

# Semantic Change in PL-SKT Loanwords and Figures of Speech Used in the Tai Epic *Thao Hung or Cheuang*

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**Abstract**—*Thao Hung or Cheuang* has been one of the important poetic works in Northern Laos and Northeastern (NE) Thailand for a long time. The use of Pali and Sanskrit (PL-SKT) words and their meanings in communicating the contents of the story in Northern Laos and Northeastern (NE) Thailand are a fascinating feature of this work. The objectives of this study were to explore the semantic changes in the PL-SKT loanwords, and to explore figures of speech in *Thao Hung or Cheuang*. The conceptual framework of this study consists of exploring 1) the use of PL-SKT words through semantic change processes and 2) the figures of speech used in *Thao Hung or Cheuang*. A qualitative method was employed and the data collection was done from the volumes 1-4 of *Thao Hung or Cheuang* Northeastern Literature Dictionary compiled by the Royal Society of Thailand. It was found that there are 679 PL-SKT loanwords in 807 stanzas (*Klong*) of *Thao Hung or Cheuang*. Three processes of semantic change, namely, widening of meaning, narrowing of meaning and transferring of meaning, were employed in PL-SKT words. Furthermore, the following seven figures of speech: simile, metaphor, symbol, personification, hyperbole, onomatopoeia, and metonymy were found.

**Index Terms**—PL-SKT, semantics, figures of speech, *Thao Hung*, literature

## I. INTRODUCTION

Regarding Sanskrit in South Asia, Bronkhorst (2011) stated that Sanskrit made its first appearance in inscriptions in South Asia during the early centuries of the Common Era. It then gradually took over and became the inscriptional language par excellence in the whole of the South Asian subcontinent and much of Southeast Asia. For almost a thousand years Sanskrit ruled in this enormous domain. Pollock (1996) speaks for this reason of the ‘Sanskrit cosmopolis,’ which he dates to approximately CE 300 and 1300.

The above accords with Pongpaiboon (1974) who stated that it is evident that Southeast Asia was influenced by India’s culture, and the Sanskrit language came together with India’s culture in terms of beliefs based on Brahmanism and Mahayana Buddhism, which used Sanskrit as the important language in propagating religion. Hence, Sanskrit spread in Southeast Asia before the entry of Hinayana Buddhism, and therefore, people in Southeast Asia have been more familiar with Sanskrit than Pali.

This seems to be similar to the words of a famous scholar named Chamberlain (1992) who wrote about the influence of Indic languages such as Pali and Sanskrit etc., in one of the oldest literary works in the region, *Thao Hung or Cheuang*, which is known well in northern Laos and northeastern (NE) Thailand. It is perhaps the most important piece of literature from the Southeast Asian mainland and was composed by poets who used not only old Lao, but also Indic languages.

Historically, though Sanskrit entered Thailand before Pali, both Pali and Sanskrit loanwords came to be widely used in the Thai language. Thai literature provides the most striking evidence to show how important a role Pali and Sanskrit words have played in composition to express the feelings of poets and create beauty as well as ideas in many other areas of human endeavour. Dictionaries have compiled words in the Thai language including those derived from Pali and Sanskrit words. A large portion of this work has been carried out by the Royal Society of Thailand. This institute is supported by the Government of Thailand and has published many dictionaries. In these dictionaries, there are large numbers of Pali and Sanskrit loanwords.

Indeed, Thongprasert (1977, p. 37), a fellow of the Royal Society of Thailand, stated that if one opens one of the dictionaries of the Royal Institute, one will find that Pali and Sanskrit loanwords make up more than half of the words in the volume.

