



## The Study of Southern Dialect Words in the Drama of Inao.

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### Abstract

This research on southern dialects in the Drama of Inao, the best-known version of Javanese Panji epic, is the qualitative research. The objective is to investigate the southern dialect in the drama of Inao --the royal edition of His Majesty Phra Phutthaloetla Naphalai, King Rama II. Reading concepts are used to study meanings, words and interpretations of the concept of aesthetics in Thai and compare the meaning of the words in the text with the meanings of the southern dialects by adhering to the meaning of the southern dialect words that are compared according to the meanings in the southern dialect dictionary of the Institute for Southern Thai Studies, Thaksin University. Recording and analysis are also used as a research methodology. The analysis of the meaning, wording and interpretation is focused on as follows: 1) the drama of Imao, the royal writing of King Rama II, which is the 11<sup>th</sup> edition of the Silpabannakan Publishing House with a total length of 422 series on 1,207 pages and used as the main source of study in this research, and 2) the southern dialect dictionary of the Institute for Southern Thai Studies, Thaksin University. The third edition of the southern dialect dictionary is an instrument to explain the meaning of the words that have been found, using semantic discussion, and giving additional examples of dialects under that word with direct experience of the researcher who is a southerner.

The results of the research reveal 7 words in the southern dialect: - Treuk (a lot, many), Ta (waiting), Krao (waiting), Wanpeng (full moon day), Can (difficult to swallow), Yik (chase), and Heungsa (jealous). The 7 words could be summarized as follows:

1. The 7 southern dialects that have been found have the same meanings as those of the Southern dialect dictionary and correspond with the people of the South who communicate with each other today.



2. The word “Ta” and the word "Krao" in the Drama of Inao have the same meaning as the meaning in the Southern dialect dictionary and the same meaning that the southern people use to communicate, but are written differently in other words, written as "Tha" and "Kraw" respectively. The researcher is confident that the writing on the Drama of Inao would be more correct.

3. The word "Heungsa" found in the Drama of Inao has the meaning in the context of the story exactly as the one used by southern people; that is, it means jealousy, but it is interesting that this word does not appear in the southern dialect dictionary of the Institute for Southern Thai Studies, Thaksin University. Therefore, the word should be added in the dictionary to preserve the vocabulary of the southern dialect as a cultural heritage.

**Keywords:** Southern Dialect, the Drama of Inao, Javanese Panji Tales, the Epic of Javanese Panji

## Introduction

The story of Inao has been around since the Ayutthaya period. It is said that the daughter of King Boromagos, Princess Kuntol and Princess Mongkut. The loyal mentor from Pattani told the story of Java's Panyee or the story of Inao. Princess Kuntol turned the story into a drama called “Da Lang”, known as Big Inao, while Princess Mongkut composed another version of the story called “Little Inao”. Later in the Rattanakosin period, His Majesty King Phra Buddha Lertlahnaphalai made the story of Inao into a performing dance drama, the end of the drama refers to the story of Inao in the Ayutthaya period as follows:

*“An Inao made a request For the celebration of the charity division  
The old capital of the city But the story of Princess disappeared from the ghost”*

In addition, it is described in Punnawatkhanchan that written by Phra Maha Nak, Tha Sai Temple, indicating the worship of Phra Phutthabat, Saraburi Province.

In the time of the King Boromagos as well by saying that there is an entertainment event that plays the story of Inao as in the following example:



*“Sing the story by Busaba Take a break and take the booths of the booths.”*

The story matches the little Inao that until the time the Busaba had been placed in the cave Which does not appear in the great Inao.

The story of Inao, also known as the Panji tales, is widely told in Java. It is believed to be a historical Javanese fiction in the 16<sup>th</sup> century Buddhist compositions from the Javanese chronicles and there are many expressions. The chronicles is called the Inao "Panji Inu Kartapati", but among the Javanese people it is often referred to for short as "Panji". The story of Inao should be made in the 20<sup>th</sup> and 21<sup>st</sup> Buddhist century or during the decline of the Inao dynasty of the Majapahit Kingdom, after that Islam began to take over the Panyee story of Java. There are many versions of *Inao*, but the version that corresponds to the Thai version is the Malat version, using the ancient Javanese poetic language from Bali Island.

## The Literary Values of the Play

### 1. The value of the content

The Drama of Inao has a fun plot and story. The main plot is the story of the fight between Inao and Joraka, and the love between Inao and Busaba. The main story is Inao who fall in love with Jintara, at the same time he had fiancée, who is Busaba. Causing various problems.

