

CHAPTER 4

DATA ANALYSIS

The analysis in this chapter will be based on the texts from “Hansel and Gretel” version 1857 translated by D. L. Ashliman, an American folklorist and a former professor at University of Pittsburgh, and “Nang Sib-Song” from the National Library of Thailand’s version of *Pannasa Jataka*. For educational advantage, other published versions of the tales will also be used to show the variation of the texts. This chapter is comprised of two parts. The first part is literary and data analysis using Geert Hofstede’s individualistic vs. collectivistic cultural patterns, Edward T. Hall’s concepts of deep culture, and John Stephens’ three levels of ideologies. The second part is the summary of the recurrent ideologies and cultural patterns represented in the tales.

4.1 Literary and Data Analysis of “Hansel and Gretel”

Child abandonment is the theme of “Hansel and Gretel.” The location of the tale is not specified. It only states that the protagonists and their parents live near the forest. The time the story takes place is not specified either. The notion of time in the tale only indicates that the story takes place sometime during a famine. Moreover, the duration of the tale is not clearly stated. The only period of time that is stated in the tale is when Hansel is locked up in the cage for four weeks. The story’s point of view is the third person narration, with simple language. The tale is a linear journey. The characters can be separated into four categories: protagonists, villains, supporting role, and helpers.

The protagonists are Hansel and his little sister Gretel. The villains in the story are the step-mother and the wicked witch. The father plays the supporting role in the tale. Finally, the helpers are the white bird and white duck that help the children cross the river before they find their home at the end of the story.

The obstacles/problems in the tale can be divided into four types: obstacles caused by men (the step-mother and the father), obstacles caused by the supernatural (the witch), and obstacles caused by nature (the forest, the river), and obstacles which are abstract (loss, poverty, abandonment, and starvation). The rewards that the protagonists receive are wealth, reunion with their father, and no longer feeling threatened by their step-mother. Punishments that the villains receive are falling into the oven and death. Maria Tatar mentions in her book *The Classic Fairy Tales: Texts, Criticism*, that “Hansel and Gretel” belongs to the tale type, categorized by Antti Aarne and Stith Thompson, “The Children and the Ogre” which is known by the code “AT 327” (182).

4.1.1 Data Analysis of “Hansel and Gretel”

In this part, seventeen excerpts of “Hansel and Gretel” will be analyzed in chronological order according to the problems represented in the texts. First, the problems, the methods of problem solving, the cultural values and ideologies will be identified and analyzed.

Excerpt 1:

Next to a great forest there lived a poor woodcutter with his wife and his two children. The boy's name was Hansel and the girl's name was Gretel. He had but little to eat, and once, when a great famine came to the land, he could no longer provide even their daily bread. One evening as he

was lying in bed worrying about his problems, he sighed and said to his wife, "What is to become of us? How can we feed our children when we have nothing for ourselves?"

"Man, do you know what?" answered the woman. "Early tomorrow morning we will take the two children out into the thickest part of the woods, make a fire for them, and give each of them a little piece of bread, then leave them by themselves and go off to our work. They will not find their way back home, and we will be rid of them."

"No, woman," said the man. "I will not do that. How could I bring myself to abandon my own children alone in the woods? Wild animals would soon come and tear them to pieces."

"Oh, you fool," she said, "then all four of us will starve. All you can do is to plane the boards for our coffins." And she gave him no peace until he agreed.

"But I do feel sorry for the poor children," said the man. (par. 1-6)

From the excerpt above, the problems belong to the woodcutter. The problems are his concerns that his family will have nothing to eat and the cruel suggestion from his wife to get rid of the children. The problems are caused by first the famine and later by his wife. The two solving methods used in this part are the woodcutter consulting with his wife about the food problem, and then the wife suggesting that they should abandon the children in the forest. The result shown in this part is that the wife wins the argument of abandoning the children in the wood. Therefore, it is safe to say that the wife finds a solution to the problem.

The hidden message in this part is that famine and poverty often force parents to solve their problem by abandoning their children. Roberta M. Berns states in her book *Child, Family, School, Community: Socialization and Support*, before the 18th century, it was quite common for parents to desert their children if they could not take care of them (131). The husband plays his role as a leader of the household, who is worried about his family well-being, like any man in his position would do. It reflects a gender

role. However, the wife also has influence in making decisions in the house, and in this case the wife actually makes the decision for her husband. The woodcutter plays a passive role while his wife, on the contrary, plays an active role in making decision.

