

Strategies of Rhyme Usage in the Sacred Discourses in the Northeastern Region

กลวิธีการใช้เสียงสัมผัสในวจนะมงคลพื้นถิ่นอีสาน

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บทคัดย่อ

บทความนี้มีวัตถุประสงค์เพื่อศึกษา กลวิธีการใช้เสียงสัมผัสในวจนะมงคลพื้นถิ่นอีสาน ข้อมูลที่ใช้ในการวิเคราะห์ได้แก่บทเหล่าอย่างพรสำนวนอีสาน จำนวน 400 บท ผลการวิเคราะห์พบว่า วจนะมงคลพื้นถิ่นอีสาน มีกลวิธีการใช้เสียงสัมผัส อยู่ 3 ลักษณะ คือ เสียงสัมผัสระ เสียงสัมผัสพยัญชนะ และเสียงสัมผัสวรรณยุกต์ เสียงสัมผัสระพบการใช้ 2 ลักษณะ คือ เสียงสัมผัสระระหว่างวรค และเสียงสัมผัสระในวรค โดยเสียงสัมผัสระในวรค พบการใช้ 6 รูปแบบ เสียงสัมผัสพยัญชนะ พบการใช้ 7 รูปแบบ ส่วนเสียงสัมผัสวรรณยุกต์ พบเพียง 1 สำนวน เท่านั้น

คำสำคัญ : วจนะมงคล, การใช้เสียงสัมผัส

ABSTRACT

This article aimed to study strategies of rhyme usage in sacred discourse in the northeastern region. The data used for the analysis were 400 texts of blessing chanting in Isan version. The results of the analysis revealed that Isan sacred discourse consisted of 3 strategies of rhyme usage: vowel rhyme, consonant rhyme and the tonal rhyme. The vowel rhyme was found in use of 2 patterns, namely, the vowel rhyme between the lines and the vowel rhyme within the lines. The vowel rhyme in the lines was found in use of 6 patterns and the consonant rhyme was found in use of 7 patterns, while the tonal rhyme was found in use of only one expression.

Keywords : Sacred Discourses, Rhyme, Northeastern Region

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Introduction

Language is a thing that engages people together as a society and is an important tool that builds relationships among others. Humans use language to convey experiences, tell stories, solve problems, convey emotions as well as various conflicts. At the same time, humans may be dominated or influenced by language in that society in any manner, language, society and communication is tied to the same subject. Stories that relate to the ideology, ideology, power, identity and things that shaped humanity, build up and create dynamics of a society that has never been moved (Hongradarom & Iamanon. 2006: 1). Therefore, the language which is in society and is a social practice, has both form and the social function that language users want to communicate for interaction and social activities. Languages that have both these forms and functions, will have meaning and convey meaning to be understood, all of which must be in the context of either. (Angkaphanitchakit. 2014: 3-4)

Isan people in the past and present have strong faith in Buddhism and engaged in merit making whenever there are a traditional festival or various merit-making activities, they usually provided donations for restoration or various activities of the monastery. Sacred discourse is constructed for this purpose by a monk, novice or a householder who acts as a spokesperson or moderator in that event. They usually give blessing with the rhythm and

style of the melodious melodies combined with the meaning of auspicious greeting. When donors hear, listen to them, they cheer up for this donation. This is considered as the sacred discourse of the Northeastern region, which has the power to convey the mind by relying on the relationship of sound and meaning. The sacred discourses in the northeastern region are, therefore, a poetry literature that the author had used as a literary strategies to create an artistic word by choosing words that are easy to understand and words that have rhyme in making the rhythms and melodies more pleasant to listen to.

The use of rhyme is considered to be one of the values in the sacred discourse in the Northeastern region because using that rhyme usually cause the rhythm and bring about emotional energy common feeling, to make donors donate or listen through the intoning in the northeastern version by name "Sacred Discourse" is meaningful and melodious for these person who listens, as well as communication to the general understanding. Selection of tactics for using sound to make a rhyme is considered a literary composition of the sacred discourse in the Northeastern region, therefore, is contribution to the creation of a beautiful language form as well as communicating ideas, belief in society, in particular, the idea of believing that the blessing received after donation will be fulfilled and met with happiness, success and goodness.

Objective

To study the strategies of rhyme usage in the sacred discourses in the Northeastern region.

