. Commoners and other members of the nobility could not participate. The court dancers

performing khon (โขน) and lakhon (ละคร) for royal functions and ceremonies were under the strict Law of the Palace. After the fall of Ayudhaya in 1767, court dancers were taken to Burma to teach court dances.

During the reign of King Taksin, Thonburi dynasty, he wanted to restore traditional of Ayudhaya classical dance-drama and set up his own royal court. At that time, there were many private lakhon troupes.

During the reign of King Rama I, Chakri dynasty ( 1782-1809), a sense of national identity and unity was promoted. The King reconstructed both the physical appearance of the city, and the richness of its culture and arts especially literature and drama. He himself wrote royal manuscripts and supported the efforts of other troupes.

During the reign of King Rama II (1809-24), the golden era, the King was a great poet and creative dramatist. Many plays were written for both lakhon nok (ละครนอก) and lokhon nai (ละครใน). He also developed classical dramatic texts and dance movements to the highest standard. His music and songs have been models for later artists as standard textbooks and compositions. However, the reign of King Rama III (1824-51) was seen as the dark age of classical dance-drama. He was a serious person and thought of dramatic activities as immoral practices and behavior. He loved to supervise religious words and constructed temples.

During the reign of King Rama IV, the beginning of westernization, the King provided western education within the court for royal children. American missionaries published journals, periodicals, literary works and dramatic literature. It made Thai literature well-known and popular. He revived the khon luang (โขนหลวง) and lakhon luang (ละครหลวง) troupes to perform outside the Royal Palace.

During the reign of King Rama V, Thai drama had undergone a great change and modern dance-drama was being formed. He assisted both royal and private tropes.

During the reign of King Rama VI, still influenced by western tradition, he made modern theatrical forms and techniques. He wrote many dramatic literary pieces and also translation literary works. He was named "Father of Modern Thai Theatre".

During the reign of King Rama VII, Thailand was facing a serious financial crisis and followed by the Revolution of 1932. Dancers and dance masters had to leave the Royal Palace because it was necessary to lay off a large number of the staff members. Only a minimum was kept to continue the teaching of the arts. But performing arts outside the royal court grew more and more popular.

During Premier Phibunsongkhram's regime in the 1950's, he promoted his nationalist campaigns through the medium of drama under the clever advice of Luang Wichitwathakan. Historical legends and heroic deeds of past kings and national heroes and heroines were the themes for the propagation of the government's political, economic, social, and cultural policies. Luang Wichitwathakan's nationalistic and patriotic plays were successful because of their strong effective political messages. His plays added dance, dialogue, classical Thai and contemporary western songs.

During the reign of the present King Rama IX, Fine Arts Department, Ministry of Education is responsible for continuing the classical dance-drama and national heritage.

## CHAPTER III

### METHODOLOGY

This thesis is a study of translation techniques used in translating forms and meaning of the lyric of the songs in the Luead Suphan play.

#### 3.1 Research design

This is a documentary research on 'The Luead Suphan play' by Luang Wichitwatakan and a translated version by Srisurang Poolthupya published in Modern ASEAN Plays Thailand 1994.

#### 3.2 Pre-study

1. Search for the original version of the 'Luead Suphan' Play by Luang Wichitwatakan at Luang Wichitwatakan Room, National Library.
2. Study poetry work both Thai and English from books and other writings at university library.
3. Search for information of both Thai and Western songs from cassette, VDO, books, and interviewing music teachers at Dramatic Arts College, Fine Arts Department and Musical Library, National Library.
4. Study translation theories from books and join the workshop held by the Translators Club of Thailand.
5. Interview translators about how she worked.

### **3.3 Data Collection**

1. Study the lyric, melody, poetic pattern, and the usage of language of each song.
2. Study the techniques used in the English translation by comparing both form and meaning of the Thai original version and the English translated version.

### **3.4. Data Analysis**

1. Analyze how the translator translated poetic forms and meaning.

This analysis compares the Thai original version with the English translation to see how the translator has conveyed the similar message in meaning of language and culture and tone of various mood.

2. Analyze translation techniques and methods used in the English version such as free translation, which keeps only the message but not form, or literal translation, which keeps both the forms and meaning word by word. Addition, deletion, transliteration, interpretation, and grammatical structure are techniques used to keep a complete and appropriate message for the reader in a target language.

## CHAPTER IV

### ANALYSIS OF TRANSLATION PROCESS

The ‘ Luaed Suphan’ play, a tragedy play, was written and performed in 1936, and was very successful. It is a story of love, set in wartime between a young Thai lady and a young Burmese soldier. The writer utilized the richness of Thai language at its very best in narrating the suffering of slaves, the mood of love, a great despair and loss, and encouraging patriotism.

This play, also called ‘Luang Wijitwatakarn play’ was usually set against a historical background. The costume worn were similar to that of the traditional Thai worn by villagers and Burmese soldiers. The performers spoke their dialogue and sang to tell the story. The songs can be divided into 2 types : Thai classical melodies, called Pleng-Na-man (เพลงหน้าม่าน) which foretell the coming scenes, and contemporary western melodies, used to show the feelings of the main characters. All these songs have become very popular.

This study is concerned with the rhyme scheme patterns whose rhyme words make the beautiful sound and also highlight the theme of the play. The phonetic transcription added will help English readers to get the picture of Thai lyrics, and to appreciate the feeling and atmosphere of the scene. The translated version will illustrate how the feeling and tone of the play is transmitted.

### 4.1 Melodies and lyrics of the songs

Each song with its own melody portrays the mood of such situation. The patterns, the Thai lyrics in Thai, the phonetic transcription and the English translated version are shown separately and orderly.

This study will discuss the form of each song, the lyric and the translation techniques.

#### 4.1.1 Klun Kratop Fang Song เพลงคลื่นกระทบฝั่ง



Figure 4.1

เมื่อเกิดทุกข์ซुकเข็ญเป็นเคราะห์ร้าย	ทั้งหญิงชายชาวไทยไม่มีสุข
ถูกพม่าเพื่อนบ้านมารานรุก	แสนทุกข์แสนระกำซ้ำไม่วาย
เขากวาดต้อนขูเข็ญมาเป็นข้า	สิ้นชีวาไปแล้วก็มากหลาย
ที่เหลืออยู่สุดผู้ลำบากกาย	ต้องถูกหวายเข็ญซ้ำให้ทำงาน

m̄iē k̄yt túk yúk khěn pen khròʔ raáj	thán̄g yǐŋ chaaj chaw thaj mâj mii sùk
thùk phá-maā phūan baān_maa raan rúk	səən̄ thúk səən̄ rá-kam chám mâj waa_j
khăw kwaət toón̄ khuè khěn_maa pen khaá	sín chii waa paj læəw̄ koʔ maák laáj
thií l̄m̄a yuè sùt suú lam bàk kaaj	toón̄g thúk waáj khiān sám háj tham ŋaan

When suffering and misfortune befall,

No Thai men and women can find happiness,  
 Being attacked by the neighbouring Burmese,  
 They are filled with endless sorrow.

They drive us by force to become slaves,  
 Many of us already lost their lives,  
 Those who remain suffer great pain,  
 They are flogged repeatedly to make them work.

Kluenkratobfung (คลื่นกระทบฝั่ง) is usually played to announce the beginning of the play. Montree Tramote, the late renounced musician, explained that this melody sounds like the waves coming one after another against the shore, connoting the many incidents in life. Also, the melody describes what is going to happen.

The song is in Klon-paed (กลอนแปด) form. There are 8 words in each line, the last word of the first line rhyming with the third word of the second line (ร้าย /raǎj/- ฆาต /chaaJ/), the last word of the second line rhyming with the last word of the third line and the second word of the fourth line (สุข /sùk/ - รุก /rúk/ - ทุกข์ /thúk /), while the last word of the fourth line rhymes with the last word of the second line of the second stanza (วาท /waaJ/ - ทลาช /laǎj/ ).

The first two stanzas express the suffering of the Thai slaves who were forced to labour under harsh conditions. This song sung by the chorus to accompany the scene where Thai women and men were whipped and ordered to do hard works like carrying water, pounding rice, chopping wood and cooking for the Burmese army. During this tortuous time, some died while others were severely injured.

The translator used free verse form. The lines may be of almost any length. The stanzas have no recurring pattern. The rhythms do not conform to any metrical pattern. If rhyme appears, it is only an occasional tonal embellishment. The reader is not always sure just how the poet would wish his lines to be read. Verse lacks regular meter, rhyme, or stanzaic pattern. Normally it is marked by cadence, that is, a rhythmical flow of irregularly stressed syllables. Yet the suffering of Thai people, caused by illness or hard work, was explicit in simple sentence structures.

#### 4.1.2 Phama Daen Song เพลงพม่าเดิน

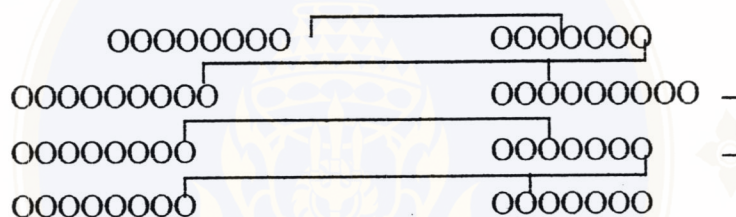


Figure 4.2

มั่งรายนายทหารพม่าหนุ่ม	กลัดกลุ้มด้วยจิตคิดสงสาร
เห็นพม่าข่มเหงไทยให้รำคาญ	ตั้งทหาร “เฮ๊ยจงมีจิตเมตตา”
เห็นทหารไม่เชื่อก็เหลือกลิ่น	ชักดาบไล่ฟันทั้งซ้ายขวา
“ใครข่มเหงคนไทยไม่เมตตา	ชีวะจะดับด้วยมือเรา”

maŋ raaj naaj tha-haän phá-mâ nùm	klàt klúm dūaj cìt khít sǎn saän
hěn phá-mâ khòm heŋ thaj háj ram khaan	sàŋ thá-haän hýj coŋ mii cìt meēt taa
hěn thá-haän mâj chūa kǒw lǎa klân	chá-k daàp lâj fan tháŋ saáj khwaä
khraj khòm heŋ khon thaj mâj meēt taa	chii waa cà? dàp dūaj mmm raw

Mangrai, young Burmese officer, is filled with compassion,

Seeing the Burmese maltreat Thai people, he is vexed;

He orders the soldiers: “Have mercy, all of you.”

When the soldiers do not obey, he becomes impatient,

Drawing his sword to hit them left and right, saying  
 “Whoever bullies the Thais without mercy,  
 Will be killed with my own hand.”

The Phamadaen melody is called Phleng-phasā. (เพลงภาษา) or Phleng-ok-phasā (เพลงออกภาษา) which imitates the style and tone of the other language, eg. Burma, whose name is added to the title of the song. And the rhythm musical instrument also indicates the beat originated by the Burmese drums. This melody was played in the scene where Mangrai, the Burmese soldier, the main character, was investigating the camp and was not pleased with his soldiers' behavior.

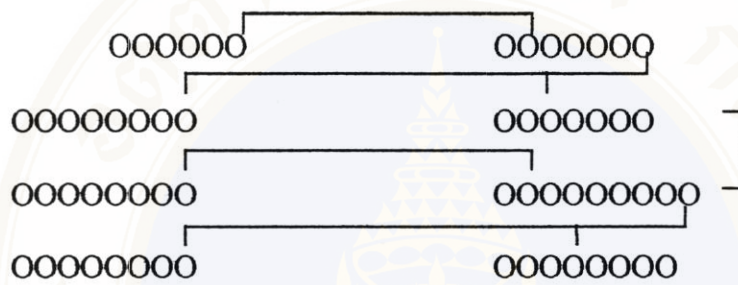
There are 2 stanzas in Klon-paed form, a number of words in each line are 7, 8 and 9, which is enough to cover the writer's expressions. In the first stanza, the last word of the first line rhyming with the second word of the second line (หนุ่น /nùn / -กุ่ม /kùm), the last word of the second line rhyming with the last word of the third line and the third word of the fourth line (สงสาร /sǎn saǎn / -รำคาญ /ram khaan / -ทหาร /thá-haǎn / ), while the last word of the fourth line rhymes with the last word of the second line of the second stanza (เมตตา /meêt taa / -ขวา /khwaa /). In the second stanza, the last word of the first line rhymes with the fourth word of the second line (กลิ่น /klian / -ฟัน /fan /), while the last word of the second line rhymes with the last word of the third line and the second word of the fourth line (ขวา /khwaa / -เมตตา /meêt taa / -ขวา /chiiwaa /).

These particular stanzas extol the virtues of Mangrai, the warm-hearted Burmese soldier. This song sung by Mangrai after seeing Duangchan's father tortured by

Mangrato, a Burmese soldier, who snatched the bowl of water to wash his feet and her father had to lick it from the ground. And Mangrato kicked him. Mangrai ordered his soldiers to stop doing so or otherwise he would kill them by himself.

For rhyme scheme, the translator used free translation. Here Mangrai ordered his soldiers and he would kill anybody who didn't obey him.