Over the last two decades, the Royal Society of Thailand (formerly known as the Royal Institute) has published four dictionaries of the vocabulary found in *Thao Hung*: Dictionary of Words in the Northeastern Thai Literary Work: *Thao Hung* or *Thao Cheuang*, Volumes 1-4. A survey of the Pali and Sanskrit words in these dictionaries revealed that Pali and Sanskrit words played the very important role as loanwords in the Thai language, and especially in *Thao Hung* or *Cheuang*. Both Pali and Sanskrit words are employed in order to communicate the ideas of the poets, for example:

เมื่อนั้นอ้าวกำ	คิดจอน้องแล้วเล่า	ใจสาร
	อินคำวอนคอบใจ	จงท้าว
เห็นว่า	สมสมครามหน้าปูนเคี้ยว	ดูถึง กั้นแล้ว
	พระเจ้าห่มม้าวแข็งขัน	ขาดดี

(Royal Institute, Vol 4, 2019, p. 90)

(Translated): Then, queen Au-ka, who missed king Engka, opened the letter and read it. From *Thao Engka*'s plea for help, she knew that there would be a war in the future, for that was the course on which *Thao Suem* had decided.

In the above example, the first Pali and Sanskrit word highlighted 'สาร' /sā:n/ generally means 'essence, thing to be recalled' (Chandaburinarunath, 1969, p. 825). But later, its meaning expanded to become 'important part, word, book, letter' (Royal Institute, 1996, p. 831) Secondly, the word 'สมคราม' /sōm-khra:m/ basically means 'war, battle' (Chandaburinarunath, 1969, p. 758). This word continued to be used in communication between people through succeeding times and still retains the same meaning today (Royal Institute, 1996, p. 790). Lastly, the word 'คดี' /khá-di:/ etymologically means 'going' (Chandaburinarunath, 1969, pp. 262-263). Later, its meaning widened to possibility, model, procedure, issue and lawsuit (Royal Institute, 1996, pp. 164-165). The use of these words made the verse more melodious and beautiful. The examples given above show the differences of meaning of the Pali and Sanskrit words employed and applied in this stanza of *Thao Hung* or *Cheuang*.

Furthermore, *Thao Hung* or *Cheuang* is known as a heroic masterpiece. The title is the name of the king, *Thao Hung* or *Cheuang*, who is the hero in this very important literary work. Hence, it can be remarked that the words and figures of speech used in this work were intended to bring out the beauty in the story. For example:

ฟังอิน	ฟ้าร้องเสียงมี	เดือนสาม ฟ้าเนอ
	ทุกไทชมเรียกขวัญ	เมื่อห้อง
คู่คั่ง	อวนรามร้อนหยั่ง	อินโศก
	มโนนาถนึ่งคือบ้า	จ่มจริง

(Royal Institute, Vol 4, 2019, p. 112)

(Translated): Listening to the third-month sky roar and howl, everyone took refuge in calling their spirits home, but *Thao Engka* seemed overwrought and sorrowful, his mind like a mad man's, drowning in wild imaginings.

An example of a figure of speech employed this verse was composed by poet to show beauty through the use of metaphor. The poet intended to express that his mind was like that of a mad man. The Thai word in this verse "คือ" /khu:/ is used in metaphor in making comparisons.

Words with different meanings including figures of speech in *Thao Hung* or *Cheuang* are regarded as important writing devices and are also necessary to express the poets' feelings and imagination. To know, understand and realize the beauty of the meaningful words and different figures of speech used in this work therefore seemed important, and so the researcher decided to study the semantic changes in the Pali and Sanskrit loanwords and to explore the figures of speech as employed by the poets in *Thao Hung* or *Cheuang*.

## II. REVIEW OF LITERATURE

A review of literature related to *Thao Hung* or *Cheuang* is done by presenting the following information.

### A. History of *Thao Hung* or *Cheuang*

Chamberlain (1992) stated that *Thao Hung* or *Cheuang* was recognized in 1953 as one of the three greatest Southeast Asian literary works by the most respected and authoritative scholar of Lao history, Mahasila Viravong. He said *Thao Hung* or *Cheuang* was a mysterious work well known in northern Laos and northeastern (NE) Thailand from oral tradition and was perhaps the most important piece of literature from the Southeast Asian mainland and of great significance in the study of Southeast Asian civilization.

According to the languages as employed in the story, Chamberlain (1992) further stated that in *Thao Hung* or *Cheuang* literature, poets used not only the old Lao, but also Indic languages. It proved to be an excellent example of poetic rhymes indicating composition prior to semantic change and the devoicing sound shift which spread across East and Southeast Asia.