### 2. The literary values of the drama

2.1 Suitability of story and form the drama of Inao is a play in there is a story about a king. The strategy for conducting the story therefore strictly adheres to the format. The character's performance must be elegant has a beautiful style according to the pattern of the drama in in particular, the art of dancing must be beautiful. The language used is appropriate for the characters will use beautiful words expresses the emotions of the characters whether it is mourning, anger, love, irony. The poem process, as well as the chorus and frontline songs are extremely beautiful, which is considered to be a play in which it is fully equipped with a form of drama in its entirety.



2.2 Descriptions are clearly detailed evoke whether it is the setting, the situation, urban conditions, landscape, including the mood and feelings of the characters. Readers have a good feeling and understanding of the play Because of the use the words arrangements that are exquisite, simple and clear.

2.3 Using of beautiful and melodious words, using the simple words to express deep meaning. The words of poem are melodious, appropriate with the role of the characters using many methods to composing.

2.4 Using words to make a sarcastic sound the rhyme in the poem makes a sarcastic sound. There are both vowel rhyme and letter rhyme. make the poem laugh.

### **3. The Knowledge values**

#### **3.1 Thai society and culture**

His Majesty King Buddha Loetla Naphalai created the setting and atmosphere in the story to be the society, culture as Thai people. Although the Drama of Inao has the original story from Java. That are the issue that make readers understand society and culture as well as Thai customs and traditions in the royal court and of Thai people in many respects.

### **4. The artistic and dramatic values of the drama**

#### **4.1 Drama**

The Drama of Inao is the be the best of drama. Because of use exquisite words, beautiful characters, beautiful dance postures, singing songs and Naphat songs are in harmony with the story and dance moves. Therefore, it is considered the best in drama.

#### **4.2 Singing and music**

Thai music bands like to sing a lot of poems from the Drama of Inao, such as the episode of Busaba Siangkian. and Prasanta catch the birds, etc.

#### **4.3 Thai craftsmanship**

Readers will be able to see the art of carving a pattern of gilding and gilding and the beautiful Kranok pattern, which is the beauty of Thai arts which will cause pride in the nation.



## Theme from the Drama of Inao

### 1. Selfishness

The first theme that readers received from the Drama of Inao is selfishness of human, such as want to have something not knowing how to suppress their desires or are satisfied with what they have. This action caused a lot of problems and others were in trouble as well. Like when Inao saw Busaba and fell in love. Wanting to become his wife, however, Inao came up with a ploy to snatch Busaba, even though she was given to Joraka where Inao disguised himself as a crow to kidnap Busaba and take to the cave that they have prepared. The actions of the Drama of Inao are the wrong actions, causing people to suffer all over. The ceremony that had been prepared had to be destroyed because Busaba disappeared. The city was also burned. Damage was caused only because of the selfish desire of the Drama of Inao.

### 2. The use of emotions in the life

Human being must encounter matters. That make us angry or causing a bad mood. When is so we should know self-control. Because when we are angry, we will lose our minds. We may do things on our own that may go wrong and bring another problem to us. Therefore, we must know how to control our emotions and when we are conscious, we will come up with a solution to the problem. In the matter of the drama of Inao, we can see from Daha's announcement that he gave Bussaba to anyone who came to ask for will be given immediately. Because of His Highness Inao who refused to come back and marry Busaba as he was betrothed. This action of Daha has caused many problems and chaos and not caring how his daughter felt or will it receive happiness or suffering.

### 3. Using force to solve a problem

Usually, when we have a problem, we should reasonably use force to solve the problem. Which if we use force to solve the problem that is an act that is not correct. It may cause negative consequences and it may cause misery to others as well. For example, Thao Kamanguning, who sent a message to proposing Bussaba for marry with his son, Wiyasakam. When he heard the story from Thao Daha that he had given Busaba to Joraka he raised an army to hit the city of Daha in order to take busaba for his son. The act of using force to solve this problem has many disadvantages. Both the soldiers who had to fight and death a lot. He lost son and in the end he died Just because he wanted Bussaba to come for his son, Wiyasakam.



#### 4. Self-estimates

We are all born inevitably there are different things and environments. We should know some estimates. We live with what we deserve, satisfied with what they have. We should please and pay other feeling to us. Take into account the feelings of other people. If we know about ourselves, we will be able to live happily. Which if we do not know about ourselves may make us unhappy. Because we never fulfilled wish in life, such as Joraka that the birthplace, an evil image, an ugly. He does not know about himself, aspires to be high, wants a beautiful spouse which is Busaba. When Joraka want her for spouse, there was no one who agreed with him. In the end, Joraka had to be disappointed. Because Inao is the person who suits with Busaba, not Joraka.