Scope of Research

The researcher has determined the scope of content in the study of the strategies of rhyme usage in the sacred discourse in the Northeastern region with sampling of 400 texts of intoning in Isan version from ten books from collection of blessing poem.

Methodology

The researcher has determined the method of conducting research as follows:

1. collect relevant documents and research works which consisted of the followings:

1.1 400 texts of intoning on blessings in Isan version from the ten books from collection of the intoning on blessing i.e.

1.1.1 kham uaiphon isan [An Isan blessing] composed by Somphot Ban Thao

1.1.2 chumnum amnuai phon (phon phak-isan) [A collection of Isan blessing] composed by Phramaha Thongphun Tissadevo and Wilaisak Nasomrup

1.1.3 khwanchai khosok thaem phon [A favorite blessing of spokesperson] composed by Phra Maha thongphun Tissadevo and Wilaisak nasomrup

1.1.4 sutyot uaiphon [A top blessing] composed by Sawing Bunchoem

1.1.5 pramuan yot uaiphon

[A collection of top blessing] composed by A. Kawiwong

1.1.6 klon uaiphon isan niyom

[A favorite Isan blessing poem] composed by Chantha Chanthawongs

1.1.7 pramuan khosok

uaiphon [A collection of blessing of spokesperson] composed by Phramaha Sommai Aggagutto

1.1.8 pramuan uaiphon isan

thuapai [A collection of general Isan blessing] composed by Kham Moe Wannachot

1.1.9 Munmangdangdoem

Kamphiphram – Phyasonphonthip [An ancient Heritage: version of Kamphiphram -phyasonphonthip] composed by Sinam Chanphen and others

1.1.10 Sutyot khatitham kham

son lila uaiphon khosok [A top didactic poem : a style of spokesperson] composed by Prasoet Puphala

2. Analyzing data accord to the objectives

3. Presenting the results of data analysis by descriptive analysis

Conceptual Framework and Theory

The conceptual framework for the study of the strategies of rhyme usage in the sacred discourse in the Northeastern region employed by the researcher was that of Kulap Mullikamat (1997), Supranee Phatthong (1997), Yada Arunvej (1983), Somkiat Rakmanee (2008), Phinhiph Phruetthiphong (1981), Ramphoei Chaisin (2527), Khukrit Phanwilai (1984),

Sunthorn Worahan (2012), Praphat Thipphayamat (2008).

Results of Research

The results of the research strategies of rhyme usage in the sacred discourses in the Northeastern region employing 400 intoning texts on blessing of Isan version, which were collected from ten books about blessing, the result of study reveals that there was usage of rhyme in the sacred discourse in the Northeast region in three categories: rhyme of vowel, rhyme of consonant and rhyme of tone, the details of which was shown as follows:

1. Rhyme of Vowel

Rhyme of vowel was the power of words caused by using the same vowel and the same final consonant but different from the initial consonant and tonal sounds. In the sacred discourse in the Northeastern region, it was found the rhyme of vowel was in the same lines and between the lines.

1.1 The rhyme of vowel between the lines or generally known as external rhyme, was considered a compulsory rhyme of all types of compositions in which the sacred discourse of the Northeastern region composed with a long poetic compositions with a requirement for external rhyme, in which the last word of the next line rhymed with one of the words of the latter lines. And the last word of the latter lines rhymed with one of the words of the next lines until the end or end of the stanza, in which the words that rhymed together have the same vowel and final

consonant but different in the initial consonant and tonal sounds. For example:

Example 1

[“câaw pen **săaw** nuan nâa mii sàtthaan maa thaan th̄ōt cay câaw p̄ōt w̄oy s̄ōy sam̄ōt w̄oy n̄ōt klaaŋ bun thii thamthaan sâaŋ kh̄ōt naaŋ cōŋ chuu chûay hây câaw lâap ruay thâŋ rûup s̄ūay l̄é kô manoo câaw hây ch̄ōt baan yaam câaw pâak klâaw tâan hây s̄iaŋ mûan nuan h̄ūu phûuday faŋ khaarom hây hák h̄ōt t̄ōt tum hây bun nam tham khûm pòkkhlum hûm h̄ōt câaw than mii pon f̄uŋ m̄u f̄eɛn l̄é chûu hây n̄ūu dâay dâŋ m̄ăay yâa dâay ph̄uŋ a phûurâay khii bòok àpprii hây ph̄uŋ a khondii mâŋ miiŋən lâan dâay thamŋaan miikhwaamrûu pen khruu r̄ōt tamrùat pen nákbùat nák wâw hây s̄ōm câaw prâatthanăa yaam câaw waaŋ khăñ hâa bun pha laa yúu s̄oŋ hây câaw troŋ s̄ùu fâa wîmaan k̄eɛw k̄eŋ phâphrom ...naa] (Phramaha Sommai Aggagutto, n.d.: 17-18)