### B. Theory of Semantic Changes and Its Application in PL and SKT

With respect to the theory of semantic change, Khanithanan (1983) mentioned that semantic change is the evolution of word usage in historical linguistics; semantic change is a change in one of the meanings of a word. Every word has a

variety of senses and connotations which can be added, removed and altered over time, often to the extent that cognates across space and time to have very different meanings.

To study and analyze the Pali and Sanskrit loanwords as employed in *Thao Hung or Cheuang*, the processes of semantic change as mentioned above can be applied in studying Pali and Sanskrit words at the present time. More importantly, Pimpuang (2016) stated that to analyze Pali and Sanskrit words in terms of semantic change, one must consider the widening, narrowing and transferring of meaning. As generally observed, these are important linguistic phenomena involved in semantic change of words in languages.

### C. Figures of Speech Help in Understanding and Appreciating Literature

The Royal Society of Thailand (2023) stated that a figure of speech means one kind of the linguistic device created by writers through combining words in different ways in order to make it possible for words to express the meanings more accurately or in order to enable readers or listeners to use their imaginations. Figures of speech help very much in understanding abstract things through concrete ones. Not only this, it also makes it possible for the contents of a story to enter our senses and for readers to co-operate and co-experience in the words chosen by poets. This can help readers or listeners to better understand and appreciate a work of literature.

Figures of speech used in order to express the beauty of words in relation to the feelings of people include similes, metaphors and symbols. Figures of speech play an important role as devices writers use to show beautify literature and make it alive, wonderful and melodious.

After a review of the relevant literature, three processes involved in semantic change will be taken into account in order to use in analyzing semantic changes in Pali and Sanskrit words in the Thai language and in *Thao Hung or Cheuang*. Following this, figures of speech will be considered as literary devices that the poets used in *Thao Hung or Cheuang*.

## III. RESEARCH METHODOLOGY

To accomplish this research based on its objectives, the researcher carried out the research as follows.

1. Research consisted of making a survey of data and collecting data related to Pali and Sanskrit words in *Thao Hung or Cheuang* from the NE Literature Dictionary published by the Royal Institute of Thailand. The population of the study was 679 Pali and Sanskrit loanwords in 807 Klongs (stanzas) of *Thao Hung or Cheuang*. At the same time, data survey and collection of figures of speech in *Thao Hung or Cheuang* from the NE Literature Dictionary published by the Royal Institute of Thailand were done by the researcher as well.

2. After the data collection was done, the collected data were classified into groups and categorized for analyzing and explanation.

3. Examples of verses, or Klong, in *Thao Hung or Cheuang* from the NE Literature Dictionary published by the Royal Institute of Thailand are presented and explained in terms of the processes of semantic change and figures of speech.

4. Analyses of the Pali and Sanskrit word use, semantic changes and figures of speech are made.

5. The results of the research based on the objectives are presented through descriptive writing. The findings of the research are discussed by comparing the results of this study with those of several previous researches, and the implications of research are also taken into account.

## IV. RESEARCH RESULTS

As to the research results as found after the researcher has gone through the study focused on the semantic changes of Pali and Sanskrit loanwords as used in *Thao Hung or Cheuang* and the figures of speech as employed in the work, the findings were as follows:

### A. Semantic Change of PL-SKT Loanwords Used in *Thao Hung or Cheuang*

The following three processes of semantic change used in Pali and Sanskrit loanwords were found in the research 1) widening of meaning, 2) narrowing of meaning and 3) transferring of meaning. They are as follows:

#### (a). Widening of Meaning

With respect to the meaning of widening, Pengphala (2000, p. 285) and Pimpuang (2016, p. 58) stated that widening of meaning means a Pali and Sanskrit word that included radically limited meaning is employed in a wider level of meaning, especially, a newly specified meaning can be added to the original one. Through such semantic change, the Pali and Sanskrit word will have a broader meaning than the original word. The meaning may include a variety of senses or connotations. In *Thao Hung or Cheuang*, the Pali and Sanskrit word which poets use display more additional meanings than the original one, for example:

(1)	นงศรี <u>สาโรช</u> เจ้า	สวนตาล
	รับปากชั่งนคราญโสมศรี	ขึ้นช้อย
	จำปออยู่เหิงนาน	พันขวบ
	แรงรักแวนต้นต้อย	กว่าไม้ทั้งหลาย

(Royal Institute, Vol 2, 2008, p. 182)

(Translated): Dear Thao Cheuang of Suan Tan city received the words given by Nang Ngom with happiness. With the power of love, the white Champaka had been around for 1000 years even if it was smaller than others.

