EPITHETS REFERRING TO CHARACTERS IN THAI POETIC WORKS

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Abstract

This article is a study to classify the epithets referring to the characters in four Thai poetic works. The study results revealed that there are two groups of epithets to be found. The first one is epithets to praise characters by referring to their valuable entities, their dignity and their beauty. The second one is epithets to inveigh against characters. These epithets focus on the characters' ethnicity, negative characteristics, ugly physical appearance, and worthless elements. The use of epithets is the poet's strategy to express meaning and emotion in their poetic works. Moreover, the use of epithets through various words makes the literature more colorful and enhances emotional feelings in the readers.

Introduction

One of the aims of Thai literature is to entertain readers. According to Raksamani (2007: 633), literature is a work of art created from a poet's emotions, which allows poets to express their emotions through their works and encourages readers to share the same emotions. There are many techniques that poets employ to express their emotions or feelings through their works. One important technique which can precisely convey the poet's emotions to the audience is an epithet, a

nominal phrase used to point out the important characteristics of characters such as their physical appearance, behavior and ethnicity, or to show if the character are praising or inveighing against someone. In this article, the epithets referring to characters are analyzed to investigate the emotions and feelings of the characters, and their creators, the poets.

As far as data collection and data analysis are concerned, the selection of Thai literature for this study was based on the following characteristics: narrative discourses or folktales with two characteristics: contingent temporal succession and agent orientation (Longacre, 1983), literary works with an exact written date and time, based on *History of Thai Literature* (Na Nakhon, 2002), main protagonists, who can be human or nonhuman; literary masterpieces of the Early Ayutthaya Era, the Thonburi Era and the Ratanakosin Era with these mentioned characteristics. The selected Thai poetic literature with the above characteristics are as follows: *Lilit Phralo* (the Early Ayutthaya Era), *Sumutthakhot Khamchan* (the Middle Ayutthaya Era), *Lilit Phetmongkut* (the Thonburi Era) and *Khun Chang-Khun Phaen* (the Ratanakosin Era).

In accordance with Halliday and Hasan (1976), the references were classified into three types: 1) Personal References: personal pronouns, possessive determiners and possessive pronouns 2) Demonstrative References: this, that, these, those, here, there, now, there. 3) Comparative References: same, such, similar, other different else, so-, as-, equally-, more, fewer, less etc.

Based on the framework of Halliday and Hasan, this study focused on personal references which were divided into three types. The first one was the personal

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pronoun including the first person, the second person and the third person pronouns. Another type was zero terms. The last type consisted of kinship terms, occupation terms, proper terms, epithets, etc. However, the only epithets to be studied in this paper had to be obviously found; furthermore, according to Chanawassa (1986) and Burusphat (1994), the epithets had to become one of the major language forms to contribute the poets expressing the characters' emotion appropriately and two enhancing the aesthetic value of their work.

Types of Epithet Referring to Characters in the Four Thai Poetic works

There were two main types of epithet referring to characters in the four literary works. They were the epithets used to praise characters and to inveigh against them.

The epithets to praise characters

The epithets to praise characters were found in three different types, namely, epithets referring to characters' valuable qualities, dignity and beauty.

The epithets referring to the characters' valuable qualities were pronouns denoting valuable qualities both concrete and abstract items such as jewels, money, loved ones, goodness, etc., as shown in the excerpt from *Lilit Phralo* below. The epithets were used to introduce the two main characters, Phraphuen and Phraphaeng.

/ψυυ2 νααν1 μαα1 μιι1 (1)βυτ2
συτ2 σα1 ωαατ2 κα1 σατ2 σωN5 πηρα?4
?οN1
 σοN1 χηοομ5 χαν1 Νααμ1 Νιαν3

χηη3 (2) τηααω4 πηιαν3 τηααω4 πηEEN1
 χακ2 τηα1 λEEN5 χηοομ5 λəəτ3 λυαν4/
 (*Lilit Phralo* 2002: 388, 392)

In the excerpt above, “(2) thaaw4 phian3 thaaw4 phēē1” or Phraphuen and Phraphaeng are called “(1)but2 sut2 sa1 waat2 ka1 sat2 sōō5 phra?4 ?oη1” (the two beloved daughters of the king.) This pronoun implies that Phraphuen and Phraphaeng are being praised because they are very important to the King, their father.