**4.1.3 Phama Plaeng Song เพลงพม่าแปลง**



**Figure 4.3**

พิศดูสาวน้อยนวลหงส์	รูปทรงงามเลิศเฉิดฉาย
อยากจะช่วยทุกข์ภัยให้มันเทา	จึงเข้าใกล้นางแล้วพลางทัก
“มันข่มเหงเรามากหนักหนาหรือ	โปรดอย่าถือโทษที่มันทำหาญหัก
พม่าตีก็มีนะนางลักษณะ	มิใช่จักโหดร้ายไปทุกคน”

phít sà-duu saăw nooj nuan la hǒŋ	rúp song ñaam lɔ̀t chɔ̀t cha-lăw
yaak cà? chúj thúk phaj háj ban thaw	cmɯ khâw klâj naŋ læəw phlaŋ thák
man khòm heəŋ thɯ maák nák naă rɯm	proət yaə thɯm thôt thɯi man tham haən hək
phá-maā dii koō mii na? noŋ lák	mi? cháj càk hoət raáj paj thúk khon

Gazing at the young girl with the grace of a swan,  
 Her great beauty is beyond compare,  
 Wishing to lighten her suffering,

He approaches her and says:

“Has he been mistreating you so badly?

Please do not hold grudge against all the Burmese;

There are also good Burmese,

Not everyone of them is cruel.”

Phamaplang, phleng-phasā (เพลงภาษา), is usually played when the heroin is in the sorrowful mood. In this scene, Mangrai was trying to comfort Duangchan.

This is a Klon-paed form with 2 stanzas, each of which has 6 to 9 words. In the first stanza, the last word of the first line rhymes with the second word of the second line (หงส์ /hǒŋ/ - ทรวง /sɔŋ/); the last word of the second line rhyming with the last word of the third line and the second word of the fourth line (เจตนา /cha-lǎw/ - บรรเทา /ban thaw/ - ข้า /khâw/); the last word of the fourth line rhyming with the last word of the second line of the second stanza (หัก /thák/ - หัก /hàk/). In the second stanza, the last word of the first line rhymes with the third word of the second line (หรือ /ruǐ/ - ก็ /thū /); the last word of the second line rhymes with the last word of the third line and the third word of the fourth line (หัก /hàk/ - นงลักษณ์ - /nɔŋ lák / - จัก /càk/).

These stanzas emphasize the feelings and admiration of the young Burmese soldier for the young Thai lady. After seeing Mangratho take Duangchan's necklace, he sings this song to comfort her, to sympathize with her, and wants her to trust him.

The translator has to interpret the idiomatic expression where a lady is compared to swan because her great beauty is beyond compare. He then tried to comfort her that and asked her not to hold grudge against all the Burmese.

### 4.1.4 Nagaraj Song เพลงนาคราช

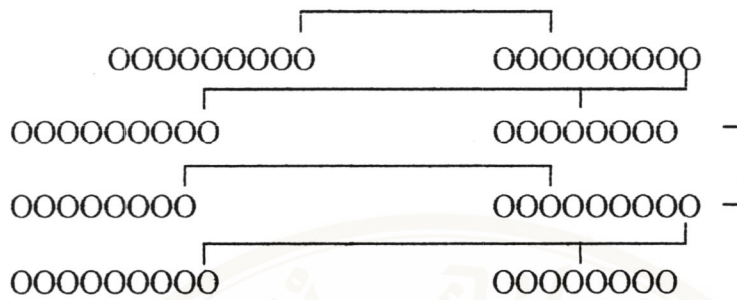


Figure 4.4

อย่ามัวพูดเสียเวลาฆ่าฉันเถิด	ขอให้เกิดเป็นผู้ชายได้สักหน
จะรบสู้กับพม่ากล้าประจัญ	ไม่ย่อหน้าขามกลัวพวกตัวร้าย
ในชาตินี้มีสมันครรักพม่า	เชิญท่านฆ่าเสียให้ดับลับชีพหาย
ไปชาติหน้าขอกำเนิดเกิดเป็นชาย	แล้วเชิญกรายมาลองฝีมือกัน

jaà mua phuút siǎ we laa khaâ chǎn thv̀t  
 cà? róp suú kàp phá-maâ klaâ prà? con  
 naj chát ní mí? sa-màk rák phá-maa  
 paj chát naâ khoǎ kam nrv̀t kv̀t pen chaaǰ

khov̄ háǰ kv̀t pen phú chaaǰ daǎǰ sàk hǎn  
 mâǰ jv̀v̄ jôn khaǎm klua phuák tua raǎǰ  
 chv̀n thǎn khaâ siǎ háǰ dàp làp chiíp haǎǰ  
 læǎw chv̀n kraaǰ maa loon fii muu kan

Don't waste the time talking, do kill me,  
 May I be reborn a man,  
 I'll fight bravely with the Burmese,  
 I shall not fear these villains,  
 In this present life, I'll never love a Burmese,  
 Please put an end to my life,  
 In my next birth, may I be born a man,  
 Then you can come to test my prowess.

Nagaraj melody is typically used to show anger mood. This melody can be played with three different beats to accompany the appropriate lyric, which is largely written in Klon-paed form.

There are 2 stanzas in Klon-paed form with 8 to 9 words in each line. In the first stanza, the last word of the first line rhymes with the third word of the second line (เกิด /thɯ̀t -เกิด /kɯ̀t.); the last word of the second line rhymes with the last word of the third line and the third word of the fourth line (หน /hôn/-ประจัญ /pràʔ con / -ย่น /jôn.); the last word of the fourth line rhymes with the last word of the second line of the second stanza (ร้าย /raáj/-หาย /haáj.). In the second stanza, the last word of the first line rhymes with the third word of the second line (พม่า /phá-maa / -ม่า /khaâ.); the last word of the second line rhymes with the last word of the third line and the third word of the fourth line (หาย /haáj/-หาย /chaaј/-กร้าย /kraaј.).

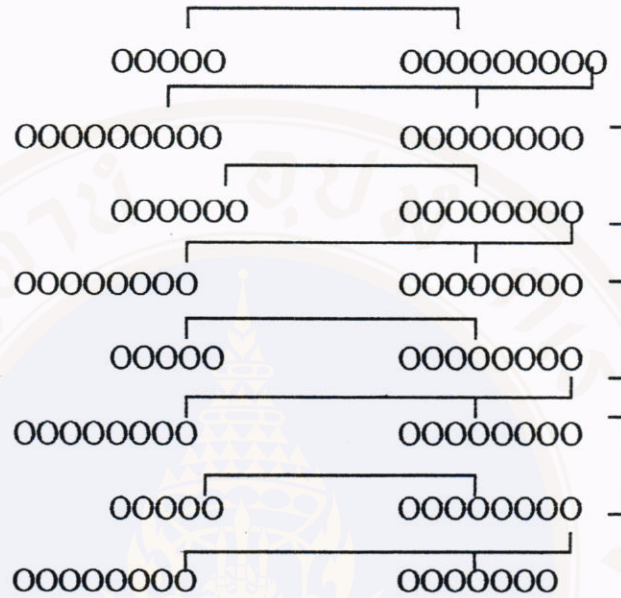
These particular stanzas illustrate the anger and sarcasm felt by the young Thai lady towards the Burmese. Duangchan was angry with Mangratho and was not pleased with all the Burmese for they were more like bandits than honorable soldiers. This song sung by Duangchan said that she was happy to be killed rather than to love Burmese and she wished to reborn a man for being a soldier who could fight for the country.

For anger feeling, the translator used short words to make a quick rhythm while reading. An imperative sentence is used to emphasize the character's strong feeling



towards the situation eg. “Don’t waste the time, do kill me,”. And metaphorical imagery is also used eg. “Please put an end to my life,” instead of just a plain word like “kill”.

**4.1.5 YakYen Song เพลงยากเย็น**



**Figure 4.5**

ยากเย็นแค้นเจ็บใจ	ทำงานไม่ไหวเขาก็ตีตระหน่ำ
เขาเขี่ยนเขาม่าทรมานทารุณกรรม	จนบอบจนจำเหลือจะทนทาน
คนไทยช่างไร้ฝีมือ	ไม่มีแล้วหรือชายชาติทหาร
ไปอยู่ทางไหนปล่อยให้เขาราน	รูกมาถึงบ้านล้างผลาญผู้คน
แพ่พ่ายในครั้งนี่	แต่ชั่วเจ็ดที่ยังดีเจ็ดคน
รอไว้คราวหน้าเรากล้าประจัญ	ก็คงจะฟันศัตรูหมู่พาล
เทวดาและอารักษ์	จงช่วยปกป้องรักษาถิ่นฐาน
ให้กูได้ฟื้นยังยืนอยู่นาน	พันทรมานจากข้าศึกเอย

jaāk jen khæ̀sǎn khěn caj  
 khǎw khiān khǎw khaā tho rá? maa thaa rá?kam  
 khon thaj chāṅ ráj fiī mmm  
 paj juù thaang nǎj plòj hāj khǎw raan  
 phæ̀sǎ phaāj naj khráṅ ní  
 rɔw wáj khraaw naā raw klaā prà? con

tham ṇaan māj wǎj khǎw koʔ tii trà? nām  
 con boòp con chām lǔa cà? thon thaan  
 māj mii læ̀sǎw ruṁ chaaṅ chāt thá-haān  
 rúk maa thūṅ baān laāṅ phlaān phuṁ khon  
 tæ̀sǎ chuā cèt thii jaṅ dii cèt hǎn  
 koʔ khoṅ cà? phón sàt truu muè phaan

the wá? daa læ? ʔaa rák  
hâj kuû dâj fúún jân jwun juè naan

coŋ chuâj pòk pàk rák saă thìn thaăn  
phón thoo rá? maan caàk khaâ sùk ʔrɔj

Difficult time, full of suffering,  
When we have no strength to labour,  
They rain blows on us,  
They whip, they kill, they torture us  
Until we are too crushed to bear,  
Alas, the Thais have no prowess,  
Are there no more brave warriors?  
Where have you all gone?  
You allow the enemy to invade our homeland  
And massacre the people,  
This time we lose, but seven misfortunes  
Can still bring seven good fortunes;  
Wait for the next time when we shall dare  
To fight and destroy the wicked enemy.  
May the gods and spirits protect our land  
And help us liberate it forever  
From the cruelty inflicted by the enemy.

This is a contemporary western melody (เพลงไทยสากล), a musical piece composed with Thai lyrics and performed with Western musical instruments, sung by Thai captives

in the beginning of Scene 2, which tells how Thais felt about being slaves to Burmese. They thought of their brave warriors and prayed that God of land should come to protect their land and they also came to realize that life has its ups and downs.

There are 4 stanzas with 5-6 words in the first line, and 8-9 words in the other lines. They are Klon-paed (กลอนแปด) rhyme scheme; in the first stanza, the last word of the first line rhymes with the third and fourth words of the second line (ใจ /caj/- ไม่วิว /māj wǎj/); and the last word of the second line rhymes with the last word of the third line and the fourth word of the fourth line(ตระหน้า /trà? nām/-กรรม /kam/- ช้า /chám/). In the second stanza, the last word of the first line rhymes with the fourth words of the second line(มือ/มูม/- หรือ /ruǎ), and the last word of the second line rhymes with the last word of the third line and the fourth word of the fourth line( ทหาร /thá-haǎn/- ราน /raan/-บ้าน /baǎn/). In the third stanza, the last word of the first line rhymes with the fourth words of the second line (นี้/ní/- ทิ /thii/), and the last word of the second line rhymes with the last word of the third line and the fourth word of the fourth line (ทน /hǒn/- ประจัญ /prà? con/- มัน /phón/). In the fourth stanza, the last word of the first line rhymes with the fourth words of the second line อารักษ์ /raa rák/- ปกป้อง /pòk pàk/), and the last word of the second line rhymes with the last word of the third line and the fourth word of the fourth line (ฐาน /thaǎn/- นาน /naan/- ทรมาน /thoo rá? maan/); And there are rhyme between stanza as (ทน /thaan/- ทหาร /thá-haǎn/-, คน /khon/- ทน /hǒn/, พาธ /phaan/- ฐาน /thaǎn/).

This song describes how Thai feel about being slaves as they have to work hard, and bear this suffer. And Thai is still thinking of bad and good in turn, and God will help them to survive. Ironically, despite their bravery, they lost the battle.

4.1.6. Phamahe Song เพลงพม่าเห่

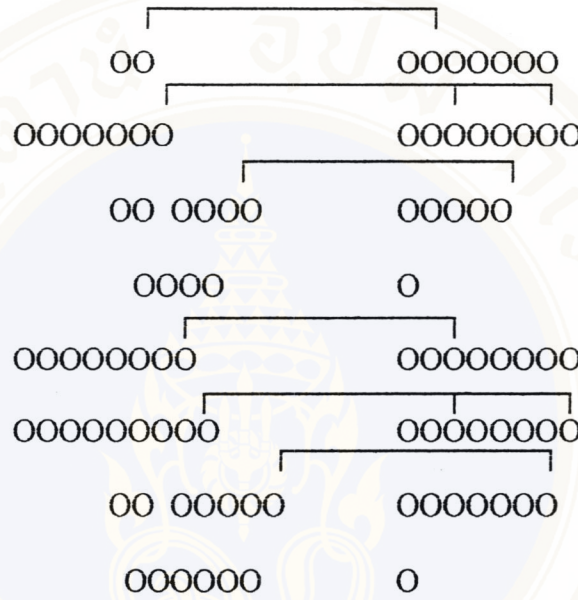


Figure 4.6

สายสมร	งามอนยี่อย่างนางสวรรค์
พิศพักตร์งามเทียบเปรียบดวงจันทร์	ในสุพรรณหาไหนไม่เหมือนนาง
ดอกเอ๋ย เจ้าดอกบุษบัน	พี่แสนรักดวงจันทร์
สุดจะกั้นแล้ว	เอ๋ย
อย่าเคืองแค้นแสน โกรธคุมโทษนั้ก	พี่แสนรักแนใจอย่าได้หมาง
เมื่อเสร็จศึกจะขออยู่เป็นคู่นาง	อย่าระคางเชิญมีไมตรีกัน
ดอกเอ๋ย เจ้าดอกกรรณิกา	ถึงมีกำเนคเป็นพม่า
แต่ดวงวิญญูณ์เป็นไทย	เอ๋ย

saăj sà? mǎn  
 phít pháák ɲaam thiáp priáp duan can  
 doók ʔrǎj cáw doók bùt sà? ban  
 sùt cà? klân læəw

ɲaam ɲoɔn jǐɲ jaəɲ naaɲ sà?-wǎn  
 naɲ sù? phan haă nǎj mǎj mǎn naaɲ  
 phií sǎəɲ rák duan can  
 ʔrǎj

jaà khaaŋ khææn sææn kroòt khum thoòt nǎk	phii sææn rák nææ cǎj jaà dǎj maǎŋ
mūa sèt sùk cà? khoó juù pen khuū naaŋ	jaà rá? khaaŋ chvŋn mii mai trii kan
doòk ʔrǎj cǎw doòk kan nǐ? kaa	thŋŋ mii kam nŋt pen phá-maa
tææ duan win jaa pen thaŋ	ʔrǎj

My beloved,

You are as beautiful as a heavenly maiden,

Your face is as radiant as the moon,

No one like you can be found in Suphan,

My lotus bloom, I love Duangchan so much

That I can no longer restrain myself;

Do not keep revenge and hatred in your heart,

Mine is so filled with love for you, don't spurn me.