#### 5. Doing something without thinking

Doing something without thinking or taking into consequences of that action. We should rethink before we think that it is the right action or not. What results do we do? and the result that caused trouble for others or not. How are the effects when we think before doing anything? This will allow the occurrence of problems that may arise or can solve problems that arise in a timely manner. If we do something without thinking there will be many problems following. We can see an example, when Inao attended the funeral of his grandfather in Many city. After Inao met Jintarawati he fell in love so much. He was suffering refusing to return to his own country, Ignore the father and mother, did not care that he already had a fiancée, did not take into account the consequences of their problems. At this time, many problems have arisen. (Wikipedia, the free encyclopedia Retrieved April 15, 2021).

#### Objective of the research

To study the southern Thai dialects, appear in the Drama of Inao, the edition of His Majesty King Bhuttha Lertlah Naphalai, King Rama 2



## Conceptual Framework

This research used reading concepts to study the meaning, wording and interpretations (Duangmon Jitchamnong, 1998) based on the concept of aesthetics in Thai, and compare the meaning of the words in the literary text with the meanings of the southern dialects according to the southern dialect dictionary of the Institute for Southern Thai Studies, Thaksin University. (Institute for Southern Thai Studies, Thaksin University, 1987).

## Materials and Methods

This research was a qualitative research using log reading and analysis as a research methodology. Using reading concepts to study meaning, wording and interpretation as a conceptual framework. The contents used for analysis, meaning, wording and interpretation are as follows:

1. Drama of Inao, the royal writing of King Rama II, the 11th edition of the Silpabannakan Publishing House. It has a total length of 422 series and a total of 1,207 pages. It is a reading instrument to investigate southern dialects.
2. The southern dialect dictionary of the Institute for Southern Thai Studies, Thaksin University, the third edition is an instrument to explain the meaning of the southern dialect words that originate.
3. Discuss the meaning and give additional examples of dialects under that word with direct experience of researcher who are domiciled in Phatthalung Province, which is a province in the southern central region and communicate in the southern dialect as the mother language of life and use the southern dialects in daily life until now.

## The Results of the Research

From the investigative reading of the Drama of Inao, the royal writing of King Rama II, the 11th edition of the Silpabannakan Publishing House. There are 7 southern dialects found in the text, namely, Treuk (a lot, many), Ta (waiting), Krao (waiting), Wanpeng (full moon day), Can (difficult to swallow), Yik (chase) and Heungsa (jealous), the meaning in as follows:



1. The word "Treuk" was found on page 723, the poems as follows:

*“At that time Unakan replied that there were “many” soldiers in the city. But I volunteered to fight. Even if I had to die because lost the battle, I would not regret my life. Since you still don't know my fighting skills don't be cocky. Busaba is the daughter of the royal family. should not be paired with a person of depravity like a crow that shouldn't be paired with a swan, she fit with the royal family together.*

กลอนบทละครภาษาไทย

“เมื่อนั้น  
จึงตอบว่าทหารชาญชัย  
แต่ข้าหากภักดีมาอาสา  
ยังไม่เห็นฤทธิไกรว่าใครดี  
อันพระราชบุตรโหมยง  
ไม่ควรคู่ด้วยระตู่ต่ำช้า  
ดั่งเอาปัดมาปนวิเชียรช่วง  
ควรแต่เป็นข้าฝ่าละออง

อุณากรรณรัศมีศรีไส  
ก็มีไม่ “ตริก” อยู่ในบุรี  
ถึงจะม้วยชีวาไม่ถอยหนี  
อย่าเพื่อพาท้อหังการ  
เป็นวงศ์เทวีอุณัฐญา  
ดั่งกากับราชหงส์ทอง  
จะพาดวงมณีให้ศรีหมอง  
ท่านคิดตริกตรองให้จงดีฯ”

2. The word “Ta” was found on pages 729, the poem as follows:

*“When he reached his face, he laughed. Why did you hurry and not “wait” for me? I'm surprised today too. When I killed the Kapalan I saw you blood sickness. I'm just like you blood sickness as well like falling off a horse but the nanny accepted I was never like this before. Maybe I get the model from you.*

กลอนบทละครภาษาไทย

“ครั้งมาใกล้เคียงหน้าพาสี  
เหตุไฉนรีบมาไม่ “ท่า” กัน  
วันนี้พี่เห็นประหลาดอยู่  
เมมาเลือดผาดเผือดพักตรา  
ตัวพี่ก็เป็นเหมือนเช่นเจ้า  
เจียนจะตกลงจากมโนมัย  
แต่ก่อนไม่เคยเป็นพี่เห็นผิด  
เหมือนมิใช่เชื้อชายชาติตรี