The underlined word “สาโรช” pronounced in Thai /sǎ:rô:t/ is derived from the Pali and Sanskrit word *सरोज* /saroja/ (Longsomboon, 1976, p. 651) and it fundamentally means ‘lotus’ (Royal Institute, 2013, p. 1224). Poets used this word in this poem with a wider meaning than the original one. The wider meaning that was employed in the poem was ‘dear, lover.’ At the present time, the two meanings are used in the Thai language, but here the poets focused on the semantic dimension, not on restriction as the first meaning, but the second meaning. Here, it means not only the lotus, but also dear, lover.

#### (b). Narrowing of Meaning

Narrowing of meaning means the process by which a Pali and Sanskrit word’s meaning becomes less general or inclusive than its earlier meaning. This kind of semantic change is also known as specialization. One aspect of a Pali and Sanskrit word having narrowing meaning is that it may appear having either good or bad meanings due to its limitation (Makchaeng, 1982). In *Thao Hung or Cheuang*, there are many Pali and Sanskrit words which are employed which have narrowing of meaning, for example:

(2)	ผ่อเห็น	ชะพุฟ้าแจ่มเมฆ	บัพพโต หุ่นเขอ
		คอนคอนคิดหุ่งนาง	นอนแล้ง
	บัดนี้	เอโกชุ่มขวัญ	ถือที่ ดนแล้ว
	ถูว่า	<u>วิบาก</u> แข่งเงินให้	ห่างกัน เค

(Royal Institute, Vol 4, 2019, p. 111)

(Translated): Thao Engka who saw the clear sky and clouds over the tops of the mountains missed Auka and slept alone. Now there is a lover who praises Khwan; this is me. Is it the misery from bad deeds that has separated us and keeps us apart?

In the example, it can be stated that the underlined word ‘วิบาก’ pronounced in Thai /wí-bà:k/ is derived from both the Pali and Sanskrit words *विपक* /vipÁka/ meaning ‘result’ (Chandaburinarunath, 1970, p. 710). However, the word as employed in the above poem focused on the semantic dimension of ‘bad result’ only (Pimpuang, p. 122). Here the radical meaning ‘result’ is ignored in this context because it is obviously focused on the bad result only. Thus, it can be said that the meaning of this word has been changed through the narrowing of its meaning in this work.

#### (c). Transferring of Meaning

As to transfer of meaning, Nunberg (1995) stated that transferring of meaning is the linguistic mechanism that makes it possible to use the same expression to refer to disjointed sorts of things. In the context of the Pali and Sanskrit languages, Pimpuang (2008, pp. 123-124) also stated that it is to change or transfer the original meaning of Pali and Sanskrit words to others. Broadly speaking, the original meaning of the Pali and Sanskrit word is cancelled and a new meaning is coined to be used instead of the original one. Different Pali and Sanskrit words with transfer of meaning are employed in *Thao Hung or Cheuang*. For example:

(3)	ชอบอ่อนน่องง่าว	ภูบาล
	ในทวงคิดว่าพอ	เพิงด้่าน
	คำจาแท้ <u>สงสาร</u>	สองภาค
	อันนี้	เท้าเหม่มือ
	เขว่าหिनก้อนล้าน	

(Royal Institute, Vol 2, 2008, p. 115)

(Translated): Thaen likes both ladies. He thought that speaking is enough, but he felt great pity for both of them as if a heavy stone had been put on his thumb.

The underlined word in the above stanza, ‘สงสาร’ pronounced in Thai /sǒŋ-sǎ:n/, is derived from the Pali and Sanskrit word *संसार* ‘saṅsÁra’ (Monier Williams, 2002, p. 1119). Etymologically, it means ‘transmigration, circle of life’ (Royal Institute, 2013, p. 1156). However, the Sanskrit word is used in the above poem focused on the semantic dimension ‘feel pity’ only. The radical meaning ‘transmigration, circle of life’ is ignored here in this poem because it is focused only on the meaning of feeling pity.