When the war is over, I'll remain with you;

Don't doubt my love, let us be friends,

My karnikar blossom, though born a Burmese

My spirit is truly Thai.

This is used in a courting scene. Montri Tramote later arranged it so that the rhythm was quicker.

There are 4 stanza; the first and the third are Klon-botlakon (กลอนบทละคร), the second and the fourth stanza are Klon-doksoi (กลอนดอกสร้อย). In the first stanza, the last word of the first line rhyming with the second word of the second line (ตมว /sà? ม่น/-จอน /กอน), the last word of the second line rhyming with the last word of the third line and

the third word of the fourth line (สวรรค์- /sà? -wǎn/จันทร์ /can /-สุวรรณ /sù? phan /), and the last word of the fourth line rhymes with the last word of the second line of the third stanza (นาง /naaŋ /-หมาง /maǎŋ /). In the second and fourth stanza written in Klon-doksoi, (กลอนดอกสร้อย) there is only one ending rhyme ; the last word of the first line rhymes with the last word of the second line (บุษบัน/bùt sà? ban /- ดวงจันทร์ /duaŋ can /, กวรรณิกา /kan ni? kaa-พม่า/pha-maa/). In the third stanza, the last word of the first line rhymes with the third word of the second line (นัก/nák /-รัก/rák / ), the last word of the second line rhymes with the last word of the third and the third word of the fourth line (หมาง /maǎŋ /-นาง /naaŋ /- คาง /khaaŋ /).

These stanzas extol the beauty of the young Thai lady. After Mangrai had helped Duangchan and her family, he brought her food and medicine. And this was the first time he knew her name. Mangrai sung this song telling how fascinated he was and no matter of his being Burmese. Her beauty was as heavenly as the goddess Moon. His love was as great as no race nor boundary could hinder.

The translator used transliteration for the names of flower in Thai, ‘karnikar’ which usually refers to women. The translator keeps the tone and the metaphor. To emphasize the beauty of Duangchan, the comparison “as radiant as the moon” whose name happen to coincide since “Duangchan” means “the moon”. Also, the flowers “lotus” and “Karnikar” are twice repeated to express his overwhelming love for Duangchan.

4.1.7 Kopten Song เพลงกบเต็น

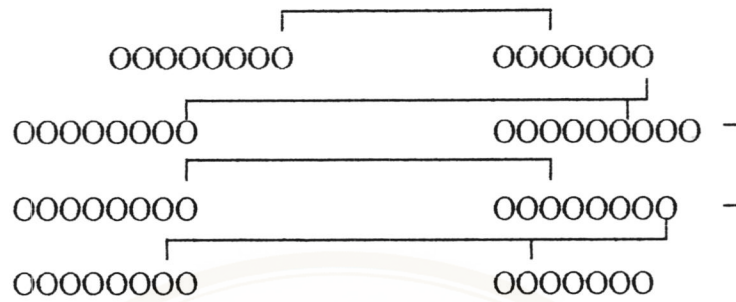


Figure 4.7

ได้ฟังคำร่ำวอนด้วยอ่อนหวาน	เขวมาลย์เบาใจหายหวาดหวั่น
พม่าดีก็มีอยู่เหมือนกัน	ไซ้จะชั่วไปทั้งนั้นทุกทิศทาง
นึกถึงคราวที่เขาได้ช่วยเหลือ	ก็น่าเชื่อน้ำใจเขาไว้บ้าง
เป็นเพียงแท้เขาสมัครมารักนาง	ท่าทางชายนี้ก็น่ารัก

daáj faŋ kham râm woon duáj ?wòn waǎn	jaw wa-maan baw caj haáj waát wàn
phá-mâ dii koō mi juù mǎn kan	cháj cà? chuá paj thǎŋ nán thúk thít thaan
núk thǎŋ khraaw thii khǎw daáj chuáj lǎ	kō naá chwā naám caj khǎw wáj baan
pen thián thǣs khǎw sà?màk maa rák naan	thaá thaan chaaŋ ní kō naá rák

Hearing entreating words so sweet,  
 A maiden feels relieved and no longer afraid,  
 A good Burmese does exist,  
 Not everyone everywhere is bad,  
 Remembering how he helped her once,  
 One should trust his kind-heartedness,  
 He sincerely expresses his love for her,  
 His behaviour is quite endearing.

This song utilizes the Kobten melody, a Thai classical melody, for sad mood. This melody could be used in any play with different lyric according to the story.

This is a Klon-paed form; 2 stanzas with 7 to 9 words in each line. In the first stanza, the last word in the first line rhymes with the second word of the second line(หวาน /waän /- เขาวมาลัย /jaw wa-maan /), the last word of the second line rhyming with the last word of the third line and the third word of the fourth line( หวัน /wàn /- กัน /kan /- นั้น /nán /), the last word of the fourth line rhyming with the last word of the second line of the second stanza(ทาง /thaang /- บ้าง /baäng /), the last word of the first line rhymes with the third word of the second line(เหลือ /lue /- เชื้อ /chue /), while the last word of the second line rhymes with the last word of the third line and the third word of the fourth line(บ้าง /baäng /- นาง /naang /- ทาง /thaang /).

These stanzas relate the changing attitude of the young Thai lady towards the young Burmese soldier, from anger and sarcasm to love. Though in a sad mood, Duangchan tried to comfort herself by thinking of Mangrai's good deed and she needed someone worth to trust and rely on.

#### 4.1.8 Mulong song เพลงมุล่ง

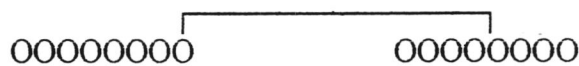


Figure 4.8

ขอขอบใจในบุญคุณครั้งนี้      จะไม่ลืมไมตรีที่ประจักษ์

khǒǒ khòp cǎj nǎj bun khun khráŋ níí

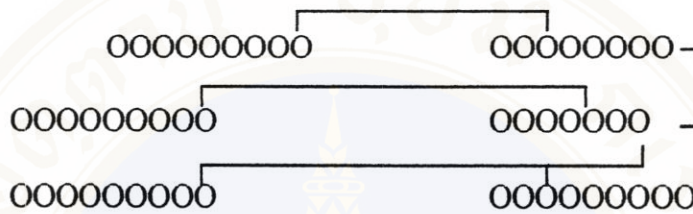
cà? máj lum maj trii thií prà? cǎk

Thank you for your kind deed

I will never forget your act of friendship.

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**4.1.9 Phama Lome tune เพลงพม่าโลม**



**Figure 4.9**

จงรีบหนีไปหาที่ซ่อนพำนัก  
เมื่อเสร็จศึกแล้วจะมาหาหนวน้อง  
จะรักน้องจนชีวิตนี้บัลลัย

จนกว่าทัพเราจะเคลื่อนที่ไป  
ขอร่วมเรือนร่วมห้องพิศมัย  
ไม่กลับไปเมืองพม่าแล้วครานี้

coŋ riíp níí paj haǎ thií soón pham nák  
mǎá sèt sùk læéw cà? maa haǎ nuan noóŋ  
cà? rák noóŋ con chii wan phií ban laj

con kwaà tháp raw cǎk khlwǎn thií paj  
khǒǒ ruám rwan ruám hoóŋ phít sà? mǎj  
mǎj klàp paj mmaŋ phá-máá læéw khraa níí

Flee immediately and find a place to hide,

Until our troop is gone;

When the war is over, I'll come to join you,

Share your home and bedchamber,

I'll love you until I die,

I'll never return to Burma.

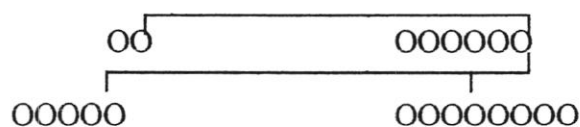
The first section captures the dialogue of the young Thai lady, using a Moolong melody, a kind of farewell song, (เพลงลา) emphasizing good friendship. And Phama lome melody is used to describe the hero's sentimental mood to the lady he loves.

There are only 2 lines in the first stanza. The second stanza is the dialogue of the young Burmese soldier describing his true love for the young Thai lady. The last word of the first line in the first stanza rhymes with the fifth word of the second line(นี้ /nií/-ไมตรี /maj trii/), the last word in the second line rhymes with the last word of the first line and the third word of the second line of the second section(ประจักษ์ /prà? càk/- ฟ้านัก /pham nák/- ทัพ /tháp/), the last word of the second line rhymes with the last word of the third and the fourth line( นิสสัย /phít sà? mǎj/- บัลลีย /ban laj/- ไป /pa.j/).

After Mangrai had freed all Thais, Duangchan came back to see whether he was save. But Mangrai tried to make her go and he promised to meet her again after the end of this war.

Here the translator used a literal translation for an idiom 'share your home and bed chamber' to mean to marry you, and hyperbole 'I'll love you until I die', which help emphasize the deep feeling of romantic love Mangrai feels for Duangchan.

#### 4.1.10 Duangchan Song เพลงดวงจันทร์



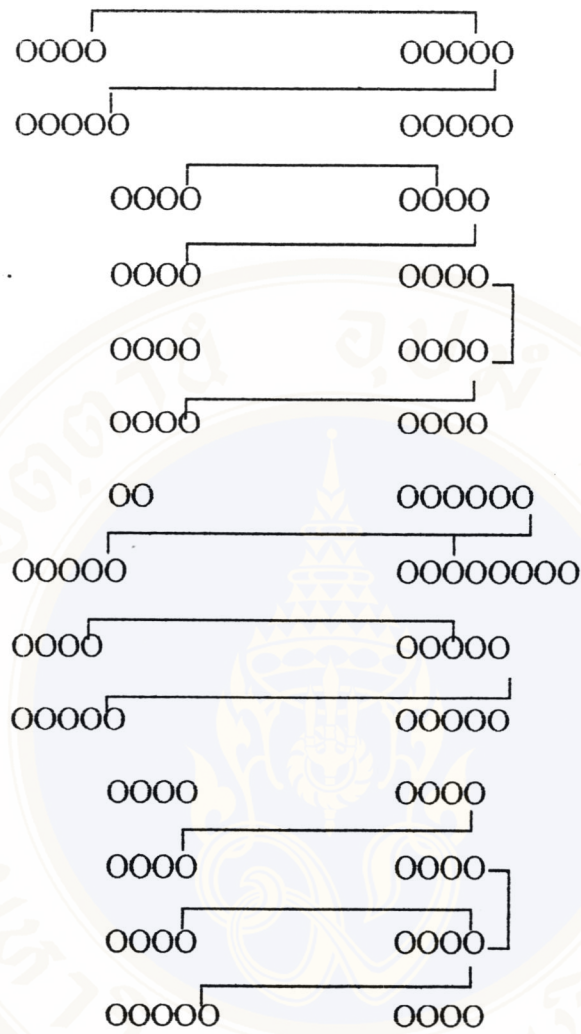


Figure 4.10

ดวงจันทร์	งามพักตร์พิศเพียงพระจันทร์
อย่ามาแก้งยอนัน	ฉันเป็นดวงจันทร์ที่ถูกเมฆบัง
เมื่อเมฆขยาย	จันทร์จะฉายท้องฟ้า
แต่ไม่ลอลงมา	ฟีกี่ไม่มีหวัง
จะหวังอะไร	ที่ในตัวฉัน
พี่รักดวงจันทร์	อยู่เจียนจะคลั่ง
ห่วงการข้างหน้า	พะว้าพะวัง
แล้วยังห่วงหลัง	อยู่ทางเมืองโน้น

ดวงจันทร์	งามพักตร์พิศเพียงพระจันทร์
อย่ามาแก้งยอนฉัน	ฉันเป็นดวงจันทร์ที่ถูกเมฆบัง
เมื่อเมฆขยาย	จันทร์จะฉายท้องฟ้า
แต่ไม่ลอลงมา	พี่ก็ได้แต่ฝัน
จะฝันอะไร	ในตัวคนยาก
พี่ฝันจะฝาก	ชีพไว้สุพรรณ
พอเสร็จการทัพ	คงกลับเขตฉันท
จะมาหาดวงจันทร์	ไม่ไปอื่นเลย
ดวงจันทร์ .....	

duaŋ can	ŋaam phák phít phiaŋ phrá? can
jaà maa klæəŋ joo chǎn	chǎn pen duaŋ can thií thuùk meék baŋ
mua meék khà? jaǎj	can cà? chaǎj thoóŋ faá
tæə məj looŋ loŋ maa	phií koo məj mi wǎŋ
cà? wǎŋ ?à? raŋ	thií naj tua chǎn
phií rák duaŋ can	juù cien cà? khlân
huàŋ kaan khaǎŋ naá	phá? waá phá? waŋ
læəw jaŋ huàŋ lǎŋ	juù thaŋ muan noón
duaŋ can	ŋaam phák phít phiaŋ phrá? can
jaà maa klæəŋ joo chǎn	chǎn pen duaŋ can thií thuùk meék baŋ
mua meék khà? jaǎj	can cà? chaǎj thoóŋ faá
tæə məj looŋ loŋ maa	phií koo dáj tæə fǎn
cà? fǎn ?à? raŋ	naj tua khon jaák
phií fǎn cà? faák	chiíp wáj sù? phan
phoo sèt kaan tháp	khooŋ kláp khèt khǎn
cà? maa haǎ duaŋ can	máj paŋ ?ùn lɿɿj

duang can.....