Some examples of the epithets are found in *Samutthakhot Khumchan*, *Lilit Phetmongkut*, and *Khun Chang-Khun Phaen*, respectively:

/paan1 nan4 (1)phra?4 sa1 mut2 khran4 faη1...
 dooy1 cay1 (2)luuk3 kēēw3 klōy1 sa1 mōōn5...
 dooy1 (3)phra?4 luuk3 kēēw3 ka1 sat2 trii1/
 (*Samutthakhot Khamchan* 2007: 133)

In the example, “(2) luuk3 kēēw3 klōy1 sa1 mōōn5” (my beloved son), and “(1) phra?4 luuk3 kēēw3 ka1 sat2 trii1” (my precious jewel prince) refer to “(1) phra?4 sa1 mut2” or Pharsamutthakhot who is the protagonist. These pronouns imply that Pharsamutthakhot's father, who is the King, praises his son as his valuable possession.

/(1)?oη1 phra?4 phet4 mon1 kut2 choom5
 chəəτ2 soo5 phon1...
 chom1 choom5 (2)noō2 ka1 sat2 saan3 ...
 khuan1 pen1 (3) pin2 look3 lam4 ləəτ4 ka1
 sat2/

(*Lilit Phetmongkut* 2001: 155-156)

In the excerpt from *Lilit Phetmongkut*, “(2) nɔɔ2 ka1 sat2 saan3” (the crown prince) and “(3) pin2 look3 lam4 ləət4 ka1 sat2” (the greatest king) refer to “(1) phra2 sa1 mut2” or Phraphetmongkut.

/pen1 laan1 yay2 ku2 kɔɔ3 nay1 hɔɔ3 rian1
(1) thɔɔɔ1 pra1 sii5 (2) kɛɛw3 phii3 kɔ3 fan5 raay4
ciɲ1 klɛɲ3 tham1 naay1 sia5 pon2 pian3 kam1 than1 phii3 lɛɛw4 (3) kɛɛw3 phian3 rian1
caw3 nap4 wan1 lɛɛw4 ca2 lian3 pen1 pii1 pay1/

(*Khun Chang-Khun Phaen* 2002: 26)

In the example, “(2) kɛɛw3 phii3,” (a precious diamond), and “(3) kɛɛw3 phian3 rian1,” (the valuable jewels in the house) are used to refer to “(1) thɔɔɔ1 pra1 sii5” or Thongprasri when Khun Krai, Khun Phaen’s father, expressed his admiration to her because of his coming death.

The examples above obviously indicated that the language forms showing the characters’ valuable qualities are pronouns referring to both concrete and abstract things. The concrete ones mentioned are diamonds, precious stones, silver, gold, gold ornaments and beloved persons as well. The abstract ones refer to goodness, beauty and neatness.

Another type of the epithet praising the characters are those referring to the characters’ dignity. We can see some examples of them in the excerpts from *Lilit Phralo*, *Sumutthakhot Khamchan*,

Lilit Phetmongkut and *Khun Chan-Khum Phaen*, respectively.

/sɔɔɲ5 raat3 khuan1 (1) thaaw4 thay4 thi4
raat3 phuu3 mii1 bun1...
yɔɔ1 yot4 sɔɔɲ5 ɔɔn2 thaaw4 lii1 thua3 thuk4 dɛɛn1 daaw3
(2) lɔɔ1 raat3 day3 faɲ1 saan5...faɲ1 saan5 sɔɔɲ5 num2 naa3
(3) cɔɔm1 raat3 khuan1 khit4 ʔaa3 ʔa1 khraaw4 hua5 cay1 than3 naa1...
thaaw4 tha2 cam1 nɔɔɲ1 khloɔɲ1 ʔaan3 khloɔɲ1 (4) bɔɔ1 phit4 caw3 chan4
chii3 theɛ4 day1 thiam1 thiap3 naa1/
(*Lilit Phralo* 2002: 393-394)

In the above excerpt, “(1) thaaw4 thay4 thi4 raat3 phuu3 mii1 bun1” (the mighty king), “(3) cɔɔm1 raat3” (the greatest king), and “(4) bɔɔ1 phit4 caw3 chan4” (the owner of the elephants, great animals which serve as the king’s carrier) are different epithets to honor “(2) lɔɔ1 raat3” or Phralo