#### B. Figures of Speech as Used in *Thao Hung or Cheuang*

The figures of speech in *Thao Hung or Cheuang* to be taken into account and studied are seven in number: 1) simile 2) metaphor 3) symbol 4) personification 5) hyperbole 6) onomatopoeia and 7) metonymy. They are as follows:

(a). *Simile*

The meaning of simile according to the Royal Society of Thailand (2023) is a figure of speech in which there is a comparison between the two things which are not the same, but share some feature. The thing that people refer to may be abstract or something that people may not be familiar with. This is called the object of comparison (upmai) /ʔùp-pà-maj/. On the contrary, a thing that people will make the core compared thing may be the compared thing in a form that is concrete or well-known. This is called simile (upama) /ʔùp-pà-ma:/, for example:

(4)	เมื่อนั้น	ภูธรนงนากน้อย	นาคอง
		รับพาทย์คำสายสนอง	ขึ้นช้อย
		พวงพักตร์ตั้งศิวทอง	พวงที่
		อินตั้งคอมหิ่งห้อย	คั้งนั้นทวายเทอญ

(Royal Institute, Vol 2, 2008, p. 154)

(Translated): After the king and queen of Nakhong city who gave Thaen Lan Kaab Kam Wa's words became cheerful. Their faces shown like gold and chains of glory flowers and the king felt as if he were surrounded by fireflies swarming around him.

The simile in this verse is indicated in the Thai language by the word 'ตั้ง' /daŋ/ and 'คั้ง' /dàŋ/. The sentence talks about how the king and his queen became cheerful after they received Thaen Lan Kaab Kam's words. Suddenly, their faces became cheerful, shining like gold and chains of glory flowers. Not only this, the king felt as if he were surrounded by fireflies. Therefore, the words 'ตั้ง' and 'คั้ง' indicate the 'similes' in this verse.

(b). *Metaphor*

The Royal Society of Thailand (2023) stated that metaphor means a figure of speech that directly compares two things that share some dominant features. One thing is the main thing that which people are going to refer to such as a son or a daughter etc., and the other thing is that which people bring forward to compare the main thing to, such as a heart etc. Therefore, the message expressed with the metaphor can be 'my son is my heart.' In the Thai language, the words that people use in order to express comparison, namely; 'คือ' and 'เป็น,' will indicate a metaphor in the communication, for example.

(5)	คอยเมื่อดีเยอ	ผู้แต่หัวทังนาญ	นงศรี	อานเอย
	คือจู้	คำควนควงใหญ่หอม	โรเว้า	
		ภูมรีคืนแดคอม	คมกลั่น	
		ฝันฟ้ายไวัซอนเกล้า	กล่อมผสม	

(Royal Institute, Vol 3, 2013, p. 47)

(Translated): May the king and queen return home well as a big pair of white cheese wood flowers exuding a sweet scent perfuming the air so bees and bumble bees are drawn toward them and one who smells the scent wants to get some to anoint their hair.

Metaphor in this verse is indicated by คือ /khu:/. It compares the king and queen with a pair of white cheesewood flowers that exude a sweet scent into the air. The scent of white cheesewood flowers attracts bees and bumble bees. Not only this, some people also desire it to make their hair fragrant. The word 'คือ' indicates the metaphor used in this verse.

(c). *Symbol*

The Royal Society of Thailand (2023) describes a symbol in literature as a device of figurative language where an image, object, idea or symbol is used to represent something other than its literal meaning. For examples, red is the symbol of blood and white is the symbol of innocence or goodness etc. In Thao Hung or Chueang, many symbols are used. For example:

(6)	แต่นั้นเขาก็	ลุกพรากท้ายเลขเล็ก	ตั้งอาย
		ขึ้นควอวนออกเวียง	วังกว้าง
		กราชหนห้องหอสูง	อ้าวคำ
		เหลียวผ่อเจ้าแพงล้าน	แต่ไกล

(Royal Institute, Vol 4, 2019, p. 159)

(Translated): Then, both of them stood up, left Thao Suem shyly, and departed from the palace. They turned to see Auka in the distance while passing her palace.