(M): Duangchan, your beautiful face is like the moon,

(D): Don't pretend to flatter me,

I am the moon hidden beneath the clouds;

When the clouds float away, the moon will shine.

(M): But if she does not come down to me,

I have no hope.

(D): What can you hope from me ?

(M): I love Duangchan so much that I am almost crazy,

I am worried about the future,

I don't know what to be done.

(D): You are also worried about someone you left behind.

(M): Duangchan, your beautiful face is like the moon.

(D): Don't pretend to flatter me,

I am the moon hidden beneath the clouds,

When the clouds float away, the moon will shine.

(M): But if she does not come down to me,

I can only dream.

(D): What can you dream about a poor girl ?

(M): I dream of leaving my life in Suphan.

(D): When the war is over, you will return to your country.

(M): I'll come to you and nowhere else.

(D) : ( repeats the first part)

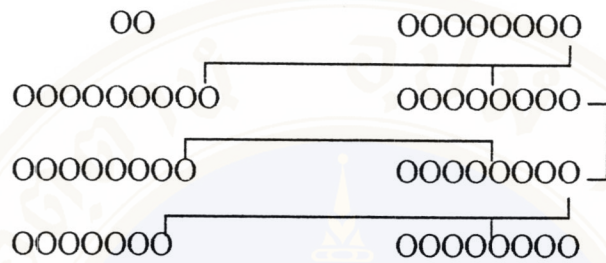
This song is called ‘Duangchan’ and it is the main song and has always been very popular. Even those who may have never seen the play can sing this song. This song is a duet love song sung by both Mangrai and Duangchan.

There are four sections, whose first and third are like refrains since the words are almost the same. In each section there are two stanza, with two words in the first line and 5-8 the last word of the third line and the fourth word of the fourth line(พระจันทร์ /phráʔ can/- จัน/chǎn/)In the second stanza, the last word of the first line rhyming with the third word of the second line,(ขยาย /khàʔ - jaǎʔ / - ฉาย /chaǎʔ/) and the last word of the second line rhymes with the last word of the third line(ฟ้า /faǎʔ /-มา /maaʔ/). In the second and the fourth section, there are 4 words in each line. The last word of the first line rhymes with the second word of the second line(ไร /raʔ /-โน /naʔ/), the last word of the second line rhymes with the last word of the third line(ยาก/jaǎk/-ฝาก /faǎk/). And the last word of the fourth line rhyming with the last word of the second line of the second stanza (พวรรณ /phan/-ขันท์ /khǎn/)to show the connection between them.

Mangrai admired Duangchan’s beauty and compared her to the moon. Yet, the lady was uncertain of his love for her since they were enemies. Thus, the suffering of unfulfilled love was compared to the moon hidden in dark sky while Mangrai proposed his real love for her.

The translator used literal translation for figures of speech, simile, metaphor and personification ; ‘is like the moon’, ‘I am the moon hidden beneath the clouds’, ‘she does not come down to me’.

**4.1.11 Phama Kwe Song เพลงพม่าเขว**



**Figure 4.11**

เมื่อนั้น	มังมหาสุรนาทเรืองศรี
เป็นแม่ทัพพม่ามาราวี	ถึงเมืองไหนได้ทีตีเหล็กไป
เป็นบิดามังรายใจทหาร	เอาใจใส่งานการจะหาไหน
กวัดขันเคร่งครัดจ้ดวินัย	ยุติธรรมหาใครไม่มีปาน

mmâ nán	maŋ mà? haǎ sù? rá? naát rwan srii
pen mæǎi tháp khum phá-maǎ maa raa wii	thǎŋ mwan nǎj dǎj thii tii læǎk paj
pen bi? daa maŋ raa j caj thǎ-haǎn	?aw caj sǎj ŋaan kaan cà? haǎ nǎj
kuàt khǎn khreŋ khrát càt wí? naj	jút ti? tham haǎ khraj mâj mii paan

Mangmahasuranat, full of glory,  
 Being Commander-in-chief leading Burmese soldiers to war,  
 Whatever city he reaches, he invades,  
 He is Mangrai’s father, very vigilant in his work,  
 Strict in discipline, unequal in his love of justice.

Phamakwae melody is a joyous melody. It is Klon-botlakon form. There are 2 words in the first line, while the other lines having 7 to 9 words. The last word of the second line rhymes with the last word of the third line and the fourth word of the fourth line (ศรี /srii /- วิ /wii /- ทิ /thii /), the last word of the fourth line rhymes with the last word of the second line of the second stanza (ไป /paJ /- โทน /nǎJ /). The last word of the first line rhymes with the fourth word of the second line (หาร /haǎn /- งานการ /ŋaan kaan /), the last word of the second line rhymes with the last word of the third line and the fifth word of the fourth line (โทน /nǎJ /- นัย /nai /- ใคร /khraJ /).

This song sung by Mangmahasuranat introducing himself as a chief commander of Burmese soldiers and also Mangrai's father. He is diligent, intelligent, justifiable and disciplined.

#### 4.1.12 Mangrai Song เพลงมังราย

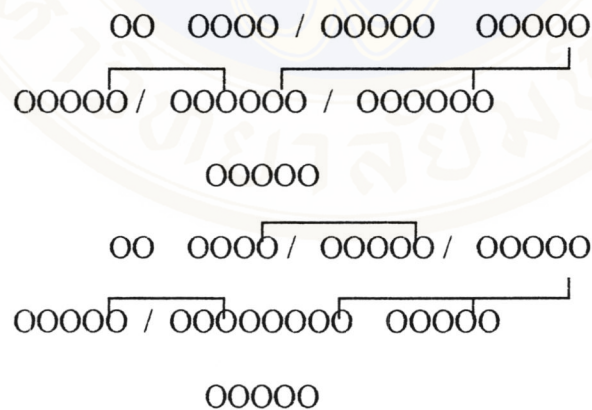


Figure 4.12

มังราย ชื่นใจของจันทร มาคว้นดบชีวิตัน ทิงจันทรไว้แคเดียว  
 สุดจะร้องเรียกหา สุดจะคว่ำสุดจะเหลียว จันทรจะอยู่แต่ผู้เดียว

## ให้แสนเปลี่ยวใจนัก

มั่งราย ยอดชายของน้อง หวังภริมย์สมสอง กลับมาต้องพรากกัน  
 น้องนี้ไร้วาสนา ไม่มีบุญญาที่ได้สร้างสรร ไปคอยน้องบนสวรรค์  
 จันทร์จะตามไปเอย

maŋ raaj chûm caj khoŋ can maa duàn dâp chii wan thîŋ can wáŋ dææ diew  
 sùt cà? roŋ riêk haă sùt cà? khwaá sùt cà? liêu can cà? juù tææ phuú diew

hăj sææn plièw caj nák

maŋ raaj jòt chaaj khoŋ noŋ wăŋ phi? rom sôm soŋ klàp maa toŋ phraák kan  
 noŋ ní ráj waát sà? naă māj mii bun jaa thî dāj saŋ sǎn paj khoŋ noŋ bon sà?-wǎn  
 can cà? taam paj ʔɔɔj

Mangrai, my dearest love, you died so untimely

And left me so lonesome;

It's impossible to call you back, to hold you

And find you: I must live alone amidst loneliness.

Mangrai, my best of man, I hope to live with you

But alas we have to part;

I am ill-fated, I have not accumulated

Enough merit to be with you;

Please wait for me in heaven, I shall join you.

This song called 'Mangrai' is sung by Duangchan telling of her sorrow at Mangrai's death. Its sad melody is to portray the brokenhearted romantic love caused by death.

The form of writing here is different from those mentioned. The rhyme scheme is like Klon-huadiew (กลอนหัวเดียว) but there's no end rhyme at every baat (บาท). There are rhyme between line as (เดียว /diew/- เหลียว /liəw/, กัน /kan/- สรรค์ /sǎn/).

The translator used the short line and slow movement for a very sad mood, and used some poetic words as 'amidst', 'alas' to emphasize the deep feeling. The impossibility to bring back life and the sense of unreachable distance like "heaven" has strengthened the loss Duangchan was facing. Also, the short interval in each line is like one who is sobbing so hard that words cannot be uttered.

#### 4.1.13 Luaed Suphan Song เพลงเลือดสุพรรณ

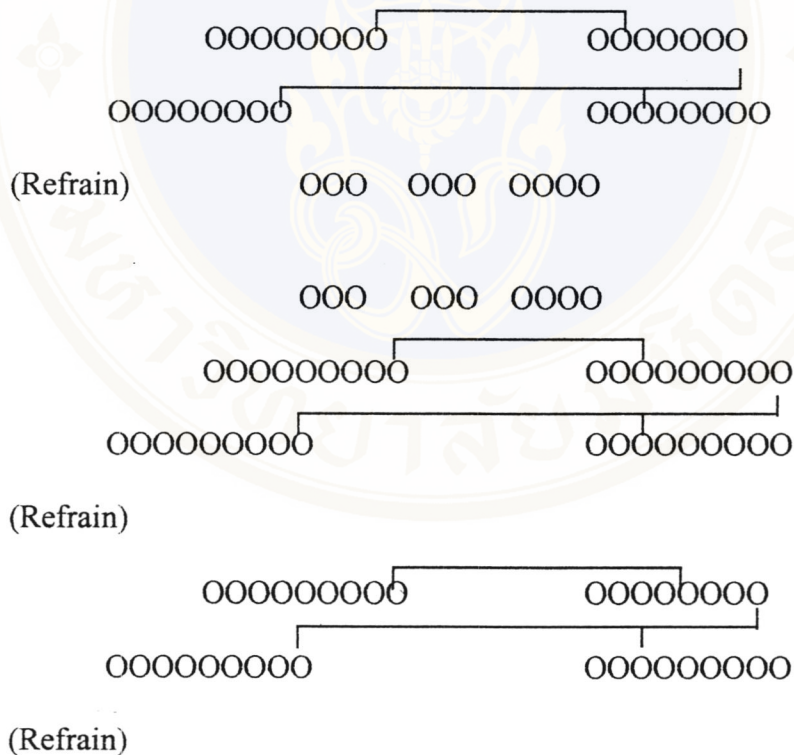


Figure 4.13

เลือดสุพรรณเคยหาญในการศึก เข้มฮึกกล้าสู้ไม่รู้หนี  
 ไม่ครั้นคร้ามขามใจต่อไพร่ ผู้ใดมีมีดพร้าคว่ำมารบ  
 สร้อย -มาด้วยกัน มาด้วยกัน เลือดสุพรรณเอ๋ย

เลือดสุพรรณ เข้าประจัน อย่าได้พรั่นเอ๋ย  
 อยู่ไม่สุขเขามารุกแดนตระหนี่ ให้ชอกช้ำแสนอนาถชาติไทยเอ๋ย  
 เขาเขี่ยนหน้าเพราะว่าเห็นเป็นเชลย จะนั่งเฉยอยู่ทำไมพวกไทยเรา

- สร้อย -

อันเมืองไทยเป็นของไทยใช้ของอื่น มาต่อสู้กับเถอะเราเอ๋ย  
 ถึงตัวตายอย่าเสียคยชีวิตเลย มาเถอะเหวยพวกเรามากล้ำประจัญ

-สร้อย-

lɔ̌ət sùʔ pan khɯ́ɯ haǎn naj kaan sùk hiêm húk klaâ suú mâj ruú nií  
 mâj khrân khraám khaám caj toò phaj rii phuuˊdaj mii miít phraá khwaá maa róp  
 maa duâj kan maa duâj kan lɔ̌ət sùʔ phan ʔɯ́ɯʔ  
 lɔ̌ət sùʔ phankhâw pràʔ can jaà daáj phrân lɯ́ɯ  
 juuˊ mâj sùk khǎw maa rúk dææn tràʔ nàm háj choók chám sǎæn ʔàʔ naát chaát tha.j ʔɯ́ɯ  
 khǎw khiên khaaˊ phróʔ waá hěn pen cháʔ lɯ́ɯ cǎʔ níŋ chɯ́ɯ juuˊ tham maj phuák tha.j raw  
 ʔan mwa.j tha.j pen khoǎŋ tha.j chá.j khoǎŋ ʔum maa toò suú kuú khumm thɯ́ʔ raw ʔɯ́ɯ  
 thǔŋ tua taa.j jaà siǎ daaj chii wít lɯ́ɯ maa thɯ́ʔ wɯ́ɯ phuák raw maa klaâ pràʔ con

Luaed Suphan used to be brave in war,  
 Strong and courageous, never step back,  
 Never fear the enemy, whoever has knives and sickles  
 Can pick them up for fighting.

