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

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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

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 σοoN5 πηρα?4 ?oN1

σoN1 χηοομ5 χαν1 Νααμ1 Νɨαν3

χηɨɨ3 (2) τηααω4 πηɨαν3 τηααω4 πηEEN1

χακ2 τηα1 λEEN5 χηοομ5 λəəτ3 λυαν4/
(*Lilit Phralo* 2002: 388, 392)

In the excerpt above, "(2) thaaw4 phian3 thaaw4 pheeŋ1" or Phraphuen and Phraphaeng are called "(1)but2 sut2 sa1 waat2 ka1 sat2 sɔɔŋ5 phra?4 ?oŋ1" (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:

/paaŋ1 nan4 (1)phra?4 sa1 mut2 khran4 faŋ1...
dooy1 cay1 (2)luuk3 kɛɛw3 klɔɔy1 sa1 mɔɔn5...
dooy1 (3) phra?4 luuk3 kɛɛw3 ka1 sat2 trii1/
(*Sumutthakhot Khamchan* 2007: 133)

In the example, "(2) luuk3 kɛɛw3 klɔɔy1 sa1 mɔɔn5" (my beloved son), and "(1) phra?4 luuk3 kɛɛw3 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)?oŋ1 phra?4 phet4 moŋ1 kut2 choom5 chəət2 soo5 phon1...
chom1 choom5 (2)nɔɔ2 ka1 sat2 saaŋ3 ...
khuan1 pen1 (3) pin2 look3 lam4 ləət4 ka1 sat2/

(*Lilit Phetmongkut* 2001: 155-156)

In the excerpt from *Lilit Phetmongkut*, "(2) nɔɔ2 ka1 sat2 saaŋ3" (the crown prince) and "(3) pin2 look3 lam4 lǝǝt4 ka1 sat2" (the greatest king) refer to "(1) phraʔ4 sa1 mut2" or Phraphetmongkut.

/pen1 laaŋ1 yay2 kuu2 kɔɔŋ3 nay1 hɔɔŋ3 rian1
(1)thɔɔŋ1 pra1 sii5 (2)kɛɛw3 phii3 kɔ3 fan5 raay4
ciŋ1 klɛɛŋ3 tham1 naay1 sia5 pon2 pian3
kam1 than1 phii3 lɛɛw4 (3) kɛɛw3 phian3 rian1
caw3 nap4 wan1 lɛɛw4 caʔ2 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) thɔɔŋ1 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.

/sɔɔŋ5 raat3 khuan1 (1)thaaw4 thay4 thi4 raat3 phuu3 mii1 bun1...
yɔɔ1 yot4 sɔɔŋ5 ʔɔɔn2 thaaw4 lɨɨ1 thua3 thuk4 dɛɛn1 daaw3
(2)lɔɔ1 raat3 day3 faŋ1 saan5...faŋ1 saan5 sɔɔŋ5 num2 naa3
(3) cɔɔm1 raat3 khuan1 khit4 ʔaa3
ʔa1 khraaw4 hua5 cay1 than3 naa1...
thaaw4 thaʔ4 cam1 nɔɔŋ1 khlɔɔŋ1 ʔaaŋ3
khlɔɔŋ1 (4)bɔɔ1 phit4 caw3 chaŋ4
chii3 thɛɛ4 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 chaŋ4" (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 soŋ1 rit4 thi1 braa1 krom3
kiat2 saay5 sa1 dɛɛŋ1 dee1 choo1 cha1 yaa1 sit2 thiʔ4
sa1 yɛɛŋ1 ʔa1 rin1 raat3 thuk4 phaay1 ...
(2) caw3 nan4 mii1 choom5 khɨɨ1 caʔ2 pr a1 loom1/
(*Sumutthakhot Khamchan* 2007: 170)