/ʔaa3 (1) thaaw4 phuu3 son1 rit4 thi1 braa1
krom3
kiat2 saay5 sa1 dɛɛɲ1 dee1 choo1 cha1 yaa1 sit2 thi2
sa1 yeɲ1 ʔa1 rin1 raat3 thuk4 phaay1 ...
(2) caw3 nan4 mii1 choom5 khi1 ca2 pr a1 loom1/
(*Sumutthakhot Khamchan* 2007: 170)

In the excerpt, “(1) thaaw4 phuu3 son1 rit4 thi1 braa1 krom3 kiat2 saay5 sa1 dɛɛɲ1 dee1

choo¹ cha¹ yaa¹ sit² thi⁴ sa¹ yee¹ ?a¹ rin¹
raat³ thuk⁴ phaay¹ (the mighty king with
power and honor, fearful to enemies) refer
to “(2) caw³” or King Rommayaburi.

/naam¹ (1) thaaw⁴ rat⁴ na¹ ri¹ beet²...
mii¹ ma¹ hee⁵ sii⁵ læt³ lak⁴ chii³ pra¹ p
haa¹ phak⁴ phen¹ phaen¹...
tha¹ waay⁵ dæ² sɔɔŋ⁵ (2) thaaw⁴ thay⁴ thi¹
raat³ rian⁴ thɔɔ¹ ra¹ nii¹/
(Litit Phetmongkut 2001: 154, 164)

In the example, (2) “thaaw⁴ thay⁴ thi¹
raat³ rian⁴ thɔɔ¹ ra¹ nii¹” (the powerful
king of this land) refer to “(1) thaaw⁴ rat⁴
na¹ ri¹ beet²...pra¹ phaa¹ phak⁴” or King
Ratnarubet and King Praphaphak.

/ca² klaaw² thiŋ⁵ (1) phra⁴ caw³ chian¹
may²...
ca² klaaw² thiŋ⁵ (2) phra⁴ ?on¹ phuu³
son¹ phop⁴
læt³ lop⁴ phoo¹ khay¹ ma¹ hay⁵ sa¹
wan⁵...
rak⁴ saa⁵ (3) phra¹ ?on¹ phuu³ son¹ tham¹
khɔɔ⁵ dee¹ cha⁴ nay¹ saan⁵ waa³ (4) son¹
deet²
khroŋ¹ ni¹ weet³ chian¹ may² ma¹ hay⁵
sa¹ wan⁵
taŋ³ yuu² nay¹ sat² sut² ca¹ rit² than¹/

(Khun Chang-Khun Phaen 2002: 589, 593, 395)

In the excerpt, “(2) phra⁴ ?on¹ phuu³ son¹
phop⁴ læt³ lop⁴ phoo¹ khay¹ ma¹ hay⁵ sa¹
wuan⁵” (the greatest ruler), “(3) phra¹ ?on¹

phuu³ son¹ tham¹” (the righteous king) and
“(4) son¹ deet² khroŋ¹ ni¹ weet³ chian¹
may² ma¹ hay⁵ sa¹ wan⁵” (the powerful
King of Chiang Mai) refer to “(1) phra⁴
caw³ chian¹ may²” or The King of Chiang
Mai.

In brief, the language forms showing the
characters’ dignity are pronouns meaning
having dignity and fame or referring to
wealth, greatness and bravery. These
language forms, used as epithets referring
to the characters in Thai poetic works,
contribute to increasing the aesthetic value
of the works.

The third type of epithet to praise the
characters was those referring to the
characters’ beauty. Examples of these
epithets were indicated in the following
excerpts from the four works of Thai
poetic literature.