Symbol in this verse was used หอสูง /hǎ:-sǔ:ŋ/. In this context, Thai word 'หอสูง' is employed in order to represent the king, queen or royal family member who lived in house or residence of royalty. The word 'หอสูง' meaning house or residence of royalty is the symbol employed in this verse.

(d). *Personification*

The Royal Society of Thailand (2023) stated that personification means a figure of speech that gives human characteristics to nonhuman things or inanimate objects. The nonhuman things can be animals, objects, or even a

concept. The human characteristics given to these things can be emotions, behaviors, or actions that bring nonhuman things to life. For example:

(7)	ฟังอิน	<u>ฟ้าร้อง</u> เสียงมี	เดือนสาม ฟ้าเอย
		ทุกโทษมเรียกขวัญ	เมื่อห้อง
	คู่คี่	อวนรามร้อนหาขัง	อินโศก
		มโนนาถน่องคือบ้า	จ่มจริง

(Royal Institute, Vol 4, 2019, p. 112)

(Translated): Listening to the third-month sky roar and howl, everyone took refuge in calling their spirits back home, but Thao Engka seemed overwrought and sorrowful, his mind like a mad man's, drowning in wild imaginings.

(e). *Hyperbole*

The Royal Society of Thailand (2023) stated that hyperbole is a figure of speech exaggerates someone or something in making it seem look and sound a lot better or greater than it actually is, for example;

(8)	มันก็	ขึ้นกล่าวแล้วอ้าวคำ	รับขาน
		พาที่ชักถึง	ธรรม์เหง้า
	<u>ลือจ๊ก</u>	<u>ลาพาน</u> ให้ปราชัย	ยศออก ไตนั้น
		บ่กว่าเจ้าใจแข็ง	พ่อคราม หั้นแล้ว

(Royal Institute, Vol 4, 2019, p. 69)

(Translated): Ngua-ka and Kam-yuang went to inform Auka and she let the two of them convey her message to her father that his failure and disrepute will be a rumor that will spread all over the universe. It is up to her father to realize that war that will occur for sure.

Hyperbole in this verse was used “ลือจ๊กลาพาน” /lu:-càk-la:-pha:n/. In this context, it talked about Auka who lets Ngua-ka and Kam-yuang convey to her father her message that his failure and disrepute will be a rumor that spreads all over the universe. Actually, for a rumor to be spread all over the universe would be difficult to do. Therefore, the word ‘ลือจ๊กลาพาน’ is a hyperbole used by the poets in this verse.

(f). *Onomatopoeia*

The Royal Society of Thailand (2023) stated that onomatopoeia means a figure of speech in which the sound of a word is imitative of the sound of the thing which the word represents such as sound of the wind blowing in order to stimulate the emotions and imagination of readers and listeners. For example:

(9)	พอมือ	<u>ฮ่วนฮ่วน</u> ฟ้าร้องเร้ง	ฤดูฝน ฟ้าเอย
		เจืองหญญจุกจากดาว-	ดิงส์ฟ้า
		เอาปฏิสนธิเข้าถือพา	ศัพท์ะวีก
		ท้าวใหญ่หน้าในท้อง	แม่ตน

(Royal Institute, Vol 1, 2005, p. 21)

(Translated): With crackle khaboom rumble grumble thunder of the rainy season, Cheuang bravely left the second-heaven home of Indra and took his princely shape in queen Chom's womb. Onomatopoeia in this verse was used ฮ่วนฮ่วน /hwâ:n-hwâ:n/. In this context, Thai word ‘ฮ่วนฮ่วน’ is imitative of the sound of the thunder. Therefore, the word ‘ฮ่วนฮ่วน’ is an onomatopoeia used by the poets for the sound of thunder in this verse.