In the excerpt, "(1)thaaw4 phuu3 soŋ1 rit4 thi1 braa1 krom3 kiat2 saay5 sa1 dɛɛŋ1 dee1

choo₁ cha₁ yaa₁ sit₂ thi?₄ sa₁ yɛɛŋ₁ ?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 rɨ₁ beet₂…
mii₁ ma₁ hee₅ sii₅ lǝǝt₃ lak₄ chɨɨ₃ pra₁ p haa₁ phak₄ phen₁ phaan₁…
tha₁ waay₅ dɛɛ₂ sɔɔŋ₅ ₍₂₎thaaw₄ thay₄ thi₁ raat₃ rɨaŋ₄ thɔɔ₁ ra₁ nii₁/
(*Litit Phetmongkut* 2001: 154, 164)

In the example, (2) "thaaw₄ thay₄ thi₁ raat₃ rɨaŋ₄ thɔɔ₁ ra₁ nii₁" (the powerful king of this land) refer to "(1) thaaw₄ rat₄ na₁ rɨ₁ beet₂…pra₁ phaa₁ phak₄" or King Ratnarubet and King Praphaphak.

/ca?₂ klaaw₂ thɨŋ₅ ₍₁₎phra?₄ caw₃ chiaŋ may₂…
ca?₂ klaaw₂ thɨŋ₅ ₍₂₎phra?₄ ?oŋ₁ phuu₃ soŋ₁ phop₄
lǝǝt₃ lop₄ phoo₁ khay₁ ma₁ hay₅ sa₁ wan₅…
rak₄ saa₅ ₍₃₎phra₁ ?oŋ₁ phuu₃ soŋ₁ tham₁
khɔɔ₅ dee₁ cha?₄ nay₁ saan₅ waa₃ ₍₄₎soŋ₁ deet₂
khrɔɔŋ₁ ni₁ weet₃ chiaŋ₁ 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) phra?₄ ?oŋ₁ phuu₃ soŋ₁ phop₄ lǝǝt₃ lop₄ phoo₁ khay₁ ma₁ hay₅ sa₁ wuan₅" (the greatest ruler), "(3) phra₁ ?oŋ₁

phuu₃ soŋ₁ tham₁" (the righteous king) and "(4) soŋ₁ deet₂ khrɔɔŋ₁ ni₁ weet₃ chiaŋ₁ may₂ ma₁ hay₅ sa₁ wan₅" (the powerful King of Chiang Mai) refer to "(1) phra?₄ caw₃ chiaŋ₁ 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.

/dɨan₁ ca₁ rat₂ pha₁ yoom₁ cɛɛm₂ faa₄
phi?₂ bɔɔy₁ day₃ hen₅ naa₃
₍₁₎lɔɔ₁ raat₃ say₄ duu₁ ₍₂₎dɨan₁ dut₂ lɛɛ₁…
thuk₄ mɨaŋ₁ mii₁ luuk₃ thaaw₄
nap₄ mii₁ maak₃ naa₁
bɔɔ₁ priap₂ sɔɔŋ₅ ka₁ sat₂ trii₁
phii₃ nɔɔŋ₄
₍₃₎phra?₄ phɛɛŋ₃ mɛɛ₃ mii₁ sii₅
sa₁ wat₂ yiŋ₃ kha₁ na₁ naa₁
₍₄₎phra?₄ phɨan₁ choom₅ yoŋ₁ yɔɔŋ₄
yuu₂ phɨaŋ₄ ₍₅₎duaŋ₁ dɨan₁/
(*Lilit Phralo* 2002: 389, 393)

In the above excerpt, "(2) dɨan₁" (the moon) refer to "(1) lɔɔ₁ raat₃" or Phralo in order to praise his handsomeness.

Moreover, "(5) duaŋ1 dɨan1" (the full bright moon) refers to "(3) phraʔ4 phɛɛŋ3" or Phra Phaeng and "(4) phraʔ4 phɨan1" or Phra Pheun due to their beauty.