/dian¹ ca¹ rat² pha¹ yoom¹ cæm² faa⁴
phi² bɔɔy¹ day³ hen⁵ naa³
(1) lɔɔ¹ raat³ say⁴ duu¹ (2) dian¹ dut² læ¹...
thuk⁴ mian¹ mii¹ luuk³ thaaw⁴
nap⁴ mii¹ maak³ naa¹
bɔɔ¹ priap² sɔɔŋ⁵ ka¹ sat² trii¹
phii³ nɔɔŋ⁴
(3) phra⁴ phæŋ³ mæ³ mii¹ sii⁵
sa¹ wat² yin³ kha¹ na¹ naa¹
(4) phra⁴ phian¹ choom⁵ yon¹ yɔɔŋ⁴
yuu² phian⁴ (5) duan¹ dian¹/
(Lilit Phralo 2002: 389, 393)

In the above excerpt, “(2) dian¹” (the
moon) refer to “(1) lɔɔ¹ raat³” or Phralo
in order to praise his handsomeness.

Moreover, “(5) duan₁ dian₁” (the full bright moon) refers to “(3) phra₇4 pheeng₃” or Phra Phaeng and “(4) phra₇4 phian₁” or Phra Pheun due to their beauty.

/ʔaa₂ (1) mɛɛ₂ phuu₃ mii₁ naa₂ khii₁ sa₁ siʔ₂ ʔan₁ rian₁ chaay₅...

soŋ₁ naam₁ kɔɔn₁ bɔɔ₂ wɔɔn₁

(2) phin₁ thum₁ ma₁ dii₁ ʔan₁ choom₅ cha₁ law₅/

(Sumutthakhot Khamchan 2007: 168, 170)

In the example, “(1) mɛɛ₂ phuu₃ mii₁ naa₂ khii₁ sa₁ siʔ₂ ʔan₁ rian₁ chaay₅” (the woman who is like a shining moon) refers to “phin₁ thum₁ ma₁ dii₁” or Phinthummadi.

/ʔa₁ naan₁ khray₃ chit₄ chom₁ thay₄...

phra₇4 ni₁ yom₁ kham₁ phii₂ lian₄ dan₂ day₃

(2) nut₄ nia₄ klian₃

nɛɛp₃ khlaw₄ khliŋ₁ chəy₁/

(Litit Phetmongkut 2001: 181)

In the above excerpt, (2) “nut₄ nia₄ klian₃” (a woman with fair complexion) refer to “naan₁” or Pathummawadi.

/ʔa₁ nit₄ caa₁ kɛɛw₃ taa₁ khɔɔŋ₅ phii₃

ʔəy₅

kra₁ ray₁ ləy₁ duan₃ khap₂ sia₅ ʔaay₃

ʔaay₃

phii₃ rak₄ (1) phim₁ pim₃ caʔ₂ tii₁ hay₃ ton₁

taay₁

phiiŋ₃ wen₄ waay₁ wan₁ nii₄ day₃ phop₄

nɔɔŋ₄...

(2) ʔaam₁ pliim₃ mɛɛ₃ caʔ₂ liim₁ lon₁

thuk₄ wan₁

saa₅ ra₁ phan₁ ruan₁ ree₁ caʔ₂ hee₅ haan₂

...

(3) caw₃ ʔaam₁ plɔɔt₂ yɔɔt₃ rak₄ khɔɔŋ₅

phlaay₁ kɛɛw₃

day₃ maa₁ lɛɛw₄ mɛɛ₃ yaa₂ khap₂ hay₃

klap₂ nii₅/

(Khun Chang-Khun Phaen 2002: 89, 97)

In the above example, “(2) ʔaam₁ pliim₃” (a very attractive woman), and “(3) caw₃ ʔaam₁ plɔɔt₂ yɔɔt₃ rak₄ khɔɔŋ₅ phlaay₁ kɛɛw₃” (Phlai Keaw’s perfectly beautiful woman) refers to “(1) phim₁” or Phim.

In the above examples, the language forms referring to beauty are pronouns indicating both male and female characters’ good works. These epithets imply praise of the characters and enhance the literary works’ aesthetic qualities.

In the study, it was found that many epithets referring to the main characters in the four literary works were used to praise the characters because of their value, dignity and beauty and strengthened the works’ aesthetic qualities. Furthermore, another type of epithet which contributed the works’ value was those inveighing against the characters. They are shown in the following section.