Refrain : Come together, come together, Luaed Suphan,  
 Luaed Suphan, face the enemy fearlessly.

Unhappy because the enemy invade and oppress us,  
 They make our heart bleed, what misfortune for the  
 Thai nation,  
 They whip, they kill because we are captives,

How can Thai people sit still and do nothing ?

Refrain: .....

Thailand belongs to the Thais and no one else,

Let us fight to win it back, all of us,

If we die, have no regrets,

Come, all of us, come and defy the enemy.

In this scene, patriotic song called 'Lued Suphan' is sung by all the Thai people. The marching melody is used to arouse the feeling of sacrifice for the nation, a great commitment required from the citizens.

There are 3 stanzas and refrain. They are all in Klon-paed form (กลอนแปด) 7-9 words in each line. In the first stanza, the last word of the first line rhymes with the second word of the second line (ศึก /sɛ̀k/ - ศึก /hák/), the last word of the second line rhymes with the last word of the third line and the third word of the fourth line (หนี /ni / - หนี /ri / - หนี /mi /). The second stanza, the last word of the first line rhymes with the third word of the second line (ตระหนั /tràʔ nàm / - ทั /chám /), the last word of the second line rhymes with the last word of the third line and the third word of the fourth line (เอ๋ย /ɛ̀j / - เผลย /cháʔ - ๗จ /- ๗จ /chɔ̀j /). The third stanza, the last word of the first line rhymes with the fifth word of the second line (อื่น /ɔ̀m / - คื่น /khumm /), the last word of the second line rhymes with the last word of the third line and the third word of the fourth line (เอ๋ย /ɛ̀j / - ๗จ /- ๗จ /- ๗จ /chɔ̀j /).

After the execution of Mangrai, Duangchan came back to her parents but Burmese soldiers had killed them. Duangchan had nothing left, and nobody to love and care for. She had only her life to sacrifice for the nation. She called for the people of Suphan blood to come and die together. Most words like brave, strong, courageous, fear, fighting, fearlessly are used to rouse the feeling of patriotism. The beating rhythm and the heartbreaking imagery of those who lost their lives for the country have moved the audience so that they feel it their duty to do so as well.

## 4.2 Translation process

The translator has used various techniques as follows: -

### 4.2.1 Free verse

The translator strictly keeps the messages of the original text but intentionally leaves out the rhyme schemes. The translator herself mentioned this in the interview that the purpose of this translation was for the readers to read not to perform on stage so there was no need to focus on the rhythm of the songs. Yet she has carefully selected words to convey the message as completely as possible without end rhymes. However, the number of lines is equivalent to that of the original text. All 13 songs were translated using free verse.

Example 1.

Kopten song ทำนองเพลงกบเดิน (4.1.6)

ได้ฟังคำร่ำวอนด้วยอ่อนหวาน	เขามาลย์เบาใจหายหวาดหวั่น
พม่าศึกก็มีอยู่เหมือนกัน	ไซ้จะชั่วไปทั้งนั้นทุกทิศทาง
Hearing entreating words so sweet,	
A maiden feels relieved and no longer afraid,	

A good Burmese does exist,  
Not everyone everywhere is bad,

Example 2

Nagaraj Song ทำนองเพลงนาคราช (4.1.3)

อย่ามัวพูดเสียเวลาม่าฉันเถิด	ขอให้เกิดเป็นผู้ชายได้สักหน
จะสู้รบกับพวกม้าดำประจัญ	ไม่ข้อย่นขามกลัวพวกตัวร้าย

Don't waste the time talking, do kill me,  
May I reborn a man,  
I'll fight bravely with the Burmese,  
I shall not fear these villains,

It is very difficult to have a close equivalence of two languages. More difficult is the rhyme. To the translator, the meaning is more important than the form and she has decided to keep the meaning.

#### 4.2.2 Literal translation

The translator kept the form of the original text by strictly following the sequence of narration but the grammatical structures and rhetorical devices were adapted.

Example 3.

Klun-kratop-fang Song ทำนองเพลงคลื่นกระทบฝั่ง (4.1.1)

เมื่อเกิดทุกข์ยุคเจ็ญเป็นเคราะห์ร้าย	ทั้งหญิงชายชาวไทยไม่มีสุข
ถูกพม่าเพื่อนบ้านมารานรุก	แสนทุกข์แสนระกำจำไม่วาย
When suffering and misfortune befall,	

No Thai men and women can find happiness,  
 Being attacked by the neighbouring Burmese,  
 They are filled with endless sorrow.

The lines are equal in number and the narration is told in a logical sequence telling what has caused the suffering and how Thai people are suffered.

Example 4.

Phamahe Song ทำนองเพลงพม่าเห่ (4.1.5)

สายสมร                      งามจนยิ่งอย่างนางสวรรค์  
 My beloved,  
 You are as beautiful as a heavenly maiden,

The address referring to the lady and the simile are literally translated. Also the meaning is well preserved. Thus, both the form and meaning are literally equivalent

Example 5.

Phama Lom Song เพลงพม่าโลม (4.1.9)

จงรีบหนีไปหาที่ซ่อนพำนัก	จนกว่าทัพเราจะเคลื่อนที่ไป
เมื่อเสร็จศึกแล้วจะมาหาหนว้้อง	ขอร่วมเรือนร่วมห้องพิศมัย
จะรักน้องจนชีวิตที่บัลลัย	ไม่กลับไปเมืองพม่าแล้วครานี้

Flee immediately and find a place to hide,  
 Until our troop is gone;  
 When the war is over, I'll come to join you,  
 Share your home and bedchamber,  
 I'll love you until I die,

I'll never return to Burma.

The number of lines are similar, yet without end rhyme. The imperative form of the sentence is kept.

Example 6.

Kopten Song ทำนองเพลงกบเดิน (4.1.7)

นึกถึงคราวที่เขาได้ช่วยเหลือ	ก็น่าเชื่อน้ำใจเขาไว้บ้าง
เป็นที่ยงแท้เขาสมัครมารักนาง	ท่าทางชายนี้ก็น่ารัก

Remembering how he helped her once,  
One should trust his kind-heartedness,  
He sincerely expresses his love for her,  
His behavior is quite endearing.

The punctuation (, a comma) is used to show the stop point of the message in the original line and the complete sentence is done by adding “one” as a subject to “one should trust”

Example 7.

Phama-doen Song ทำนองเพลงพม่าเดิน (4.1.2)

มังรายนายทหารพม่าหนุ่ม	กั๊กกั๊กด้วยจิตคิดสงสาร
เห็นพม่าข่มเหงไทยให้รำคาญ	สั่งทหาร “เฮ้ยจงมีจิตเมตตา”

*Mangrai, young Burmese officer, is filled with compassion,*

Seeing the Burmese maltreat Thai people, he is vexed;

He orders the soldiers: “Have mercy, all of you.”

The translator combined two lines of the original if they shared the same subject and keep the meaning as much as possible regardless of the rhyme and rhythm.

Example 8.

Phama-he Song ทำนองเพลงพม่าเห่ (4.1.6)

ดอกเอ๋ย เจ้าดอกบุษบัน      พี่แสนรักดวงจันทร์

My lotus bloom, I love Duangchan so much

In the Klon-doksoi pattern (กลอนดอกสร้อย), there are two lines separately to follow the rhyme scheme but the translator combined these two lines because they shared the same subject, and kept the romantic tone addressed by the hero, Mangrai.

Example 9

Yak Yen Song เพลงยากเย็น (4.1.5)

ยากเย็นแค้นเจ็บใจ      ทำงานไม่ไหวเขาก็ตีตระหน่ำ  
Difficult time, full of suffering,

When *we* have no strength to labour,

They rain blows on us,

The translator had to expand the lines since the subject “we” was not included in the original. The translator made a grammatically correct sentence by substituting the subject “we” to the second line.

## Example 10

Yak Yen Song เพลงซากเย็น (4.1.5)

แพ้ว่ายในครั้งนึ้                      แต่ชั่วเจ็ดที่ยังคี่เจ็ดหน

This time we lose, but seven misfortunes

Can still bring seven good fortunes;

This example shows the complete sentence can be separated into 2 rhythmical line when the message is continued.

## Example 11

Yak Yen Song เพลงซากเย็น (4.1.5)

แพ้ว่ายในครั้งนึ้                      แต่ชั่วเจ็ดที่ยังคี่เจ็ดหน

This time we lose, but seven misfortunes

Can still bring seven good fortunes;

Proverb usually shows culture and its meaning has to be interpreted but the translator used the literal translation and the same technique for metaphorical language. Here, “seven misfortunes can still bring seven good fortunes” was used literally translated to keep the mentality of the source language.

### 4.2.3 Adaptation

#### 4.2.3.1 Adding Pronouns

The translator added pronouns whenever the shift subjects occurred in the original text.

Example 12

Klun Kratop Fang Song ทำนองเพลงคลื่นกระทบฝั่ง (4.1.1)

แสนทุกข์แสนระกำซ้ำไม่วาย  
They are filled with endless sorrow.

Example 13

ต้องถูกหวายเขี่ยนซ้ำให้ทำงาน  
They are flogged repeatedly to make them work.

In the English version the translator identified the subject of the sentence, which is unnecessary in Thai language.

Example 14

Phama Doen Song ทำนองเพลงพม่าเดิน (4.1.2)

สั่งทหาร “เฮ้ยจงมีจิตเมตตา”  
He orders the soldiers: “Have mercy, all of you.”

Here, the complete sentence makes a complete message since “all of you” was added in the imperative structure.

Example 15

เห็นทหารไม่เชื่อก็เหลืออกัน  
When the soldiers do not obey, *he* becomes impatient,

When there were more than one subjects , the translator added each subject of each verb to convey the complete message.

## Example 16

Nagaraj Song ทำนองเพลงนาคราช (4.1.4)

ขอให้เกิดเป็นผู้ชายได้สักหน

May I be reborn a man,

In the original text, no subject was mentioned but the translator identified the pronoun “I” to make an explicit request.

## Example 17

Kopten Song ทำนองเพลงกบเดิน (4.1.7)

ก็น่าเชื่อน้ำใจเขาไว้บ้าง

One should trust his kind-heartedness.

“One” or a general subject was identified in the translated version to make a complete sentence and an accurate message.

## 4.2.3.2 Addition

## Example 18

Phama Doen Song ทำนองเพลงพม่าเดิน (4.1.2)

ชักดาบไล่ฟันทั้งซ้ายขวา

Drawing his sword to hit them left and right, **saying**

The translator has added a word ( saying) to emphasize the meaning of the punctuation of “----.”

#### 4.2.3.3. Deletion

The translator deleted a final particle showing which intimacy or “นะ” but the message was still complete and the address term referring to a woman was also deleted.

#### Example 19

Phama Plaeng Song ทำนองเพลงพม่าแปลง (4.1.3)

พม่าดีก็มีมะนงลักษณะ

There are also good Burmese,

#### 4.2.3.4. Interpretation

Interpretation is technique used when cultural context is involved.

#### Example 20

Phama Plaeng Song ทำนองเพลงพม่าแปลง (4.1.3)

พิศดูสาวน้อยย่นวลหงส์

Gazing at the young girl with the grace of a swan,

The swan connotes beauty and grace. The translator retained both the swan and the grace possesses by the swan itself.

#### Example 21

Yak Yen Song เพลงยากเย็น (4.1.5)

ไม่มีแล้วหรือชายชาติทหาร

Are there no more brave warriors?

'ชาย' means a male while 'ชาติ' means the nation and also a social rank of the family and 'ทหาร' means soldier. All these words mean that a man should be a soldier to

fight for the nation and 'brave warriors' is used to emphasize the quality of being a soldier.

Example 22

Phamahe Song ทำนองเพลงพม่าห์ (4.1.6)

สายสมร

My beloved,

This word refers to beauty and a closed relationship, one of the many female address terms in Thai which implied the intimacy and affection.

Example 23

ดอกเอ๋ย เจ้าดอกบุษบัน

My lotus bloom, I love Duangchan so much,

Example 24

ดอกเอ๋ย เจ้าดอกกรรณิกา

My karnikar blossom, though born a Burmese

Examples 23 and 24 show that the translator emphasized on the flowers "bloom and blossom".

#### 4.2.3.5.Elaborated words deducted

In the original text used many different words with elaboration to make rhyme and stress, the translator used only one word or phrase.

Example 25

Phama Kwe Song ทำนองเพลงพม่าเขว (4.1.11)

เป็นบิดามังรายใจทหาร

เอาใจใส่งานการจะหาไหน

He is Mangrai's father, very vigilant in his work,



Example 26

Nagaraj Song ทำนองเพลงนาคราช (4.1.4)

เชิญท่านฆ่าเสียให้ดับลับชีพหาย

Please put an end to my life,

In the original text, five words were meant to mean only "die". The translator then used one idiom, which meant to kill and kept the tone of message.

**4.2.4. Transliteration**

The translator used the transliteration technique for the names of the characters, and flowers to avoid confusion and misunderstand.