Other deep cultural elements, beside gender roles portrayed in this part, include ethics or definitions of sin. When the wife suggests that they should abandon the children in the wood, she does not feel remorse at all. The father only argues that the wild animals will eat the children if they are left in the wood alone, but he does not mention anywhere that it is a sin to leave the children to die. The second and third elements are family ties and subsistence: the woodcutter is clearly concerned about his family's well-being and the fate of his children after they are left alone in the woods.

The cultural pattern portrayed in this scene is the individualistic culture which is indicated by the nuclear family model of the woodcutter. There are no grandparents or other relatives mentioned in the story. The communication pattern is direct. For example, when the husband says "No, woman" and "I will not do that..." Saying "no" or starting the sentence with "I will not..." to a request or a suggestion is quite blunt and even considered to be rude in some cultures, especially in the high-context culture. According to Dr. Ashliman's comparison of the 1812 and 1857 versions of "Hansel and Gretel," in the 1812 version, the woodcutter only said, "I cannot bring myself to abandon my own children to wild animals that would quickly tear them to pieces." Comparing to the 1857 version, the father's dialogue in this version is a weaker statement and not assertive. In addition, in the 1812 version, which is the first edition of the tale, the passage only reads, "Next to a great forest there lived a poor woodcutter who had come upon such hard times..." Here, there is no mention of the word "famine"

in the tale at all (Asliman, “Hansel and Gretel by Jacob and Wilhelm Grimm. A Comparison of the Version of 1812 and 1857”).

Excerpt 2:

The two children had not been able to fall asleep because of their hunger, and they heard what the stepmother had said to the father.

Gretel cried bitter tears and said to Hansel, "It is over with us!"

"Be quiet, Gretel," said Hansel, "and don't worry. I know what to do."

And as soon as the adults had fallen asleep, he got up, pulled on his jacket, opened the lower door, and crept outside. The moon was shining brightly, and the white pebbles in front of the house were glistening like silver coins. Hansel bent over and filled his jacket pockets with them, as many as would fit.

Then he went back into the house and said, "Don't worry, Gretel. Sleep well. God will not forsake us." Then he went back to bed. (par. 7-11)

In this part, the problem is “what are Hansel and Gretel going to do when their parents left them in the woods?” The problem belongs to both children and is caused by their father and their step-mother. Hansel first sneaks out of the house during the night and gathered the white pebbles. Then he soothes his sister by telling her that God will not abandon them. Though he tells his sister that God will not forsake them, he at the same time tries to solve the problem on his own. He does not just sit and wait for God’s miraculous assistance. In the 1812 version, Hansel only said, “Don’t worry, Gretel. Sleep well.” He did not mention God at all.

Religious belief is a value portrayed in this scene. The implication in this part is that when the parents abandon their children, God will not. When Hansel says “God will not forsake us,” it could mean both “God will not abandon us” and, “God will help us.” The children in the story are taught to believe that God exists and when they are in

trouble God will help them, even though there is no indication who taught them about God. The following is a scripture that matches Hansel's belief: "Be strong and courageous. Do not be afraid or terrified because of them, for the Lord your God goes with you; he will never leave you nor forsake you" (New International Version, Deut. 31:6).

The passage implies that parents may choose to abandon their children in time of famine. According to *The Child: An Encyclopedic Companion*, there are studies showing that in Western Europe from the Middle Ages to the 19th century, there are incident of infanticide and child abandonment in the foundling homes and other charitable institutions. In addition, recent studies have revealed that poverty is a main reason for parents to abandon their child ("Abandonment and Infanticide" 1). According to her book *Abandoned: Foundlings in Nineteenth-Century New York City*, Julie Miller stated that during the time of Ancient Mediterranean, "in Rome, fathers were legally entitled to abandon (and also to sell or kill) any babies born in their households whom they did not choose to keep" (14). Therefore, it is safe to say that during the old times, parents had rights to abandon their children. The children in the story do not blame their step-mother for suggesting the plan to their father. Also, they do not blame their father for agreeing to the plan. The only emotion shown in this part is fear, which is portrayed by Gretel. Obviously, there is a high power distance in the family, not between husband and wife but between parents and their children. Children are not involved in making decisions in the family. They do what they are told.