พระพาสีสำรวจลสรลันต์  
ตรัสพลางเย้ยหยันด้วยมารยา  
เมื่อเจ้าผลาญระตู่จะมาหธา  
ครั้งนี้พี่ฆ่ากะปาหลันบรรลัย  
เมมาเลือดเสโทหลังไหล  
พี่เลี้ยงรับไว้ทันที  
ชะรอยติดอนุชาโฉมศรี  
อัศจรรย์ใจพี่เป็นพินนิกาฯ”





3. Found the word "Krao" on page 733, the poem as follows:

*"Then Unakarn said How am I going to disgust you? I saw that it was almost evening, so I hurried over. Even if you come first, you "wait" for me if you really hurry. I can't keep up with you."*

**กลอนบทละครภาษาไทย**

“เมื่อนั้น	อุณากรรมกล่าวคำแก้ไข
ข้าจะเคียดเคียดฉันทจะนั้นไย	เห็นเกือบใกล้สายันท์จึงโคลคลา
ถึงน้องบทรก่อนพี่	ก็ร้องรอพาซี “คร่า” ทำ
แม่นเร่งรีบมาจริงดังวาจา	ที่ไหนพี่จะมาตามทันฯ”

4. Find the word "Wanpeng" on page 732, the poem as follows:

*"He caressed the perfume. He looked in the mirror and saw his face like moon on "full moon night", put on his pants, a shirt, looked very handsome, tipped his dagger, had a handkerchief next to him, got off his seat, and rode off."*

**กลอนบทละครภาษาไทย**

“ทรงสุขคนรักกลิ่นเกลาเอาใจ	น้ำกุหลาบลูบไล่มังสา
ส่องพระฉายผัดผิวพักตรา	โสภาเพียงจันทร์เมื่อ “วันเพ็ญ”
สอดใส่สนับเพลาภูษาทรง	ฉลององค์อร่ามรัตครัดเคร่ง
ใครเห็นเป็นที่แลเล็ง	พิศเพ่งเพียงหนึ่งจะบาดตา
เหน็บกริชเทวัญแล้วผันผาย	พระหัตถ์ซ้ายนั้นถือเช็ดหน้า
ลงจากที่ประทับพลับพลา	ขึ้นทรงอาชาฉับพลันฯ”

5. Find the word "Can" on page 954, the poem as follows:

*"When Magada heard this, she became very angry. Raising his voice, why did the King Raven fight with the thieves? I will raise an army to fight with you. A city is a boundary. I'll kill them all and chop them up into smaller pieces. not to "stick to the crow's neck."*

**กลอนบทละครภาษาไทย**

“เมื่อนั้น	ระตุมะงาดาใจหาญ
ได้ฟังกริ้วโกรธคือเพลิงกาฬ	จึงมีพจมานทันที
คูคู เจ้าเมืองกาหลัง	โอหังอวดฤทธิ์ศักดิ์ศรี
คบอ้ายโจรไพรไว้ว่าดี	เป็นไรมิจะได้เห็นกัน
จะยกเข้าหักโหมโจมตี	เอาบุรีกาหลังเป็นเขตขันฑ์
ฆ่าเสียให้สิ้นพงศ์พันธุ์	จะห้าหั้นมิให้ “แค่น” คอกาฯ”



6. Find the word "Yik" on page 961, the poem as follows:

*Then the soldiers of both sides fought each other. Gunners shoot with gunner. Spear soldiers and spear soldiers. Swordsman fighting with swordsman. The soldiers were armed on both sides. The other soldier ran away. The soldiers of Yaran city "chased" after them.*

**กลอนบทละครภาษาไทย**

“บัดนั้น  
หลบหลีกสู้รบป้องกัน  
พลปืนต่อปืนยืนยิง  
พลดาบต่อดาบรอนราญ  
ต่างต้องอาวุธทั้งสองฝ่าย  
พลระตูย่อท้อเสียที

ฝ่ายพวกโยธาย่าหรีน  
ต่อแย้งแทงฟันประจัญบาน  
พลหอกกลอกกลิ้งเข้าหักหาญ  
ดั่งต้อดั่งค้ำประดั่งตี ๆ  
ล้มตายเกลื่อนกลาดพนาศรี  
พลย่าหรีนไล่คะยี้คะ“ยิก”มาๆ”