Example 27

Phama Kwe Song ทำนองเพลงพม่าเขว (4.1.11)

เมื่อนั้น มังมหาสุรนาถเรืองศรี

Mangmahasuranat, full of glory,

Mangmahasuranat is the name of Mangrai's father and he is a chief- commander of Burmese army. In fact, Mangmahasuranat is the title, equaled to General but the translator transliterated the name to keep its proper meaning.

Example 28

Phamahe Song ทำนองเพลงพม่าเห่ (4.1.6)

ดอกเอ๋ย เจ้าดอกกรรณิกา ถึงมีกำเนิดเป็นพม่า

My karnikar blossom, though born a Burmese

Karnikar is the Thai name of sweet smell flower with white color and there's no equivalent translation in English.

### Example 29

Luead Suphan Song เพลงเลือดสุพรรณ (4.1.13)

เลือดสุพรรณ เคยหาญในการศึก

Luead Suphan used to brave in war,

The translator explained that she wanted to keep the word 'luead' even though the equivalent translation is "blood", because it is the theme song.

### Conclusion:

All of these sung words in Thai are plenty of eloquence in form, sound, and meaning. Every word is well selected and created to suit the pattern of Klon (favorite poetic form in Thai). The beauty of the sound make rhyme and imagery describes suffering, admiring, hatred, reproving, loving, despairing, fulfilling, losing, and sacrificing.

What translation can do best is to convey the original meaning. With the difference of culture, the translator has used many techniques to preserve the meaning.

However, the significant characteristics of the sung words in each song (melody) are

1. The message conveys in the line shown by a fixed number of words or syllables.
2. The connotation of the poetic diction frequently used.
3. The figure of speech used to emphasize the deep feeling and thoughts.

The meaning of words, idioms, grammatical structure and culture make it difficulty to translate. The translator has used the following techniques :-

1. Literal translation : every message kept orderly in both basic sentences and idiom, proverb, figure of speech.
2. Transliteration : Names of Characters, flowers, kept.
3. Punctuations: division of lines in poetic form punctuated.
4. Interpretation: connotation words and idioms interpreted.
5. Addition: pronouns added to make a complete sentence.
6. Deletion: A final particle deleted.
7. Elaborated words deducted: Many words with the same meaning deducted
8. Free verse: main message kept but not rhyme scheme..

Moreover, the translated version has fulfilled the purpose of poetry translation, which is very special style of writing, even it is so hard to be translated . It was published to show the richness of the Thai language and propagate the esthetic value of Thai literature.

## CHAPTER V

### CONCLUSION AND RECOMMENDATION

#### 5.1 Conclusion

According to the characteristics of Luang Wichitwatakarn plays, the historical events were used to convey patriotism. Pra-onrat Buranamatra (1985 : 77) discussed that the Luead Suphan play supported patriotism through the invasion by another country. It emphasizes 'patriotism' and sacrifices of life for the nation beyond anything else

The play shows the love for the nation over the love for his son, Mangmahasuranat said that not only his son's life, but also his life must be sacrificed to the nation while Mangrai who realizes his duty to his nation cannot desert. He thinks that it is disgraceful for an honorable soldier to do so but he frees Thai slaves because he wants to prove his adoration and love for the lady, Duangchan. However, Duangchan, a small woman full of bravery and sacrifice, persuades all Thais to fight with the Burmese.

In fact the theme of this play is glorify love, and sacrifice. This play ends with a few brave Thais walking to their death. They are going to fight with a large army of Burmese. This scene touches all audiences. It makes them greatly sad with admiration for the patriotic sense.

This play employs a simple and clear language. Strong, sharpened words always move the audiences. Also the classical Thai music to set the background and songs to describe the situation and characters' feeling help create the mood of the

play. A western melody sung is performed in a romantic scene. The lyrics match the story and touch the audiences, and also evoke patriotism.

## 5.2 Discussion

The melody of Thai classical music and western composing can be used in various moods like overture, sorrow, love or anger. For example, Yak Yen Song describes the torture of Thai slaves; yet, they never be conquered. This keeps up the spirit of the audience. Or Duangchan song, another popular song, is beautifully written with metaphor. Mangrai is a sad song of love loss and lamentation over the loved one. For Luead Suphan, the marching melody, and the encouraging lyric are accompanied to arouse the sense of patriotism.

The lyric is usually written in Klon-paed (กลอนแปด), Klon-botlakon (กลอนบทละคร), Klon-doksoi (กลอนดอกสร้อย), and Klon-haudiew (กลอนหัวเดียว). These verses are beautifully written with rhymes and rhythm.

In the translated version, the translator focused more on the choice of words than the rhythm and rhyme so she chose free verse form to convey the message. But for dialogues, the ordinary language is used. The translator usually used literal translation for proverbs to avoid misunderstanding caused by cultural differences such as "seven misfortunes can still bring seven good fortunes" to replace "every cloud has a silver lining". Metaphorical words are sometimes interpreted or explained; for example, the grace of swan, brave warrior, my beloved, my lotus bloom, my karnikar blossom.

The techniques used in English translation are as follow:-

### **5.2.1. Free verse**

The differences of the language structure make it necessary for the translator to concentrate on the main idea of the text which is related to experience, background and culture. Cultures. This can be solved by careful interpretation and selection of the right words.

In the original text, Imagery is conveyed through connotation words, idiom and figures of speech but the translator kept the core meaning and then selected the words but she had to ignore the pattern of poetic rhyme in the original text.

### **5.2.2. Literal Translation**

The translator kept the form of the original text by strictly following the sequence of narration but the grammatical structures and rhetorical devices were adapted; for examples, pronouns, participial constructions and punctuation marks. The translator also translated for proverbs and figures of speech literally.

### **5.2.3. Adaptation**

The translator used many techniques for adaptation, such as the use of pronoun, addition, deletion, interpretation, deduction and transliteration. All of them were used to convey a complete message in correct English language structure.

For pronoun usage, most of the lines in original text had no subject of the verb, so the translator had to add the pronoun to be the subject of that verb. Usually the personal pronouns frequently used were: 'I', 'we', 'you', 'they'.

Addition, which is a technique to clarify in case the translated version is not clear enough.

Deletion is used when the repetition of the words to message following and the address term which used to emphasize the person.

Interpretation is used when cultural differences occur.

Deduction is used in case the original text has repetitive words, which corresponds to the typical rhyme and rhythm. The translator intentionally kept only the meaning and left out some words of similar meaning.

Transliteration is a common technique because of the difference of sound systems of each language. Usually it is used when translating a name of a person, thing and place, some situation is known.

### **5.3. Recommendation**

This study indicates that poetry translation may make the full use of free verse form to keep the meaning. However, more attempt to translate poems or narration in poetic form should be encouraged. It is also interesting to find out more of how other translators work.

Moreover, literary translation is not to be judged right or wrong. Techniques may vary but the goal of translation is the same. The more works created, the better the translation. Translation is art and science, so its creation and investigation have to be pursued and continued.

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ศาสตร์ สถาบันราชภัฏอุบลราชธานี.



**APPENDICES**

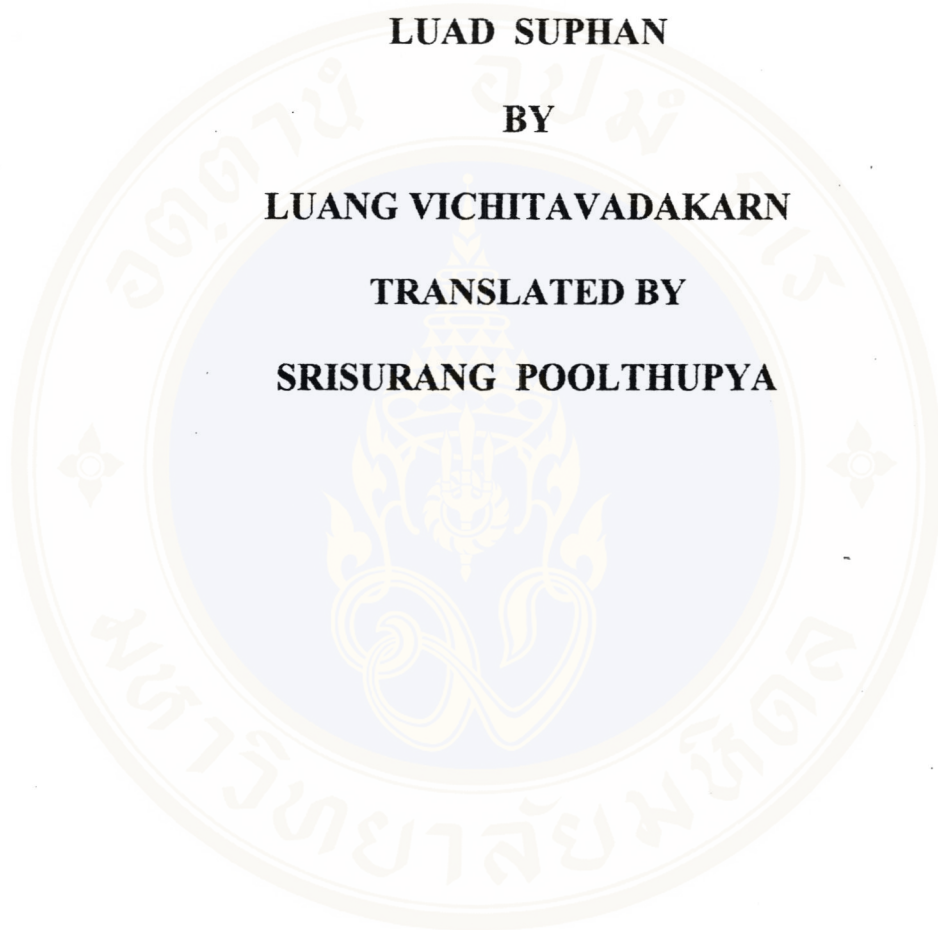
**LUAD SUPHAN**

**BY**

**LUANG VICHITAVADAKARN**

**TRANSLATED BY**

**SRISURANG POOLTHUPYA**



## APPENDIX

### LUAD SUPHAN

#### **Dramatist's Explanations.**

The drama “Luad Suphan” is the story about a war between the Thais and the Burmese. I wrote it 24 years ago as follows :

“According to our understanding, the Burmese are cruel and oppress the Thai people very much. But in truth, there may be a lot of good Burmese. To continue teaching Thai people to hate the Burmese and think of revenging them is out of date. We should change our attitude and find the way to make friends with them. Although the Burmese and Thais have been enemy for such a long time, there is way to love and become friends. We were defeated by the Burmese because we were weaker than them. It should be a lesson to us to try to build our strength, not to revenge or feel angry with the victor. If they can conquer us, it may be due to the fact that they are good at many things. From what we hear about the Burmese, apart from bravery and prowess in battle, they are very well-disciplined, just and strict among themselves.”

The above statement I wrote 24 years ago as the introduction to the drama “Luad Suphan” which was playing in Silpakorn theatre at that time. It shows that deep in my heart I have wanted to make friends with our neighbouring country since that time.

The drama “ Luad Suphan” is the first Thai literary work that works towards creating friendship between the Burmese and the Thais who have been fighting against each other for more than 2 centuries. “Luad Suphan” has created many monuments such

as the present Silpakorn theatre which is in use up to today. The Ministry of Finance at that time allotted a budget of 6,500 baht (which is about 100,000 baht nowadays) for building it. We also received some other contributions but it has become a real theatre due to earnings from "Luad Suphan" performances. During the middle of the performing season, police protection had to be sought as a special case because such a big crowd tried to buy tickets that the Silpakorn officials themselves could not maintain order. Once when all tickets were sold and those with tickets were already seated in the theatre, 60 more broke the door to get in and this crowd stood to watch the performance of Luad Suphan.

At the meeting of the Ministry of Education in 1936, it was decided that the Department of Fine Art should send copies of Luad Suphan to the education superintendent of every province and to government schools all over the kingdom. The Ministry of Defense requested that students from the Military Academy and Naval Academy should be able to see the performance. The Police Department also requested the same for police cadets. Representatives of Burmese newspapers requested the text of the drama as well as the pictures of the performance to translate and publish in Burma. The Burmese in Bangkok flocked to see the performance, wearing Burmese dresses. The beauty of the audience matched that of the drama scenes themselves. The two main songs in this drama: Duangchan and Luad Suphan could be heard singing all over the country. Besides, Chinese and Japanese singers sang these songs also in China and Japan. This was what occurred 24 years ago.

After 24 years, the older generations in Bangkok still remember the drama Luad Suphan but young men and women in the Capital now, who are under 30, have never

seen the performance of Luad Suphan. When Satri Withaya Society informed me that it wished to perform Luad Suphan in the Society gathering this year, I had no objection. I made some minor changes but very little indeed. For the rehearsals of this drama I tried to get the same teachers who trained the previous performers. And many of the previous performers helped train the new ones. Therefore the performance will be the same as it was performed 24 years ago in almost every aspect.

**Vichitvadakarn**

Dramatist who wrote Luad Suphan

**Luad Suphan**  
**(Suphan 's Blood)**

Cast

Miss Duangchan (The heroine)

Mr. Duang (Duangchan's father)

Mrs. Chan (Duangchan's mother)

Mangrai (The hero)

Mangmahasuranat (The Burmese Commander-in chief)

Mangratho ( The Burmese head of Army Division)

1<sup>st</sup> Burmese High-ranking Officer

2<sup>nd</sup> Burmese High-ranking Officer

3<sup>rd</sup> Burmese High-ranking Officer

4<sup>th</sup> Burmese High-ranking Officer

**Scenes**

- Scene 1      Rice field by the Suphan river.
- Scene 2      Rice field by the Suphan river,  
                 With camp-fires to indicate night time.
- Scene 3      Mangmahasuranat's camp.
- Scene 4      Forest where Mangrai is executed.
- Scene 5      Forest where Duangchan finds her parents killed.
- Scene 6      Battlefield where Suphan inhabitants fight with the Burmese and  
                 face death.