From examples, in the sacred discourse on blessings for young women of Phramaha Sommai, Aggagutto, it was found the rhyme of vowel between the lines as follows:

klaaŋ and sâaŋ chûay and ruay baan and tâan
h̄ūu and phûu tum and khûm h̄ōt and n̄ōt
m̄ăay and ray àpprii amd dii lâan andŋaan
tamrùat and bùat naa and hâa s̄oŋ and troŋ

From example, it was clear that in the rhyme between a couple of stanzas the rhyme of word has the same vowel and final syllable but different from the initial consonant and tonal sounds. The rhyme of vowel between

couple of stanzas found in Isan sacred discourse, both of these 2 feet results in rhythm and melodies especially if passing sermons as melodies in which the enchanter has put down the tone of the voice, which will make this sacred discourse more melodious.

1.2 The rhyme of vowel in couple of stanzas or generally known as internal | rhyme is not a regulation of the poem not compulsory but if there is, it will help increase the euphoria of the poem especially the literature used as a sermon that must be chanted with voice. The sacred discourse in the northeastern endowed with rhyme between the couple of stanzas. The more rhyme in the couple of stanzas will make the sacred discourse in the Northeastern region more beautiful. It also shows art and expertise in the use of the author's words as well. The results of the study of the Northeast sacred discourse found a vowel rhyme in couple of stanzas in 6 patterns: khiaŋ̄ thiapkhaŋ̄ thóp khiaŋ̄ thiáp ɛ̄ɛk s̄ɛ̄ɛk khiaŋ̄ and s̄ɛ̄ɛk ɛ̄ɛk as in the following details:

1) khiaŋ̄ refers to rhyme of serial of vowel of two words, The rhyme of consonant is as follows dâay and lăy khûu and sùu yúu and chûu khooŋ̄ and nōcŋ̄

2) thiapkhaŋ̄ refers to rhyme of serial of vowels of 3 words, The rhyme of vowel is as follows: hôay dâay lăy

3) thóp khiaŋ̄ refers to rhyme of serial of two vowels. The rhyme of vowel is as follows: huu / tâp / kháp / káp / sâw / êe/

4) thiáp ɛ̄ɛk refers to the rhyme of vowel with one vowel in interval at the end

of lines. The rhyme of vowel is as follows: hôay – pay , maa – thâa, nɛɛw – lɛɛw , nán – mân.

5) s̄ɛ̄ɛk khiaŋ̄ refers to the rhyme of vowel with one vowel at the beginning of lines,

The rhyme of vowel is as follows: féen-hěn, nâa–maa, lám –cam

6) s̄ɛ̄ɛk ɛ̄ɛk refers to the rhyme of serial of vowels with other vowels in interval of two words. The rhyme of vowel is as follows: sǔay-- sǔay, dâay--dăy, tham -- kam, wâaŋ̄--wâaŋ̄, bon -- yon.

2. The Rhyme of Consonant

The rhyme of consonant is the power of words caused by the use of the same initial consonant or similar consonant such as /s/ representing by four sounds, the consonant such as /th/ representing by six sounds etc. but different at the vowels, final syllable, tonal sounds. The results of the study of the sacred discourses in the Northeastern region revealed that there was seven types of rhyme of consonants, namely, khûu , thiáp khûu , thiam rót , thiáp rót , thóp khûu, s̄ɛ̄ɛk khûu, and s̄ɛ̄ɛk rót as in the detail below:

2.1 khûu refers to the rhyme of two adjacent consonants, The rhyme of consonants is as follows:

yók sounded as /y/ yuŋ̄nyaaw sounded as /y/

hiawhɛŋ̄ sounded as /h/ liaŋ̄lûuk sounded as /l/

lăan lěensounded as /l/ sǐi sǎy sounded as /s/

phùtphòŋ̄ sounded as /ph/

2.2 thiāp khūu refers to the rhyme of serial consonants of 3 words. The rhyme of consonant is as follows:

hây hǎən'hàaŋ̄ sounded as /h/
yók yâaŋ̄ yěən sounded as /y/

dəən dùŋ̄ dân sounded as /d/
phǎn phèn phàay sounded as /ph/

aayúyʉn yaaw sounded as /y/

2.3 thiām rót refers to the rhyme of serial consonant of 4 words, The rhyme of consonant is as below:

khɛɛn / khàat/ khǎən/ khɔɔŋ̄/
sounded as /c/

phʉʉn/ phɛɛ /phâa/ phɔɔn/
sounded as /p/

2.4 thiāp rót refers to the rhyme of serial consonants of five words onward,

The rhyme of consonant is as below:

Soŋ̄ / sʉʉp/ sâaŋ̄/ sǐin /sɔɔy/
sâatsanǎa/ sounded as /s/

2.5 thóp khūu refers to the rhyme of two serial consonant of two words, The rhyme of consonant is as below:

khlâatkhléɛw nɛɛwɛɛ sounded as /Khl/n/, yaam yûŋ̄ ruŋ̄raŋ̄ sounded as /y/r/

2.6 sɛɛk khūu refers to the rhyme of consonant with other consonant in interval of 1 word. The rhyme of consonant is as below:

kùsǒn sǐin sâaŋ̄ câaw tham thaan
thee thɔɔt sounded as /s/ and th/

hɔɔhûm nam tûm tɔɔm sounded
as /h/ and t/

2.7. sɛɛk rót refers to the rhyme of consonant with other consonant in interval of two words. The rhyme of consonant is as below

aanísǒŋ̄ sòŋ̄ hây sǒm dâam dàŋ̄
sounded as /s/ -- /d/

thaan thʉʉn nîi hây mii mâak sounded
as /th/ --/m/

ʉʉn lón ôtthon yùu yʉʉn sounded
as /l/ --/y/

3. The rhyme of Tone

The rhyme of tone was the power of words resulting from the use of different tonal sounds in words that had the same initial consonants, vowels and final consonant sounds, by arrangement according to the level of tone of 2 levels or 3 levels. The result of study indicated that only one rhyme of the tone was found in the sacred discourses in the Northeastern region.

[“... rian kòtmǎay naayrɔɔy wíchaa khruu thammasàat hây sǒmmâat lé mûŋ̄ sǔnŋ̄ khʉʉn dâŋ̄ nʉʉfǎn yaam câaw riancòp chán samâkŋ̄aan kôɔ hâay ʉʉay sì pen khruu pen naayphɛɛt samǐan hây lʉʉankhân thɔɔŋ̄ chánèek thoo hây dâay mia phûu húu hây dâay súu phûu kôo rûup khɔɔŋ̄ samɔɔŋ̄ dii mii tì panyaa wíchaa hʉʉakhít sǎamâat tham chiiwít hây sǒm cit mûŋ̄wǎŋ̄ hây chʉʉdaŋ̄ dâŋ̄ sǐaŋ̄ fâa yaam câaw waaŋ̄ khǎn hâa hây dâay pen theewaa yùu chán fâa yɔɔn yàa dâay thûkyâak hɔɔn daŋ̄ phɔɔn khâa dâay wâaw wɔɔn...na]

(Phramaha Sommai Aggagutto, n.d.:

21-22)

From the example, the text of intoning on greeting for students of Phramaha Sommai, Aggagutto, it found the rhyme of consonant as " daŋ̄ dâŋ̄ " has the same consonant sound /d/ and vowel and final

consonant sound. There are gradual tones of two levels as: the word "daጀ" is in a middle tone and the word "dጀጀ" is in a falling tone respectively. However, the study also found the rhyme of tone with the same initial consonant sound, vowel sounds, final consonant sounds as well, but the tonal sound is not gradual according to the pattern, for example:

“... hây sጀጀ wጀጀn sጀጀ wጀጀn wጀጀn
 sጀጀn sጀጀn mુાn hây sጀጀ nuan cጀጀp cጀጀn
 khጀጀ mጀጀn નુાન k્લોm doጀ hây khጀጀ hጀጀn
 hጀጀન fાા bાત બ્લોk્થાા lam sa láp hây thુુુ
 kાપ sጀጀ k્લોન mુુ f્લોન hây lોન ફ્લોન ...”