Additionally, gender roles and family ties are portrayed in this part by Hansel. Being an older brother and a male, Hansel is the one who solves the problem. He also

takes care of his sister when she is scared and cries. Hansel plays an active role whenever a problem comes up, while Gretel plays a passive role.

The indicators of Hofstede's individualistic cultural pattern portrayed in this passage are independent self, individual competition and direct communication patterns. Even though Hansel is still a child, when he faces a problem, he tries to solve the problem himself which indicates his self-reliant personality. Both of the children hear about their parents' plan, but instead of working as a team, Hansel decides to solve their problem alone, which relates to individual competition. It implies Hansel's point of view that working alone has more potential to succeed than working in a group. In addition, when Hansel says, "Be quiet, Gretel" his speech pattern is very direct, and when he says, "and don't worry. I know what to do," the "I" in this place is clearly indicates his individualistic view.

Excerpt 3:

Gretel put the bread under her apron, because Hansel's pockets were full of stones. Then all together they set forth into the woods. After they had walked a little way, Hansel began stopping again and again and looking back toward the house.

The father said, "Hansel, why are you stopping and looking back? Pay attention now, and don't forget your legs."

"Oh, father," said Hansel, "I am looking at my white cat that is sitting on the roof and wants to say good-bye to me."

The woman said, "You fool, that isn't your cat. That's the morning sun shining on the chimney."

However, Hansel had not been looking at his cat but instead had been dropping the shiny pebbles from his pocket onto the path. (par. 13-17)

The problem in the passage above is how to find the way back home. Both Hansel and Gretel have parts in solving the problem. Gretel helps Hansel by putting the

bread under her apron. Hansel drops the white pebbles to make a trail back to their house. When he is asked why he stops and looks back at the house, he lies but at the same time he diverts his parents' attention to the roof instead of the ground. If the parents see the pebble trail, they might figure out what Hansel is trying to do. Here it is clear that Hansel is a smart boy who is also a good problem solver.

A social value portrayed in the passage is the definition of sin, in the concept of lie. Children are taught not to lie. However, Hansel lies to his parents and he never receives punishment for it. Hansel lies so that he can find his way back home. His action relates to the phrase "the ends justify the means," which is identified with achievement orientation in the masculine culture (Ting-Toomey and Chung 67), but it contradicts the concept of honesty in the individualistic cultures (62). Other ideology represented in the passage is that children have to help their parent with their work, especially in poor families. Even though Hansel and Gretel are still young, they have to go into the woods to help their parents.

Gender roles portrayed in this scene are represented by Gretel's apron. An apron represents woman's duty, which is doing housework. Gretel wears an apron even when she is going into the forest. As a matter of fact, she never takes off the apron throughout the tale. This indicates that Gretel, as a girl, cannot part with her gender role. In addition, the wife in this tale is perceived as a villain. Her dialogue indicates her wicked personality. On the contrary, the husband's dialogue and gestures show that he cares about his children and he is not a villain in the tale. Another element of deep culture shown in this passage is family ties. Hansel and Gretel help each other because they are brother and sister. They are supposed to love and support each other.

It is noteworthy that Hansel's problem solving approach indicates his "independent self." He does not need others to help when he is facing an obstacle. He does not seek counsel from anybody but himself. Although he has never been left in the woods before and has never tried out his plan before, Hansel still has confidence about it. Clearly, it is an action of an individual from the individualistic culture.

Excerpt 4: (After they finished gathering the twigs in the wood, the parents told them to rest and they would come and wake them up later.)

When they finally awoke, it was dark at night. Gretel began to cry and said, "How will we get out of woods?"

Hansel comforted her, "Wait a little until the moon comes up, and then we'll find the way."

After the full moon had come up, Hansel took his little sister by the hand. They followed the pebbles that glistened there like newly minted coins, showing them the way. They walked throughout the entire night, and as morning was breaking, they arrived at the father's house.