**Costume**

As this play is historical and is supposed to represent a real event, the costume should belong to the historical period of the play. The costume should not be elaborate. For example, the heroine should dress like an ordinary young woman. The good and beauty of the drama depend on the acting, not the costume.

**Scene 1****Rice field by the Suphan River**

*(during the Burmese occupation)*

The traditional orchestra plays "Klun Kratop Fang" tune. After the first part of the song are sung to the tune, the curtain is drawn. It reveals the scene of women and men from Suphan under the Burmese power. They are whipped and put to hard labour such as carrying water, pounding rice, chopping wood and cooking food for the Burmese army. Among these men and women, there is a young Suphan girl named "Duangchan" who is captured and put to hard labour here with her parents who are very old.

### **Klun Kratop Fang Song**

*(Sung before the curtain is drawn.)*

When suffering and misfortune befall,  
No Thai men and women can find happiness,  
Being attacked by the neighbouring Burmese,  
They are filled with endless sorrow.

*(The curtain is drawn.)*

They drive us by force to become slaves,  
Many of us already lost their lives,  
Those who remain suffer great pain,  
They are flogged repeatedly to make them work.

*(The music accompanies the song, then changes to "Tayoi" tune.)*

Thai people are being tormented. Mangratho enters. Duangchan's mother is ordered to pound rice until she is exhausted and falls to the ground. She is whipped by Burmese soldier.

Duangchan's father is given order to chop wood. He is exhausted and asks his daughter for water. Duangchan fetches him the water. Before he can drink, Mangratho snatches the bowl of water to wash his feet. The father bends down to lick the water from the ground to quench his thirst. While he is bending, Mangratho kicks him. Other Thais are also bullied by the Burmese.

The traditional orchestra plays "Phama Doen" song. Mangrai enters.

### “Phama Doen” Song.

(Sung by Mangrai.)

Mangrai, young Burmese officer, is filled with compassion,  
 Seeing the Burmese maltreat Thai people, he is vexed;  
 He orders the soldiers: “Have mercy, all of you.”  
 When the soldiers do not obey, he becomes impatient,  
 Drawing his sword to hit them left and right, saying  
 “Whoever bullies the Thais without mercy,  
 Will be killed with my own hand.”

Mangrai is seen striking Burmese officers who maltreat Thai people, ordering them not to be cruel to the Thais because the victors should have mercy upon the defeated. The soldiers obey him except Mangratho who thinks that he has the same rank as Mangrai and therefore he refuses to obey Mangrai.

Mangrai : *(Speaks to Mangratho who is hurting Duangchan's father.)* Listen, I am telling you to stop maltreating the Thais. Will you obey my order or not ?

Mangratho : You are the Head of Division. So am I. We have equal authority. Why should I listen to your order? Or you think you are the Commander-in-chief's son, so you can order me around.

Mangrai : I do not think that I have any privilege. True, I am the Commander-in-chief's son, but my father loves justice. I only ask you not to bully Thai people.

Mangratho : You are very kind indeed.

Mangrai : Certainly. The victor must be kind to the victim. We must show that we possess humanity.

Mangratho : You can keep your humanity to yourself. *(Turns to Duangchan.)* This woman here, hand me your necklace.

Duangchan : What necklace? You have already taken it.

Mangratho : Liar! You keep it in your mouth. Give it to me. *(Strangles Duangchan's throat to force out the necklace.)*

Mangrai : *(Wrenches Mangratho's arm and throws him to the ground.)* Draw your sword, scoundrel.

The traditional orchestra plays “Phama Ramkwan” tune. Mangrai and Mangratho fight with each other. Mangrai wounds Mangratho on the face. Mangratho feels ashamed and leaves.

### “Phama Plaeng” Song

*(Sung by Mangrai)*

Gazing at the young girl with the grace of a swan,

Her great beauty is beyond compare,

Wishing to lighten her suffering,

He approaches her and says:

“Has he been mistreating you so badly?

Please do not hold grudge against all the Burmese;

There are also good Burmese,

Not every one of them is cruel.”

Mangrai : Did you cause you much pain?

- Duangchan : I am too numb to feel any more pain. Bodily pain is not important, but the pain in my heart, caused by the invasion on Thai territory, is too much to bear.
- Mangrai : What to do? A war is a war. When we fight, there must be the loser and the winner. This time, the Thais lose, but there have been times when the Thais win.
- Duangchan : If we fight like real warriors, I don't mind, but such acting like bandits, I don't think it's honorable for soldiers.
- Mangrai : You are right, but the Burmese are not all bad, there are also a lot of good Burmese. I can assure you , as long as I live, Thai people will no longer be maltreated. Let us talk like friends. Although our countries are making war, our heart may be making friends. I pity you. I'll help you. Let us talk amicably. Let's become friends.

**“Nagaraj” Song**

*(Sung by Duangchan.)*

Don't waste the time talking, do kill me,  
 May I be reborn a man,  
 I'll fight bravely with the Burmese,  
 I shall not fear these villains,  
 In this present life, I'll never love a Burmese,  
 Please put an end to my life,  
 In my next birth, may I be born a man,  
 Then you can come to test my prowess.

Mangrai : Please do not be so vindictive. I promise that from now on Thai people will not suffer as much as previously. Listen. It's my turn to guard you tonight. The Thais can be sure of their safety. They can have a good sleep all night. Nobody will come to disturb you. Let's have a rest. I'll come back to watch over you this evening.

Music

Curtain

The song "Yak Yen" (*Difficult Time*) is sung with modern music. After the first part of the song, the curtain is drawn.

## Scene 2

### The same setting at night

#### "Yak Yen" Song

*(Sung by Thai captives)*

Difficult time, full of suffering,  
When we have no strength to labour,  
They rain blows on us,  
They whip, they kill, they torture us  
Until we are too crushed to bear,  
Alas, the Thais have no prowess,  
Are thee no more brave warriors?  
Where have you all gone?  
You allow the enemy to invade our homeland

And massacre the people.  
 This time we lose, but seven misfortunes  
 Can still bring seven good fortunes;  
 Wait for the next time when we shall dare  
 To fight and destroy the wicked enemy.  
 May the gods and spirits protect our land  
 And help us liberate it forever  
 From the cruelty inflicted by the enemy.

*(The traditional orchestra plays "Thainam" tune)*

*When the curtain is drawn, the moonlight shines. There are 2-3 campfires. The sounds of slit bamboos and gongs which the Burmese beat from a far can be heard. Duangchan is massaging her mother and tending to her father's needs nearby. Mangrai enters with a big parcel in his hand. When he arrives, he unwraps it and offers the shawls, some food and medicine to Duangchan's parents. He helps massage Duangchan's parents. At first, Duangchan expresses her disgust and hatred, but when she realises his good intention and sincerity, Duangchan relents.)*

Mangrai : Your parents seem better now.

Duangchan : Thank you very much. Tonight is the first night that we can sleep peacefully with no one to disturb us.

Mangrai : Are you from Suphan?

Duangchan : I was born in Suphan. I am the true blood of Suphan. Suphan blood hates the Burmese most.

Mangrai : Will there by no day when Suphan blood looks upon a Burmese with  
friendliness?

Duangchan : I don't know.

Mangrai : What is your name?

Duangchan : My name is Duangchan.

Mangrai : Oh! Duangchan-the moon. The name suits you very much. You are as  
beautiful as the moon that is shining now in the sky.

Duangchan : But this moon is hidden beneath the clouds. There is no beauty to be  
seen.

**“Phamahe” Song**

*(Sung by Mangrai with traditiona music.)*

My beloved,

You are as beautiful as a heavenly maiden,

Your face is as radiant as the moon,

No one like you can be found in Suphan.

My lotus bloom, I love Duangchan so much

That I can no longer restrain myself;

Do not keep revenge and hatred in your heart,

Mine is so filled with love for you, don't spurn me.

When the war is over, I'll remain with you;

Don't doubt my love, let us be friends,

My karnikar blossom, though born a Burmese

My spirit is truly Thai.

### “Kopten” Song

*(Sung by Duangchan with traditional music.)*

Hearing entreating words so sweet,  
 A maiden feels relieved and no longer afraid,  
 A good Burmese does exist,  
 Not everyone everywhere is bad,  
 Remembering how he helped her once,  
 One should trust his kind-heartedness,  
 He sincerely expresses his love for her,  
 His behaviour is quite endearing.

Duangchan : I very much like to know when the Thais and Burmese will stop fighting.  
 We have been fighting for 200 years. I don't understand why they keep fighting.

Mangrai : The way to stop fighting is to build friendship between the two peoples.  
 Duangchan, let me tell you straight from my heart that I love you. I am willing to do everything for your sake.

Duangchan : you need not do anything, and I don't think you can do anything in the wartime like now.

*(The traditional orchestra plays “Ton Worachet” tone. Each of them remains silent for a while.)*

Mangrai : Duangchan, I am willing to take the risk. I'll set you free together with your parents. Flee and hide somewhere so that you won't have to suffer any more. Soon our army will march from here.

Duangchan : But if they know that you set us free, You will be severely punished.

Mangrai : According to the rule, I must be punished by death but I have some hope that I may not be given such punishment. For after all, I am the Commander-in-chief's son. I may be whipped on the back 2 or 3 sets but I am ready to sacrifice my flesh and blood for the sake of love.

Duangchan : Thank you very much. But the captives here, apart from my own parents, are all my relatives. If you wish to show your kindness, why not set all of us free?

Mangrai : Don't ask me too much, Duangchan, if I set you all free, I'll receive very severe punishment.

Duangchan : Please, let me save the lives of my parents and everybody. Then I'll never forget your kindness. Please, free us all. You are very kind. If you set us all free, you will gain a great spiritual merit. How about it? Why don't you say so?

The traditional orchestra plays "Mulong" tone softly.

Mangrai : *(Sit deep in thoughts for a while.)* Yes, I agree. Everyone is set free. Hurry up, everybody. Leave immediately *(Duangchan kneels in front of Mangrai.)*

**"Mulong" tune**

*(Sung by Duangchan.)*

Thank you for your kind deed

I will never forget your act of friendship.

**“Phama Lom” tune**

*(Sung by Mangrai.)*

Flee immediately and find a place to hide

Until our troop is gone;

When the war is over, I'll come to join you

Share your home and bedchamber,

I'll love you until I die,

I'll never return to Burma.

*(While the music plays, Mangratho is peeping, hiding himself from view, showing that he knows and sees everything Mangrai and Duangchan do.)*

*(Duangchan returns to Mangrai. The music stops.)*

Mangrai : Oh! Why do you come back. Please leave quickly.

Duangchan : I am worried that you may think that I am a deceitful woman, tricking you to get punished. My real intention is merely to save my parents and all my relatives from danger. Now they are set free. For my part, I am willing to face any harm. I'll stay with you, to be punished with you because I am sure you'll be punished.

Mangrai : *(Take Duangchan into his arms.)* Duangchan.

Duangchan : Yes.

Mangrai : Don't remain here. Please hurry. I hope the gods in heaven will let us meet again.

Duangchan : Why don't you come with me? Let us go together to live somewhere where no man can find us.

Mangrai : Duangchan, freeing all of you is a bad enough offense, don't make me commit greater wrong such as deserting the army. I am not afraid of any kind of punishment. In setting you all free, I may reason that it's an act of kindness, but deserting I cannot do, even if nobody ever finds us, it's disgraceful for an honorable soldier. Don't make me do anything that will make me lose a soldier's honor.

Duangchan : In that case, I am staying with you and receive punishment with you.

### **"Duangchan" Song**

*( Sung by Mangrai and Duangchan together.)*

Mangrai : Duangchan, your beautiful face is like the moon.

Duangchan : Don't pretend to flatter me,  
I am the moon hidden beneath the clouds;  
When the clouds float away, the moon will shine.

Mangrai : But if she does not come down to me,  
I have no hope.

Duangchan : What can you hope from me?

Mangrai : I love Duangchan so much that I am almost crazy.  
I am worried about the future,  
I don't know what to be done.

Duangchan : You are also worried about someone you left behind.

Mangrai : Duangchan, your beautiful face is like the moon.

Duangchan : Don't pretend to flatter me,  
I am the moon hidden beneath the clouds,

When the clouds float away, the moon will shine.

Mangrai :But if she does not come down to me,

I can only dream.

Duangchan :What can you dream about a poor girl?

Mangrai :I dream of leaving my life in Suphan.

Duangchan :When the war is over, you will return to your country.

Mangrai :I'll come to you and nowhere else.

Duangchan—*(Repeats the first part.)*

Mangrai :Duangchan, please listen to me, if we stay together, we'll perish. Indeed,

if you go away, we may be able to see each other one day. Please, hurry,

Duangchan. It's almost dawn. We'll see each other again.

*(The traditional orchestra plays "Song Kuman" tune softly. Duangchan bids  
goodbye to Mangrai.)*

Mangrai : Duangchan.

Duangchan : Yes.

Mangrai : You have not told me that you love me.

Duangchan : Duangchan's heart told you long ago. I'll not go very far. I'll hide at the  
edge of the forest over there. I'll seek your news until I am certain that no  
harm will come to you.

Mangrai : please go. Hurry.