(Phramaha Sommai Aggagutto, n.d: 44-45)

From the example, the words "sጀጀn sጀጀn" have the same initial consonant sound /s/ with vowels sound and final consonant sounds, but the tonal sound is not gradual according to the pattern, i.e. the word "sጀጀn" is in a middle tone, while the word "sጀጀn" is in a high tone.

Conclusion

The purpose of this article is to study the strategies of using the rhyme in the sacred discourse in the Northeastern region, which could be summarized as follows:

1. For strategies of use of rhyme, it was found that the strategies for using the rhyme in the sacred discourses in the northeastern region consisted of 3 categories, namely, the rhyme of vowel, the rhyme of consonants and the rhyme of tone.

1.1 For the rhyme of vowel, it

was found that the sacred discourse in the Northeastern region consisted of two types as follows:

1.1.1 The rhyme of vowel between lines: it is a compulsory rhyme of the sacred words in the Northeastern region which requires external rhyme that the last word of the next lines have a rhyme with any one of the words of the latter lines and the last word of the latter lines will have a rhyme with anyone of the words of the next lines until the end of text or end of the feet, in which the words have a rhyme at the same vowel sound and final consonant sound, but different at the initial consonant and tonal sounds.

1.1.2 The rhyme of vowels within the lines or external rhyme helps to make melodies to the sacred discourses in the northeastern region. It also indicated the art and expertise of author in using of the words. The results of the study of sacred discourse in the Northeastern region revealed that there was a rhyme of vowel sound in 6 patterns.

1) khiaጀ refers to the rhyme of vowel with the serial of vowel of two words.

2) thાapkhiaጀ refers to the rhyme of vowel with the serial of vowel of three words.

3) th્લોp khiaጀ refers to the rhyme of vowel with serial of vowel of two words

4) thાp ક્લો, refers to the rhyme of vowel with other one vowel at the end of the lines.

5) ક્લોp khiaጀ refers to the rhyme of a vowel with other two vowels at

the beginning of lines.

6) **sጀጀk ኔጀk** refers to the rhyme of the vowel with other two vowels in the interval.

1.2 For the rhyme of consonant, it was found that the sacred discourse in the northeastern region includes 7 types of consonant rhyme as follows:

1.2.1 khûu refers to the rhyme of serial of consonants of two words

1.2.2 thiap khûu refers to the rhyme of serial of consonants of 3 words

1.2.3 thiam rót refers to the rhyme of serial of consonant of 4 words.

1.2.4 thiap rót refers to the rhyme of serial of consonants of 5 words onward.

1.2.5 thóp khûu refers to the rhyme of consonants with interval of 2 words.

1.2.6 **sጀጀk khûu** refers to the rhyme of consonant with interval of 1 word.

1.2.7 **sጀጀk rót** refers to the rhyme of consonant with interval of 2 words.

1.3 For the rhyme of tone, it was found that the sacred discourse in the Northeastern region has the power of words caused by using different tones in words that have the same initial consonants, vowels and final consonants by running the range according to the tone level of 2 levels. The results of the study showed only one tone of the rhyme, namely, **daጀ dâጀ**. It also found that there is the rhyme of tone with initial consonant sounds, vowel sounds, final consonant sounds, but the tone sound are not fixed according to the pattern.

In summary, the rhyme is considered as one of values in the Northeastern sacred discourses. Because the use of rhyme of vowels, consonants and tone produces the rhythm, the melodies and the melodious sound, which bring about the power, emotion, and cohesion that make donors to donate or listen easily. From all examples mentioned, it is clear that one of the charms of the Thai language, unlike any language in the world, is the rhyme of tone. The same word makes different sound and sense, if its tone is different. Moreover, if running of the range of sound was made, it makes the northeast chanting for blessing as melodious as a musical sound. Although the rhyme of tone in the Northeastern region is in a small number, but it does not diminish the value or the melodiousness of the Northeastern sacred discourses. This is because almost all versions of the sacred discourses of the Northeastern region endowed with the rhyme of vowels and consonants.

The Suggestions for further study is that

There should be the study on the words, rhyme or composition of the poem in the Northeastern Region

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