/ʔaa2 (1) mɛɛ2 phuu3 mii1 naa2 khɨɨ1 sa1 siʔ2 ʔan1 rɨaŋ1 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 khɨɨ1 sa1 siʔ2 ʔan1 rɨaŋ1 chaay5" (the woman who is like a shining moon) refers to "phin1 thum1 ma1 dii1" or Phinthummadi.

/(1) naaŋ1 khray3 chit4 chom1 thay4...

phraʔ4 ni1 yom1 kham1 phii2 lɨaŋ4 daŋ2 day3

(2) nut4 nɨa4 klɨaŋ3

nɛɛp3 khlaw4 khlɨŋ1 chəəy1/

(*Litit Phetmongkut* 2001: 181)

In the above excerpt, (2) "nut4 nɨa4 klɨaŋ3" (a woman with fair complexion) refer to "naaŋ1" or Pathummawadi.

/ʔa1 nit4 caa1 kɛɛw3 taa1 khɔɔŋ5 phii3 ʔəəy5

kra1 ray1 ləəy1 duan3 khap2 sia5 ŋaay3 ŋaay3

phii3 rak4 (1)phim1 pim3 caʔ2 tii1 hay3 ton1 taay1

phɨŋ3 wen4 waay1 wan1 nii4 day3 phop4 nɔɔŋ4…

(2)ŋaam1 plɨɨm3 mɛɛ3 caʔ2 lɨɨm1 loŋ1 thuk4 wan1

saa5 ra1 phan1 ruan1 ree1 caʔ2 hee5 haaŋ2 …

(3)caw3 ŋaam1 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) ŋaam1 plɨɨm3" (a very attractive woman), and "(3) caw3 ŋaam1 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 naaŋ1 sii5 maa1 laa1 khɨɨn1 nan4 nit4 thraa1 kɔɔ3 fay2 fan5 waa3 loŋ1 saʔ2 len3 naam4 sam5 raan1 khran1
hen5 but1 sa1 ban1 dɔɔk2 niŋ2 duu1 phiŋ1taa1...
pluk2 (1)ʔii1 məəy4 kɛɛ3 fan5 wan2 ʔaa1 rom1
ʔii1 məəy4 chom1 waa3 fan5 khɔɔŋ5 naay1 dii1...

sii5 maa1 laa1 waa3 wəəy3 (2)ʔii1 mɔɔn1 thɔɔy2
ʔaw1 phua5 phɔɔy3 maa1 phuut3 may3 pen1 phon5
nii3 lɛɛ1 san5 chaat3 phray3 thii3 nay5 mii1 sen3 phii5 nay1 muŋ4 (3)mɔɔn1 can1 ray1...

phraʔ4 phi1 cit2 waa3 duu1 (4)ʔii1 mɔɔn1 thɔɔy2 sak2 nɔɔy2 ʔɔɔn2 caʔ2 ləəy1 pen1 klaak1 klɨan3 chaat3 (5)ʔii1 mɔɔn1 naa3 pen1 hen5 kɛɛ3 kin1 naam4 kha1 min3 may3 ʔaw1 pay1 hay3 yɔɔt2 taa1/
(*Khun Chang-Khun Phaen* 2002: 632, 367, 646, 654)

In the excerpt, Srimala inveighs against her servant, "(1)ʔii1 məəy4" or I-Mei, who is Mon, by addressing her as "(2) ʔii1 mɔɔn1 thɔɔy2" and "(3) mɔɔn1 can1 ray1" (damned Mon) and "(5) ʔii1 mɔɔn1 naa3 pen1" (a funny faced Mon).