*(The traditional orchestra plays the tune louder. Duangchan leaves Mangrai with  
affectionate longing. Mangrai sees her off and walks back. He sits leaning on the tree*

*trunk and goes to sleep. Mangratho enters and laughs loudly.)*

Curtain.

### Scene 3

#### Mangmahasuranat's Camp

*(The traditional orchestra plays "Phama Ramkwan" tune. The curtain is drawn, revealing the Head of Army Division and Burmese soldiers. Enters mangmahasuranat, Commander-in-chief.)*

#### "Phama Kwe" Song

(sung by Mangmahasuranat)

Mangmahasuranat, full of glory,  
Being commander-in-chief leading Burmese soldiers to war,  
Whatever city he reaches, he invades,  
He is Mangrai's father, very vigilant in his work,  
Strict in discipline, unequal in his love of justice.

*(Mangratho enters, followed by Mangrai. Mangratho has a bandage across his face.)*

Mangratho : May it please the Commander-in-chief, the Thai people whom we captured for fetching water, pounding rice grains, preparing food for our soldiers, are now all gone, Sir.

Mangmahasuranat : What ! Was there no one to guard them?

Mangratho : There was. But the guard helped them escape, Sir.

Mangmahasuranat : Is it true?

Mangratho : Yes, Sir. It's true.

Mangmahasuranat : If that is the truth, the guard must be executed.

1<sup>st</sup> High-ranking Officer : We must investigate carefully first, Sir.

Mangmahasuranat : Certainly, we can investigate now. If it's true, he can be executed to inaugurate good fortune before we set out, for we are prepared to mobilise the troops before noon.

2<sup>nd</sup> High-ranking Officer : Who was the guard yesterday evening?

Mangratho : The guilty man is already here, Sir. (Pointing at Mangrai.)

3<sup>rd</sup> High-ranking Officer : What ! Was it Mangrai who let the Thais flee? You are mistaken.

Mangrai : You are not mistaken, Sir. I myself allowed the Thais to flee.

Mangmahasuranat : Was it you, my son Mangrai, who allowed the Thais to flee?

Mangrai : Yes, Sir. It was me.

Mangmahasuranat : Did Mangratho arrest and bring you here, then ?

Mangratho : Yes sir.

Mangrai : No, Sir. I came here myself to report my misdeed.

4<sup>th</sup> High-ranking Officer : Perhaps there was an important reason to set free all the Thais.

Mangratho : Only the reason of infatuation with a woman. Nothing else, Sir.

2<sup>nd</sup> High-ranking Officer : You are not questioned. You must not speak. Sit quietly.

1<sup>st</sup> High-ranking Officer : Setting them free may be a military strategy. I don't think you simply set them free.

Mangratho : It's not any strategy, Sir.

3<sup>rd</sup> High-ranking Officer : I am telling you it's not your duty to speak. You must keep quiet.

4<sup>th</sup> High-ranking Officer : Are you planning any strategy, Mangrai?

Mangrai : No, Sir. I have not got any strategy.

Mangmahasuranat : Then why did you set them free?

Mangrai : Reason, Sir? There are many reasons. This war with Ayuthaya is giving Burma a bad name. When Burengnong made war, the Burmese fought like true warriors, but in this war, we come like robbers. This rascal, Mangratho, siezed a woman's throat yesterday to get her necklace. Is it the right thing to do? We maltreat the Thais too much. I cannot bear to see them tortured, so I set them all free.

1<sup>st</sup> High-ranking Officer : Mangratho, what happens to your face ?

Mangrai : It was hit by my sword yesterday, Sir.

Mangmahasuranat : Oh! What caused the fight ?

Mangratho : I went near a woman. Mangrai became jealous and just struck me with his sword.

1<sup>st</sup> High-ranking Officer : Liar. Many of my soldiers saw you strangling a woman to get her necklace. Mangrai tried to stop you but you did not listen to him. So the fighting started. Your sword skill is not as good as Mangrai's, that's why you were hit. It's true, isn't it?

1<sup>st</sup> High-ranking Officer : Moreover, my soldiers reported that an old Thai man was going to drink some water to quench his thirst. Mangratho took away the

water to ash his feet. When the old man bent down to drink the water from the ground, Mangratho kicked him. Is this true or not?

Mangmahasuranat : But these stories will not cancel Mangrai's guilt. Certainly, this gives the Burmese bad reputation as plunderers and bullies. But in our army, we try to stop them and keep a strict watch. Among a large number of men, there must be some good and some bad. However, Mangrai has no authority to set people free at will. Doing so is a great violation of military discipline. Take Mangrai to be executed.

4<sup>th</sup> High-ranking Officer : But Mangrai does not deserve to be punished as severely as that, Sir.

3<sup>rd</sup> High-ranking Office : Capital punishment should only be for treason, but Mangrai's action has nothing to do with treason.

Mangmahasuranat : I have said so. I must keep my word. When I said that the guard who allowed the Thais to flee must be executed, he must be executed as I said.

1<sup>st</sup> High-ranking Officer : But this offense need not be punished by death. Mangrai is your own flesh and blood.

Mangmahasuranat : My flesh and blood I sacrificed for my country. Not only my son's life, my own life us ready to be sacrificed at all times.

2<sup>nd</sup> High-ranking Officer : If such sacrificed gives sufficient benefit, it should be done. Yet in your order of your son's execution for this offense, we cannot see any benefit, Sir.

Mangratho : It will be good for keeping discipline, Sir, so that no one will follow his example.

1<sup>st</sup> High-ranking Officer : I've told you that it's not your duty to speak.

Mangmahasuranat : He is right. You see, a punishment is meant to give an example, so that nobody else will do it again. What Mangratho said is quite true.

Mangratho : Yes, Sir. I have never said anything wrong.

Mangmahasuranat : But to act cruelly by strangling a woman to obtain her wealth, taking away the water that someone was about to drink and washing your feet with it are also serious offenses which should not be examples for others to follow. Therefore, take Mangratho to be executed first.

Mangratho : But my good deeds.

Mangmahasuranat : Take him now. Don't give him time to speak annoying words for our ears. Take him.

(The orchestra plays a fast tune. A soldier takes Mangratho away, then the soldier comes back).

Soldier : Sir, there is a lady who asks permission to see the Commander-in-chief, saying that she has a very important matter.

Mangmahasuranat : Bring her here.

(The soldier brings in Duanchan. The music stops.)

Duangchan : Please, Commander, I myself am the guilty one. I tricked Mangrai to set us free. Please, Sir, don't punish Mangrai and execute me in his place.

Mangmahasuranat : I am sorry I cannot reverse my order. Mangrai is guilty. I must punish the guilty person. I don't want to punish anyone instead. People often say that the Burmese are very cruel to the Thais. I don't want to be accused of being cruel to a Thai again.

Duangchan : I dare to come in here because I wish to save the life of the person who once saved my life. Please grant pardon to Mangrai. I promise to bring back all the Thais who fled.

Mangmahasuranat : It sounds so easy what you said, but to ask those who fled to return to torture seems quite difficult.

Duangchan : Thai people keep their word. We have integrity, gratitude for those who do us a good turn. We are ready to return to work, to be tortured and bullied as before in order to save the life of your son who used to be kind to us. We Thais always keep our word, Sir.

Mangmahasuranat : We Burmese also keep our word. I already announced that the guard who allowed the Thais to flee must be executed, I must insist on the execution order. Thank you for being grateful for this kindness. But his kindness is a breach of discipline of the Burmese army. I have not much time to speak with you because I must mobilise the army now. Soldier, take away this lady.

(The traditional orchestra plays “Tayoi Yuan” tune. Duangchan bids Mangrai farewell. The soldier leads Duangchan away. The music stops.)

Mangmahasuranat : Take Mangrai to be executed immediately. Before putting him to the sword, strip him of his soldier’s uniform because he broke a soldier’s discipline, he should not die a soldier.

(The traditional orchestra plays “Sok Phama” tune. Mangrai bids his father and high-ranking officers farewell. When he reaches the last officer, Mangrai takes the ring from his finger and gives it to the officer.)

Mangrai : Please, Sir, take this ring to my mother and please tell her that I pay my last homage to her before I die. (Bids farewell to his teacher.) My dear teacher, you have taught me since I was a child. You taught me the art of war. You taught me sword fighting. I am sorry I cannot make good use of my sword. Please look well at my face, for this is the last time you will see me. (The soldier leads Mangrai away.)

Curtain.

#### Scene 4

#### The place of execution

*(The traditional orchestra plays "Pi Klong" tune. The curtain is drawn, revealing the place of execution. The head executioner comes to embrace Mangrai and says "Mangrai, I love you so much, but I must execute you at the Commander-in-chief's order. Please forgive me, Sir." Mangrai nods. The head executioner waves his hand to signal the execution. Duangchan runs to embrace Mangrai, begging to be put to the sword with him. The soldier drags Duangchan away and puts Mangrai to the sword. Duangchan runs to embrace Mangrai's corpse. The orchestra plays "Od" (Weeping) tune. Duangchan lies amidst the pool of blood.)*

#### "Mangrai" Song

*(Sung by Duangchan)*

Mangrai, my dearest love, you died so untimely.  
and left me so lonesome.  
It's impossible to call you back, to hold you

and find you; I must live alone amidst loneliness.

Mangrai , my best of man, I hope to live with you

but alas we have to part;

I am ill-fated, I have not accumulated

enough merit to be with you;

Please wait for me in heaven, I shall join you.

*(The traditional orchestra plays “Phram Keb Hus Wan” tune. Duangchan gathers twigs to cover Mangrai’s corpse. She sees Mangrai’s vision. The orchestra plays “Od” and “Tayoi” tune. Duangchan pays her last respect to Mangrai ‘s corpse.)*

Curtain.

## Scene 5

### Forest where Duangchan finds her parents killed

*(The traditional orchestra plays “Choed Ching” tune. The curtain is drawn. Duangchan enters. She sees her parents’s corpses and a woman there. The music plays “Od” tune.)*

Duangchan : What happened?

Woman : They were killed by Burmese soldiers.

Duangchan : Why did they come to kill us again?

Woman : They said that because of you, Mangratho, their master, was executed. So they came to take their revenge.

Duangchan : Our people, where have they gone?

Woman : Not very far. They are somewhere near.

Duangchan : Such cruelty! Duangchan has endless misfortune. Mangrai who was kind helpful to us was executed. I hope to see my parents when I came back, but they were killed. What kind of life is this? Why am I born to such great misfortune?

*(The traditional orchestra plays "Luad Suphan" refrain softly.)*

Duangchan : Duangchan has nothing left. None. Nobody to love and care for. Duangchan has only her life left to sacrifice for the nation. We are few. We have no weapons to fight, but Luad Suphan, Suphan blood, is never afraid of anyone. Let us fight. Fight the best we can. All of us, come. Where are the people of Suphan blood is never a coward. Pick up whatever weapon you can find. Come together. Come to die together.

*(The music plays "Luad Suphan" Tune.)*

### **"Luad Suphan" Song**

*(Sung by all the Thai people.)*

1<sup>st</sup> verse :

Luad Suphan used to be brave in war,  
Strong and courageous, never step back,  
Never fear the enemy, whoever has knives and sickles  
Can pick them up for fighting.

Refrain : Come together, come together, Luad Suphan,  
Luad Suphan, face the enemy, fearlessly.

2<sup>nd</sup> verse :

Unhappy because the enemy invade and oppress us, They make our heart  
bleed, what misfortune for the Thai nation,  
They whip, they kill because we are captives,  
How can Thai people sit still and do nothing?

Refrain.....

3<sup>rd</sup> verse : Thailand belongs to the Thais and no one else,  
Let us fight to win it back, all of us,  
If we die, have no regrets,  
Come, all of us, come and defy the enemy.

Refrain.....

## Scene 6

### Battlefield

*(Duangchan leads the people, They find four Burmese reconnoiterers and kill them all. They find Burmese who are carrying equipments and kill them too. The Thais advance until they reach the main Burmese army. Mangmahasuranat and high-ranking officers are standing on the high ground.)*

Mangmahasuranat : Stop. Stop. Where are you going?

Duangchan : We must make our decision to fight for the last time.

Mangmahasuranat : Young lady. Please go back. I pity you. Such a handful of people,  
without guns and any other weapons, what can you do?

Duangchan : We do as much as we can. When we are all dead, it will be over.

Mangmahasuranat : You made a very wrong decision. You dare come right here. Don't you know that my soldiers are all around. If I give just one word of order to fire, all of you will die.

Duangchan : Very good. We all want to die.

Mangmahasuranat : I am telling you kindly to retreat.

Duangchan : Luad Suphan never retreats and we shall refuse to retreat.

Mangmahasuranat : I tell you for this last time, will you retreat or not. If you do not retreat, I shall order the soldiers to fire.

Duangchan : We shall not retreat. Fire us (The Thais are going to strike the Burmese.)

Mangmahasuranat : Fire.

*The traditional orchestra plays "Choed Ching" tune. The sound of gun fire comes from all sides. The "Luad Suphan" refrain is heard singing. Duangchan and her people are all dead. When all the Thais died, Mangrai's vision is seen saying:*

It is a great mistake that Thai and Burmese nations, who are neighbor and should give love and friendship to each other, have been fighting each other for many hundred years. History must change its course. A new age must begin by creating love and friendship between the two nations, and the two peoples must become friends forever.

*(The traditional orchestra plays "Mahachai" tune.)*

Curtain.

## BIOGRAPHY



<b>NAME</b>	Miss Laddawan Chindatat
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