Epithets inveighing against the characters

The second major type of epithet found in the study were epithets inveighing against the character. However, a detailed study of the four literary works indicated that

there was no invective in *Lilit Phralo*, *Lilit Phetmongkut* and *Samutthakhot Khamchan* because all of them were about the royal court and the royal families so, any impoliteness was prohibited. As a result, only *Khun Chang-Khun Phaen*, which is about ordinary people's lives in which people are able naturally to express their anger with invective, displayed many epithets inveighing against the characters. In the study of epithets inveighing against the characters, four different types were found, namely, epithets focusing on the characters' ethnicity, their negative characteristics, their ugly physical appearance and worthless things or animals.

The characters' ethnicity was used in epithets inveighing against the characters because some ethnicities which are presented in *Khun Chang-Khun Phaen* are not powerful and were not admired by other ethnic groups. We can see some examples of these epithets in the following excerpts.

/faay² waa³ nuan¹ naan¹ sii⁵ maa¹ laa¹
khiin¹ nan⁴ nit⁴ thraa¹ koo³ fay² fan⁵
waa³ loŋ¹ sa² len³ naam⁴ sam⁵ raan¹
khran¹
hen⁵ but¹ sa¹ ban¹ dook² niŋ² duu¹ phiŋ¹taa¹...
pluk² (1)ii¹ maa⁴ kee³ fan⁵ wan² ʔaa¹ rom¹
ʔii¹ maa⁴ chom¹ waa³ fan⁵ khoŋ⁵ naay¹ dii¹...

sii⁵ maa¹ laa¹ waa³ waa³ (2)ii¹ moon¹ thooy²
ʔaw¹ phu⁵ phoo³ maa¹ phuut³ may³ pen¹
phon⁵
nii³ lee¹ san⁵ chaat³ phray³ thii³ nay⁵ mii¹
sen³ phii⁵ nay¹ muŋ⁴ (3)moon¹ can¹ ray¹...

phra² phi¹ cit² waa³ duu¹ (4)ii¹ moon¹ thooy²
sak² nooy² ʔoon² ca² laay¹ pen¹ klaak¹ kian³
chaat³ (5)ii¹ moon¹ naa³ pen¹ hen⁵ kee³ kin¹
naam⁴ kha¹ min³ may³ ʔaw¹ pay¹ hay³
yoot² taa¹/

(*Khun Chang-Khun Phaen* 2002: 632, 367, 646, 654)

In the excerpt, Srimala inveighs against her servant, “(1)ii¹ maa⁴” or I-Mei, who is Mon, by addressing her as “(2) ʔii¹ moon¹ thooy²” and “(3) moon¹ can¹ ray¹” (damned Mon) and “(5) ʔii¹ moon¹ naa³ pen¹” (a funny faced Mon).

/(1)sooy³ faa⁴ tua¹ san² ʔuu² ŋan¹ ŋok⁴
hok² peeŋ³ tooy² kra¹ tha² phla² khaw³rian¹
thooŋ¹ pra¹ sii⁵ rooŋ⁴ waa³ (2)ii¹ haa² laaw¹
tham¹ chaaw⁵ ciaw¹ ʔii¹ maa⁵ khii³ rian⁴pian³
thee¹ peeŋ³ kleeŋ³ hay³ pra² la² thaŋ⁴ rian¹
kra¹ tha² kra¹ thooy³ tooy² kian³ (3)laaw¹ can¹
ray¹...

kee¹ poot² naa⁴ taan² moon⁴ maa¹ rooŋ⁴ waa³
pay¹
tam¹ raa¹ ʔa¹ ray¹ (4)ʔoon¹ sooy³ faa⁴
waa³ (5)laaw¹ laay¹ pay¹ lee⁵ waa³ waa³
ŋee³ ŋoon¹ kra¹ ray¹ laay¹ pen¹ nak² naa⁵...

thaan³ yaa³ waa³ mee² maa¹ priap² praey¹
waa³ (6)ii¹ laaw¹ paa² paak² kho¹ man¹ nak²
nak⁴
koo³ phra² miŋ¹ ʔiŋ³ chaaw⁵ (7)ii¹ laaw¹
loon¹...
rooŋ⁴ ta¹ koon¹ kooŋ³ baan³ ʔii¹ khaan¹ hak²
ʔii¹ cet² rooy⁴ maa⁵ yia³ bia² man¹ lia⁵ rak⁴

tham¹ hik⁴ hak⁴ mii³ chaaw⁵ (8) ʔii¹ laaw¹ dɔn¹

...