/(1) sɔɔy3 faa4 tua1 san2 ʔuu2 ŋan1 ŋok4 hok2 pɛɛŋ3 tɔɔy2 kra1 thaʔ4 phlaʔ2 khaw3rian1 thɔɔŋ1 pra1 sii5 rɔɔŋ4 waa3 (2)ʔii1 haa2 laaw1 tham1 chaaw5 ciaw1 ʔii1 maa5 khii3 rian4pian3 thee1 pɛɛŋ3 klɛɛŋ3 hay3 prəʔ2 ləʔ4 thaŋ4 rian1 kra1 thaʔ4 kra1 thɔɔy3 tɔɔy2 klɨan3 (3)laaw1 can1 ray1...
kɛɛ1 pəət2 naa4 taaŋ2 mɔɔŋ4 maa1 rɔɔŋ4 waa3 pay1
tam1 raa1 ʔa1 ray1 (4) ʔɔɔ1 sɔɔy3 faa4 wəəy5 (5)laaw1 ləəy1 pay1 lɛɛw4 wəəy5 ŋɛɛ3 ŋɔɔn1 kra1 ray1 ləəy1 pen1 nak2 naa5...

thaan3 yaa3 waa3 mee2 maa1 priap2 prəəy1 wəəy5 (6)ʔii1 laaw1 paa2 paak2 khɔɔ1 man1 nak2 nak4
kɔɔ3 phraʔ4 mɨŋ1 ʔiŋ3 chaaw5 (7)ʔii1   laaw1 loon1...
rɔɔŋ4 ta1 koon1 kɔɔŋ3 baan3 ʔii1 khaan1 hak2 ʔii1 cet2 rɔɔy4 maa5 yiaw3 bia2 man1 lia5 rak4

tham1 hɨk4 hak4 mii3 chaaw5 (8)ʔii1 laaw1dɔɔn1 ...

thɔɔŋ1 pra1 sii5 daa2 chaaw5 (9)ʔii1 laaw1doŋ1 maa1 phɛɛt2 soŋ2 siaŋ5 rɔɔŋ4 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) sɔɔy3 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 dɔɔn1" (a Laotian from the mountains) and "ʔii1 laaw1 doŋ1" (a Laotian from the wilds) is used to refer to "(4) ʔɔɔ1 sɔɔy3 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 thɔɔŋ1... (2)ʔii1 sɛɛn5 thɔɔy2 can1 ray1 cay1 tha4 min1 daŋ2 phet1 nin1 kəət2 khin3 nay1 ʔaa1 com1 ruup3 ŋaam1 naam1 phrɔʔ4 nɔɔy3 pay1 rɨɨ5 cay1 may3 sɨɨ3 som5 sak2 thaw3 sen3 phom5 mɨŋ1 nii3 thɔɔy2 yiŋ3 kwaa2 thɔɔy2 (3)ʔii1 thaay4 mɨaŋ1... kuu1 caʔ2 haa5 mia1 hay2 yaa2 ʔaa1 lay1

(4)yiŋ5 kaa2 la1 ki2 nii1 ʔii1 phɛɛt3 sa1 yaa5 man1 may3 naa3 chəəy1 chit4 phit4 sa1 may5/ (*Khun Chang-Khun Phaen* 2002: 865–866)

In the excerpt, "(1)ʔii1 wan1 thɔɔŋ1" (Wanthong) is called "(2)ʔii1 sɛɛn5 thɔɔy2 can1 ray1 cay1 tha4 min1" (an extremely wicked and vicious woman), "(3) ʔii1 thaay4 mɨaŋ1" (a woman from a whorehouse), and "(4) yiŋ5 kaa2 la1 ki2 nii1 ʔii1 phɛɛt3 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 chaaŋ4 khit4 waa3 mɛɛ3 yaay1 daa2 faa4 phaa2 thəət2 chan5 haa5 day3 thɛɛŋ1 may3 soŋ2 wan1 thoŋ1 maa1 chaa4 yuu2 yay1 sii5 pra1 can1 khat2 cay1 (2)ʔay3 baa3 kaam1...

wan1 thɔɔŋ1 rɔɔŋ4 ʔiŋ1 yuu2 nay1 hɔɔŋ3 khun5 chaaŋ4 khom2 heeŋ5 nɔɔŋ4 phɔɔ3 phlaay1 kɛɛw3 (3)ʔaay3 haa2 man1 caʔ2 khaa3 mia1 sia5 lɛɛw4 huu5 taa1 bɔɔŋ3 bɛɛw4 mian5 mɛɛw1 khraaw1...