7. Found the word "Heungsa" on page 1156, the poem as follows:

*“At that time Bussaba Listen to two sisters. She answered the word. Do not be afraid, we do not “Heungsa”. (jealousy) I will love both of you so much. Because you are have one husband together. Speaking while f giving things to two women, Ring and varieties clothes .Then gave a speech to six ladies, go see Jintara. Will let two ladies Lead walk.”*

**กลอนบทละครภาษาไทย**

“เมื่อนั้น  
ฟังสองสุดาพาที  
เจ้าอย่าประหวั่นพรั่นจิต  
จะรักเจ้าเท่าน้องทั้งสองเรา  
ตรัสพลางทางประทานสิ่งของ  
ห้ามรงค์สร้อยสนสังวาลวรรณ  
แล้วดำรัสตรัสสั่งทกธิดา  
จะให้สองนางนำจรัล

ระเด่นบุษบามารศรี  
เทวีจึงตอบวาจา  
เราไม่คิดเคียดชิงหึงสา  
ด้วยเราร่วมภักดาเดียวกัน  
แก่สองวนิดาจอมขวัญ  
ทั้งแพรพรรณต่างต่างอย่างดี  
จงไปเฝ้าจินตะหรามารศรี  
อย่าให้มีรังเกียจกันสืบไปๆ”



## Conclusions and Discussion

1. Found the word "treuk" on page 723

The word “treuk” in Southern dialect means a lot or many. The southern dialect dictionary of the Institute for Southern Thai Studies, Thaksin University, it appears on page 140, right-hand column. To mean a lot or many, can't take anywhere, can't count because it's so many.

2. Found the word "Ta" on page 729

The word "Ta", The southern dialect dictionary of the Institute for Southern Thai Studies, Thaksin University has given meaning to waiting. It appears on page 160, the column on the left hand side, but is written as "Tha", meaning: wait ; In short, the researchers thought that in the finding that the Drama of Inao used the word differently than the southern dialect dictionary wrote, the word “Ta” in the Drama of Inao was more reliable. That is to say, that means waiting should be written as "Ta".

3. Found the word "Krao" on page 733

The word “Krao” in the southern dialect means waiting, as is the word “ta” in the southern dialect dictionary. It appears on page 62 of the column on the left, but is written in "kraw" meaning that also waiting. Researchers agreed with the finding that the Drama of Inao is written differently than the dictionary of Southern dialects written. That "Krao" in Drama of Inao is more reliable, that is to say, the southern dialect that means waiting should be written as "Krao".

4. Found the word "Wanpeng" on page 732

The word "Wanpeng" in the Southern dialect means Wanphen (full moon night), the day that corresponds to the 15 lunar day, in the Southern dialect dictionary it appears on page 287, columns on the right. Giving a meaning that 15 lunar days.

5. Find the word "Can" on page 954

The word "Can" in the Southern dialect means “can't swallow up” or “difficult to swallow, in the Southern dialect dictionary. It appears on page 77, columns on the right. It means can't swallow it down to the throat or difficult to swallow.

6. Found the word "Yik" on page 961.

The word "Yik" in the southern dialect means chasing, the southern dialect dictionary of the Institute for Southern Thai Studies, Thaksin University, it appears on page 255 columns on the right. Meaning that chasing.



7. Found the word "Heungsa" on page 1,156.

The word "Heungsa" in the southern dialect means jealousy. It does not appear in the southern dialect dictionary of the Institute for Southern Thai Studies, Thaksin University. The researcher thinks that the meaning of the word Heungsa in the Drama of Inao corresponds to the meaning used by the southern people.

The 7 southern dialects that the researcher found in the Drama of Inao are shown above. The researcher would like to summarize the findings according to the specified research objectives as follows:

1. The 7 southern dialects that have been found have the same meanings as those of the southern dialect dictionary of the Institute for Southern Thai Studies, Thaksin University and correspond with the people of the South who communicate with each other's.

2. The word "Ta" and the word "Krao" in the Drama of Inao, have the same meaning as the meaning in The southern dialect dictionary of the Institute for Southern Thai Studies, Thaksin University and the same meaning that the southern people used to communicate, but write differently in other words, write "Ta" and "Krao" respectively. Researcher are confident that writing according to the word of the Drama of Inao would be more correct.

3. The word "Heungsa" found in the Drama of Inao has a meaning in the context of the story, exactly as used by southern people, that is, it means jealousy. But it is interesting that this word does not appear in the southern dialect dictionary of Thaksin Institute of Education, Thaksin University. Therefore, the Thaksin Institute of Education, Thaksin University should improve the vocabulary in this dictionary for people to use or research as to preserve the vocabulary of the southern dialect as a cultural heritage.

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