thɔŋ¹ pra¹ sii⁵ daa² chaaw⁵ (9) ʔii¹ laaw¹ dɔŋ¹
maa¹ pheet² soŋ² sian⁵ rɔŋ⁴ yuu² caa³ caa³/
(*Khun Chang-Khum Phaen* 2002: 970, 910, 916)

In the second example, “(2) ʔii¹ haa² laaw¹” and “(3) laaw¹ can¹ ray¹” (a damned Laotian) refer to “(1) sɔy³ faa⁴ (Soifa), another wife of Phra Wai) when Thongprasri, Pra Wai’s grandmother, and Srimala, his chief wife, inveigh against Soifa. Moreover, “(5) laaw¹ (a Laotian)”, “(6) ʔii¹ laaw¹ paa²,” (a Laotian from the wilds), “(7) ʔii¹ laaw¹ loon¹” (an extremely rude Laotian), “(8) ʔii¹ laaw¹ dɔn¹” (a Laotian from the mountains) and “ʔii¹ laaw¹ dɔŋ¹” (a Laotian from the wilds) is used to refer to “(4) ʔɔɔ¹ sɔy³ faa⁴” or Soifa.

The second type of epithet inveighing against the characters are epithets focusing on their bad characteristics including their badness, stubbornness and arrogance. Some epithets are shown in the following excerpts.

/duu¹ duu⁵ pen¹ day³ (1) ʔii¹ wan¹ thɔŋ¹...
(2) ʔii¹ seen⁵ thɔy² can¹ ray¹ cay¹ tha⁴ min¹
daŋ² phet¹ nin¹ kəɔt² khin³ nay¹ ʔaa¹ com¹
ruup³ ɲaam¹ naam¹ phrɔ² nɔy³ pay¹ ri⁵
cay¹ may³ sii³ som⁵ sak² thaw³ sen³ phom⁵
min¹ nii³ thɔy² yin³ kwaa² thɔy² (3) ʔii¹ thaay⁴ mian¹...

kuu¹ ca² haa⁵ mia¹ hay² yaa² ʔaa¹ lay¹

(4) yin⁵ kaa² la¹ ki² nii¹ ʔii¹ pheet³ sa¹ yaa⁵

man¹ may³ naa³ chəy¹ chit⁴ phit⁴ sa¹ may⁵/
(*Khun Chang-Khun Phaen* 2002: 865–866)

In the excerpt, “(1) ʔii¹ wan¹ thɔŋ¹” (Wanthong) is called “(2) ʔii¹ seen⁵ thɔy² can¹ ray¹ cay¹ tha⁴ min¹” (an extremely wicked and vicious woman), “(3) ʔii¹ thaay⁴ mian¹” (a woman from a whorehouse), and “(4) yin⁵ kaa² la¹ ki² nii¹ ʔii¹ pheet³ sa¹ yaa⁵” (a whore) when King Phanwasa inveighs against her because she cannot decide if she would like to live with Khun Chang or Khun Phaen.

/ (1) khun⁵ chaan⁴ khit⁴ waa³ mēɛ³ yaay¹ daa²
faa⁴ phaa² thəɔt² chan⁵ haa⁵ day³ theŋ¹ may³
soŋ² wan¹ thoŋ¹ maa¹ chaa⁴ yuu² yay¹
sii⁵ pra¹ can¹ khat² cay¹ (2) ʔay³ baa³ kaam¹...

wan¹ thɔŋ¹ rɔŋ⁴ ʔin¹ yuu² nay¹ hɔŋ³
khun⁵ chaan⁴ khom² heen⁵ nɔŋ⁴ phoɔ³ phlaay¹
kēɛw³

(3) ʔaay³ haa² man¹ ca² khaa³ mia¹ sia⁵ lēɛw⁴
huu⁵ taa¹ boŋ³ bēɛw⁴ mian⁵ mēɛw¹ khraaw¹...