They knocked on the door, and when the woman opened it and saw that it was Hansel and Gretel, she said, "You wicked children, why did you sleep so long in the woods? We thought that you did not want to come back."

But the father was overjoyed when he saw his children once more, for he had not wanted to leave them alone. (par. 22-26)

The problems in this scene are that the children are being abandoned and lost in the woods. The problems the children are facing are caused by their parents. Hansel solves the problems by keeping his sister calm and suggesting to her to wait until the moon comes up. Then he leads his sister home by following the sparkling pebbles. Hansel's plan of making a trail of the white pebbles is successful. He manages to find the way back home. In the 1812 version, the step-mother does not have any dialogue.

Instead, she is described as “pretend[ing] that she too was happy, but secretly she was angry.”

The ideology represented in this part is that older siblings should take care of the younger siblings, which emphasizes family ties. Gender role and family ties in this part are portrayed through Hansel. The sentence “Hansel took his little sister by the hand” emphasizes Hansel’s role as an older brother who has to take care of his little sister. He remains calm while soothing his sister and later leading her home. He holds his sister’s hand because he does not want to be separated from his sister while walking in the dark. It is safe to assume that this is the first time the children are left alone in the woods. It is normal if the children are frightened of the dark and feel betrayed by their father. However, Hansel’s masculinity is clearly portrayed as he conceals his emotion. He does not show any fear, anger or sadness. Gretel’s feminine attributes are portrayed through her crying. The woodcutter is perceived as a helpless father who regrets, while the step-mother is still perceived as a mean step-mother and wife. Hansel plays an active role. Gretel, on the other hand, plays a passive role.

The hidden ideology is religious belief. The darkness of the woods represents the problems in this world. The human who is struggling with the problem may not see the situation clearly while he/she is trying to find the way out. If the person patiently waits, God will show him/her the way. The breaking dawn can be seen as a symbol of the problem that has been solved or lifted, just like the darkness disappears when the new day arrives. In his book *The Secret Language of Symbols*, David Fontana describes the forest as “a place of darkness, chaos and uncertainty...” (101). The children are forced to go through obstacles and the uncertainty in life. In their hearts, they believe

that God will help them and will not desert them. The following verses can relate to the new day: “Be joyful in hope, patient in affliction, faithful in prayer” (New International Version, Rom. 12:12) and “I will lead the blind by ways they have not known, along unfamiliar paths I will guide them; I will turn darkness into light before them and make the rough places smooth. These are the things I will do; I will not forsake them” (New International Version, Isa. 42:16)

Hansel’s action in the passage shows individualistic culture under the personality equivalence of an “independent self”: one is to solve one’s own problems. His self-reliance enables him to get him and his sister home.

Excerpt 5:

Not long afterward there was once again great need everywhere, and one evening the children heard the mother say to the father, "We have again eaten up everything. We have only a half loaf of bread, and then the song will be over. We must get rid of the children. We will take them deeper into the woods, so they will not find their way out. Otherwise there will be no help for us."

The man was very disheartened, and he thought, "It would be better to share the last bit with the children."

But the woman would not listen to him, scolded him, and criticized him. He who says A must also say B, and because he had given in the first time, he had to do so the second time as well. (par. 27-29)

The analytical details of this passage are mostly the same as the first part. There are some additional data represented in this part. The sentence “Not long afterward there was once again great need everywhere...” gives another excuse for parents to abandon their children. This time, the step-mother is the one who initiates the conversation. She forces her husband to do what she says. While the step-mother is perceived as a wicked villain, the father remains a good guy who has no choice but to

do what his wife tells him to do. The word “disheartened” shows the woodcutter’s feeling about abandoning his children again. However, he does not share his thought “It would be better to share the last bit with the children” with his wife. He just keeps it to himself. The husband plays a passive role in this part, while the wife plays an active role.

The social values represented in this passage are the family role and being an accessory to bad deeds. For the family role, parents’ lives are more important than their children’s. Children’s lives during the famine are expendable. According to Dr. Lynn Nelson’s lecture “The Great Famine (1315-1317) and the Black Death (1346-1351),” during the great famine, “...infants and the younger children were abandoned. Many of the elderly voluntarily starved themselves to death so that the younger members of the family might live to work the fields again” (par. 6). In addition, the action of the husband helping his wife get rid of the children the first time makes him an accomplice. He did it once so he has to do the same thing the next time. It indicates that doing bad deeds or making bad decisions even only once can hold a person responsible indefinitely.