(g). *Metonymy*

The Royal Society of Thailand (2023) stated that metonymy means usage of the word or phrase associated with an outstanding feature of something to refer to that thing; for example;

(10)	เคืองจ๊กให้	เมื่อฝายน้อยนำเคน	ลูณขุน พี่ชาม
	เชื้อเชีย	ถือยศคำควรคอบหลาน	เราผู้
	เมื่อนั้น	นายแสงไหว <u>จอมบุญ</u>	ลาเล็ก
		ขึ้นสู่ห้องถึงอ้าว	มิ่งเมือง

(Royal Institute, Vol 4, 2019, p. 76)

(Translated): If taking side with the small group will be done, it will be good to support Khun Cheang to the higher level. Please bring my word to inform my nephew. Then, Mr.Saeng paid respect to Him of Highest Merit and went to see Au-ka, the beloved revered queen of the people.

The metonymy in this poem is จอมบุญ /cɔ:m-bun/. This Thai word is composed of จอม /cɔ:m/ meaning ‘chief, top’ and บุญ /boon/ meaning ‘merit.’ This compound word means great merit or charisma and it is used to refer to great people. Here it means the king. Therefore, the word ‘จอมบุญ’ is metonymy referring to the king.

## V. DISCUSSION AND CONCLUSION

In conclusion, Pali and Sanskrit loanwords in *Thao Hung or Cheuang* in which there were semantic changes were the ones most used. The findings are in line with those of Chamberlain (1998) who stated that in *Thao Hung or Cheuang*, the poets used not only old Lao, but also Indic languages.

As observed, the following three linguistic processes: widening of meaning, narrowing of meaning and transferring of meaning, were employed. Therefore, those who composed *Thao Hung or Cheuang* must have had a good knowledge at Pali and Sanskrit words, for they applied Pali and Sanskrit words in such an important work of literature wonderfully. The poets employed Pali and Sanskrit words which had semantic changes in the work, and their doing so made the poem more melodious and beautiful in meaning. Furthermore, the following seven figures of speech; simile, metaphor, symbol, personification, hyperbole, onomatopoeia and metonymy were found in the work.

On the basis of the conclusion given above, it can be seen that the entry of Pali and Sanskrit into Southeast Asia has provided a copious source of loanwords from the past up until the present day. This is in the line with Thongprasert (1977, p. 37) who clearly stated that “if one opens one of the dictionaries of the Royal Institute, one will find that Pali and Sanskrit loanwords make up more than half of the words in the volume”.

Pali and Sanskrit loanwords can be analyzed semantically in terms of three processes, namely: the widening, narrowing and transferring of meaning. This seems to be similar to the statements of Makchaeng (1982), Pengphala (2000) and Pimpuang (2016) that Pali and Sanskrit words were most frequently employed in the Thai language through the widening, narrowing and transferring of meaning. These linguistic processes made the Pali and Sanskrit loanwords very meaningful, beautiful and melodious.

However, it can be noticed that the changes of meanings of the Pali and Sanskrit words used in many works of literature can be slight due to the time period and application of Pali and Sanskrit words. *Thao Hung or Cheung* is the great work of literature and has for a long time been a most important piece of literature from the Southeast Asian mainland for the study of Southeast Asian civilization. Semantic change is found, but the change is not much as compared with other more modern works of literature due to the impact of the entry of Brahmanism, Hinduism and Buddhism in Southeast Asia.

Furthermore, figures of speech can be used in order to decorate literature and bring it to life through the creativity of each writer. Figures of speech become valuable in making a poem more melodious, meaningful and appreciated by readers and listeners. This is similar to the statement of the Royal Society of Thailand (2023) that figures of speech are important devices for literary decoration. It can be observed that the figures of speech simile, metaphor and symbol are found frequently in *Thao Hung or Cheung* because it is a heroic work emphasizing the leading character named *Thao Hung or Cheung*.

For the figures of speech as used in this work of literature, it can be stated that figures of speech are important for decoration and necessary as devices to appeal to the imagination of the readers and listeners, and it can make a piece of literature beautiful and appreciated among the readers and listeners. These points are similar to those of the Royal Society of Thailand (2023) that stated that figures of speech help to use fewer words, but get more meaning in the writing. Therefore, they can be great devices to express profound meanings and feelings for readers or listeners.

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