(4) ʔaay³ khii³ thɔy² thɔy⁵ pay¹ hay³ phon⁴ kuu¹
hua⁵ huu⁵ mian⁵ luuk³ ma¹ phraaw⁴ haaw³...
muŋ⁴ phan¹ wan¹ thɔŋ¹ daŋ¹ khay² phoɔk³
kuu¹ haay⁵ cay¹ may³ ʔoɔk² (5) ʔaay³ chip² haay⁵

(6) khun⁵ chaan⁴ khway² khwaa⁴ nay¹ taa¹
laay¹

muŋ⁴ phan¹ wun³ waay¹ yuu² sin³ thii¹...

ร๖๓4 con1 taa1 plin3 din3 ca?2 luk4
 kuu1 cuk2 khin3 maa1 lw3 (7) ay3 taay1
 ho5/
 (Khun Chang-Khun Phaen 2002: 289-290)

In this excerpt, “(2) ay3 baa3 kaam1” (a satyr), “(3) ay3 haa2” (a brutish man), “(4) ay3 khii3 tho2” (a man of base actions), and “(7) ay3 taay1 ho5” (a demon) refer to “(1) and (6) khun5 chaan4” (Khun Chang). These epithets are used to inveigh against Khun Chang by Wanthong and Sriprajan because he has told them that he would like to get married to Wanthong.

The characters’ ugly physical appearance also serves as the third type of epithet to inveigh against the characters in *Khun Chang-Khun Phaen*. Some epithets are revealed in the following excerpts.

/doot2 lon1 phiin4 klaan1 thii3 khaan3 nay1
 s5 fay1 raan1 raan1 sa1 waan2 naa3
 tat2 maan3 k1 way4 lw4 khlay1 khlaa1
 pt2 mu4 hen5 naa3 (1) caw3 wan1 tho1...

min1 aam1 t2 ruup3 cuup1 may3 ho5
 (2) ii1 naa3 mm1 kon3 m3 ii1 kh1 hon5
 thiip2 tok2 caak2 tian1 khian1 kan1 lon1
 hay3 man1 khon1 chii1 wit4 pay1 yay1 mii1/
 (Khun Chang-Khun Phaen 2002: 294-295)

In the above excerpt, “(2) ii1 naa3 mm1 kon3 m3 ii1 kh1 hon5” (an ugly woman with a black face and a long neck) refers to “(1) caw3 wan1 tho1” (Wanthong). Khun Phaen uses it to call Wanthong, his wife, when he finds that Khun Chang had become her mistress.

/ay2 (1) khun5 chaan4 nan3 aw5 may3 khaw3
 klay3

ร๖๓4 hay3 naa3 khaaw5 raaw1 khap2 phii5...
 (2) ay3 hua5 phuun1 phom5 klian3 khin3
 thian4 pay1

thin5 luuk3 thuun1 muun1 heet2 phon5 ton3
 plaay1...

nan3 ร๖๓4 hay3 yia1 day1 ay3 chip4 haay5
 (3) ay3 chaat3 chua3 hua5 laan4 ka1 baan1
 laay1

khon1 ca?2 taay1 lw4 yan1 son1 bon2
 nin1 thaa1...

(4) ay3 chaat3 khaa3 hua5 laan4 pra1 caan1 kuu1...
 day3 len3 kan1 iik2 la?2 may3 ly1 la?4
 phra?4 ca1 miin2 way1 waa3 w5 (5) ay3
 hua5 laan4...

ii1 t1 r3 khaw3 khuan2 aw1 khaan3 chiik2
 (6) ay3 hua5 laan4 maa1 iik2 lw4 khaa3 way3/
 (Khun Chang-Khun Phaen 2002: 877-878)

In this excerpt, “(2) ay3 hua5 phuun1 phom5 klian3” (a man with a big and bald head), “(3) ay3 chaat3 chua3 hua5 laan4 ka1 baan1 laay1” (a damned bald man with a disease of the scalp), “(4) ay3 chaat3 khaa3 hua5 laan4” (a damned and bald man), and “(5) and (6) ay3 hua5 laan4” (a bald man) refer to “(1) khun5 chaan4” or Khun Chang. All epithets mentioned express Khun Chang’s extremely ugly appearance, especially his baldness.

The last type of the epithet inveighing against the characters are epithets which represent worthless things or animals.

Some epithets are shown in the excerpts below.