(4)ʔaay3 khii3 thɔɔy2 thɔɔy5 pay1 hay3 phon4 kuu1 hua5 huu5 mian5 luuk3 ma1 phraaw4 haaw3... muŋ4 phan1 wan1 thɔɔŋ1 daŋ1 khay2 phɔɔk3 kuu1 haay5 cay1 may3 ʔɔɔk2 (5)ʔaay3 chip2 haay5 (6)khun5 chaaŋ4 khway2 khwaa4 nay1 taa1 laay1 muŋ4 phan1 wun3 waay1 yuu2 sin3 thii1...

rɔɔŋ4 con1 taa1 plin3 din3 caʔ2 luk4
kuu1 cuk2 khɨn3 maa1 lɛɛw3 (7)ʔaay3 taay1
hooŋ5/
(*Khun Chang-Khun Phaen* 2002: 289-290)

In this excerpt, "(2) ʔay3 baa3 kaam1" (a satyr), "(3) ʔaay3 haa2" (a brutish man), "(4) ʔaay3 khii3 thɔɔy2" (a man of base actions), and "(7) ʔaay3 taay1 hooŋ5" (a demon) refer to "(1) and (6) khun5 chaaŋ4" (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 loŋ1 phɨɨn4 klaaŋ1 thii3 khaaŋ3 nay1
sɛɛŋ5 fay1 raaŋ1 raaŋ1 sa1 waaŋ2 naa3
tat2 maan3 kɔɔŋ1 way4 lɛɛw4 khlay1 khlaa1
pəət2 muŋ4 hen5 naa3 (1)caw3 wan1 thɔɔŋ1...

mɨŋ1 ŋaam1 tɛɛ2 ruup3 cuup1 may3 hɔɔm5
(2)ʔii1 naa3 mɔɔm1 kon3 mɔɔ3 ʔii1 khɔɔ1 hoŋ5
thiip2 tok2 caak2 tiaŋ1 khian1 kan1 loŋ1
hay3 man1 khoŋ1 chii1 wit4 pay1 yay1 mii1/
(*Khun Chang-Khun Phaen* 2002: 294-295)

In the above excerpt, "(2) ʔii1 naa3 mɔɔm1 kon3 mɔɔ3 ʔii1 khɔɔ1 hoŋ5" (an ugly woman with a black face and a long neck) refers to "(1) caw3 wan1 thɔɔŋ1" (Wanthong). Khun Phaen uses it to call Wanthong, his wife, when he finds that Khun Chang had become her mistress.

/faay2 (1)khun5 chaaŋ4 naŋ3 ŋaw5 may3 khaw3
klay3
rɔɔŋ4 hay3 naa3 khaaw5 raaw1 khap2 phii5...
(2)ʔaay3 hua5 phuun1 phom5 kliaŋ3 khɨn3
thiaŋ4 pay1
thiŋ5 luuk3 thuun1 muun1 heet2 phon5 ton3
plaay1...
naŋ3 rɔɔŋ4 hay3 yia1 day1 ʔaay3 chip4 haay5
(3)ʔaay3 chaat3 chua3 hua5 laan4 ka1 baan1
laay1
khon1 caʔ2 taay1 lɛɛw4 yaŋ1 son1 bon2
nin1 thaa1...
(4)ʔaay3 chaat3 khaa3 hua5 laan4 pra1 caan1 kuu1...
day3 len3 kan1 ʔiik2 laʔ2 may3 ləəy1 laʔ4
phraʔ4 ca1 mɨɨn2 way1 waa3 wəəy5 (5)ʔay3
hua5 laan4...
ʔii1 tɛɛ1 rɛɛ3 khaw3 khuan2 ʔaw1 khaaŋ3 chiik2
(6)ʔaay3 hua5 laan4 maa1 ʔiik2 lɛɛw4 khaa3 way3/
(*Khun Chang-Khun Phaen* 2002: 877-878)

In this excerpt, "(2) ʔaay3 hua5 phuun1 phom5 kliaŋ3" (a man with a big and bald head), "(3) ʔaay3 chaat3 chua3 hua5 laan4 ka1 baan1 laay1" (a damned bald man with a disease of the scalp), "(4) ʔaay3 chaat3 khaa3 hua5 laan4" (a damned and bald man), and "(5) and (6)ʔaay3 hua5 laan4" (a bald man) refer to "(1) khun5 chaaŋ4" 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.