/khraa¹ nan⁴ naa¹ phim¹ nim³ sa¹ nit²
 kheen⁴ cit² khat² cay¹ pen¹ nak² naa⁵
 ?eep² lap⁴ lee¹ lee¹ hen⁵ (1)khun⁵ chaan⁴ maa¹
 fee¹ faa⁵ fan¹ rian³ hay³ kian¹ cay¹...
 (2)doek¹ tae¹ rii⁵ ca² plom¹ pha¹ yom¹
 phray¹
 maa⁵ ca² kaet² chin¹ maa⁵ kaet²
 min¹ pay¹ taay¹ sia⁵ thot² (3)aa³ haa³ bia³
 naa³ taa¹ chen³ nii⁴ ca² mii¹ mia¹
 (4)aa³ ma¹ muan³ maa⁵ lia¹ may³ ciam¹cay¹
 mian⁵ (5)ma¹ lee¹ poo¹ ?uat² ?it² waa³ rit⁴ sut²
 ca² kheep² khut⁴ khaam³ ?aaw² tha¹ lee¹ yay²
 (6)kon³ saw³ rii⁵ ca² thaw³ meen¹ kray¹
 (7)hin⁵ hoo³ pray¹ ca² kheep² seep⁵ su¹ ri¹ yon¹
 chaat³ chua³ tua¹ dan¹ (8)nok⁴ ta¹ krum² /
 (Khun Chang-Khun Phaen 2002: 124-125)

In the excerpt, “(2) doek¹ tae¹” (Tei flower, a flower devoid of beauty), “(3) aa³ haa³ bia³” (five cents), “(4) aa³ ma¹ muan³ maa⁵ lia¹” (a mango licked by a dog), (5) ma¹ lee¹ poo¹” (a dragonfly), “(6) kon³ saw³” (a burned rock), “(7) hin⁵ hoo³ pray¹” (a wild firefly), and “(8) nok⁴ ta¹ krum²” (Takrum bird, an ugly bird like a vulture) represent Khun Chang when Wanthong inveighed against him because he has paid court to her.

/chum¹ phon¹ kraap² tiin¹ phii³ sii⁵ maa¹ laa¹
 mii¹ chet⁴ naam⁴ taa¹ leew⁴ hun⁵ han⁵
 maa¹ thin⁵ (1)sooy³ faa⁴ rooy⁴ daa² phlan¹
 (2)ii¹ choon⁴ ta¹ kreen¹ kreen³ kan¹ hay³ day³
 ?aay¹...

thoon¹ pra¹ sii⁵ fan¹ waa³ naam⁴ taa¹ tok²
 (3)ii¹ yaa¹ cok² khray¹ tham¹ hay¹ min¹ nan³/
 (Khun Chang-Khun Phaen 2002: 1038-1039)

In this example, (1) sooy³ faa⁴” (Sroifa) is called “(2) ii¹ choon⁴ ta¹ kreen¹” (a useless spoon), and “(3) ii¹ yaa¹ cok²” (a poor and valueless woman) by Phlai Chumphon, Phrawai’s son, when he finds that she has used a magical device to make Phrawai love her.

These language forms used the epithets to inveigh against the characters display some negative meanings such as, blaming, looking down upon or scorning. These epithets help to accentuate the beauty of the language in Thai poetic works.

Conclusion

In conclusion, it was found that the epithets of the characters in the four literary works were classified into two groups namely epithets praising the characters and the epithets inveighing against them. Praising was indicated with epithets referring to valuable entities, the character’s dignity and their beauty. As for the invective, the epithets focused on the characters’ ethnicity, their bad characteristics, their physical appearance and the worthless things. The epithets praising the characters were obviously employed in all four of the chosen pieces of literature but the epithets inveighing against the characters were stated, remarkably, only in *Khun Chang-Khun Phaen*. This is possibly because the other three literary works studied are about the royal families and it was improper to include impoliteness in the works, whereas, *Khun Chang-Khun Phaen* is a

piece about the lives of laymen reflecting the way of life, language usage and beliefs of folks in that time. When, it was common for ordinary people to express their anger verbally by inveighing against each other. Overall, the two types of epithet obviously reveal the writing ability of the poets in employing literary language to express their meaning and emotion in an appropriate manner, thus enhancing the aesthetic value of their works.

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