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Some epithets are shown in the excerpts below.

/khraa₁ nan₄ naaŋ₁ phim₁ nim₃ sa₁ nit₂ khɛɛn₄ cit₂ khat₂ cay₁ pen₁ nak₂ naa₅ ʔɛɛp₂ lap₄ lɛɛ₁ lɛɛ₁ hen₅ ₍₁₎khun₅ chaaŋ₄ maa₁ fɛɛŋ₅ faa₅ faŋ₁ rɨaŋ₃ hay₃ khɨaŋ₁ cay₁... ₍₂₎dɔɔk₁ təəy₁ rɨɨ₅ caʔ₂ plɔɔm₁ pha₁ yɔɔm₁ phray₁

maa₅ caʔ₂ kəət₂ chiŋ₁ maa₅ kəət₂ miŋ₁ pay₁ taay₁ sia₅ thəət₂ ₍₃₎ʔaay₃ haa₃ bia₃ naa₃ taa₁ chen₃ nii₄ caʔ₂ mii₁ mia₁ ₍₄₎ʔaay₃ ma₁ muaŋ₃ maa₅ lia₁ may₃ ciam₁cay₁ mian₅ ₍₅₎ma₁ lɛɛŋ₁ pɔɔ₁ ʔuat₂ ʔit₂ waa₃ rit₄ sut₂ caʔ₂ khɛɛŋ₂ khrut₄ khaam₃ ʔaaw₂ tha₁ lee₁ yay₂ ₍₆₎kɔɔn₃ saw₃ rɨɨ₅ caʔ₂ thaw₃ meen₁ kray₁ ₍₇₎hiŋ₅ hɔɔy₃ pray₁ caʔ₂ khɛɛŋ₂ sɛɛŋ₅ su₁ ri₁ yoŋ₁ chaat₃ chua₃ tua₁ daŋ₁ ₍₈₎nok₄ ta₁ krum₂ / (*Khun Chang-Khun Phaen* 2002: 124-125)

In the excerpt, "(2) dɔɔk₁ təəy₁" (Tei flower, a flower devoid of beauty), "(3) ʔaay₃ haa₃ bia₃" (five cents), "(4) ʔaay₃ ma₁ muaŋ₃ maa₅ lia₁" (a mango licked by a dog), (5) ma₁ lɛɛŋ₁ pɔɔ₁" (a dragonfly), "(6) kɔɔn₃ saw₃" (a burned rock), "(7) hiŋ₅ hɔɔy₃ 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 mɨɨ₁ chet₄ naam₄ taa₁ lɛɛw₄ hun₅ han₅ maa₁ thiŋ₅ ₍₁₎sɔɔy₃ faa₄ rɔɔŋ₄ daa₂ phlan₁ ₍₂₎ʔii₁ chɔɔn₄ ta₁ krɛɛŋ₁ klɛɛŋ₃ kan₁ hay₃day₃ ʔaay₁...

thɔɔŋ₁ pra₁ sii₅ faŋ₁ waa₃ naam₄ taa₁ tok₂ ₍₃₎ʔii₁ yaa₁ cok₂ khray₁ tham₁ hay₁ miŋ₁ nan₃/ (*Khun Chang-Khun Phaen* 2002: 1038-1039)

In this example, (1) sɔɔy₃ faa₄" (Sroifa) is called "(2) ʔii₁ chɔɔn₄ ta₁ krɛɛŋ₁" (a useless spoon), and "(3) ʔii₁ 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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