Excerpt 6:

The children were still awake and had overheard the conversation. When the adults were asleep, Hansel got up again and wanted to gather pebbles as he had done before, but the woman had locked the door, and Hansel could not get out. But he comforted his little sister and said, "Don't cry, Gretel. Sleep well. God will help us." (par. 30)

The problems in this passage are the children will be abandoned again but this time in the deeper woods and the door is locked. The first problem is caused by their

parents; the second problem is caused by the step-mother. The solution for the first problem is that Hansel tries to sneak out during the night again; however, this time his plan fails because the step-mother had locked the door. Hansel needs to come up with a new plan the next morning, which is not exactly a solution for the second problem. Therefore, none of the problems is solved in this part. The children thought that when they were home, they should be safe again. They do not realize that the main problem is not just finding their way home. Their family is still facing poverty and starvation. The step-mother still tries to get rid of them. Moreover, their father is weak-minded. He cannot argue with his wife. He cannot stand up for his children.

The ideologies represented in this passage are religious belief and family ties. Once again, when they are facing problems, they believe that God will help them. Hansel is doing his duty as an older brother. He comforts his little sister when she is scared. Hansel again plays an active role, while Gretel plays a passive role. The following verse taken from the Bible is an example that matches the children's belief, "So do not fear, for I am with you; do not be dismayed, for I am your God. I will strengthen you and help you; I will uphold you with my righteous right hand" (New International Version, Isa. 41:10).

The hidden message in this part is "there is no certainty in the world and one should always have a back-up plan." Using the same strategy to fix the problem may not always work, even it is the same kind of problem. Hansel is sure that this time he can use the same trick and can bring his sister home, but he is wrong. The door is locked and he cannot sneak out anymore. He has no other choice but to go back inside and try to think of a new strategy.

Hansel's action in solving the problem indicates "individual self" and "individual competition," which are the characteristics of a person in individualistic culture. Even though, Hansel told his sister that God will help them, he still tries his best to solve the problem on his own first.

Excerpt 7:

Early the next morning the woman came and got the children from their beds. They received their little pieces of bread, even less than the last time. On the way to the woods, Hansel crumbled his piece in his pocket, then often stood still, and threw crumbs onto the ground.

"Hansel, why are you always stopping and looking around?" said his father. "Keep walking straight ahead."

"I can see my pigeon sitting on the roof. It wants to say good-bye to me."

"Fool," said the woman, "that isn't your pigeon. That's the morning sun shining on the chimney."

But little by little Hansel dropped all the crumbs onto the path. The woman took them deeper into the woods than they had ever been in their whole lifetime. (par. 31-35)

Here, the children have to figure out how to make a trail with limited resources and how not to get caught doing so. The problems belong to Hansel and Gretel, but they are caused by the step-mother. The problems are solved by Hansel alone. He does not ask for any help. Since he could not get out the night before, he has to improvise. He uses the only possible resource that he can get his hands on, the bread. Once again, Hansel shows his intelligence and maturity by sacrificing his meal for a greater purpose. Finding the way home is his ultimate goal. This time he also uses diversion by shifting his parents' attention to the roof, not the ground, where they might find the trail of breadcrumbs.

The step-mother's intention to get rid of the children is very clear in this part. She gives them smaller portions of food so that the children will not last long in the forest with that amount of bread. Moreover, she takes them deeper into the woods to make sure that this time the children will not find the way out.

Additionally, there are two social values that are prevalent in this scene: gender roles and family ties. These values are portrayed by the actions of all four characters. The woodcutter is doing his job as the father and the leader of the household. He warns Hansel about stopping and looking around, afraid that Hansel may get hurt or lost. The step-mother is doing her job as a housewife: waking up the children and preparing the food for them. The father remains a good guy (a helpless father/husband) while the step-mother is perceived as a bad mother and wife. She uses the word "fool" to Hansel. She looks down on and despises the children. One may conclude that because she is just a poor woman and lives near the forest, it is normal for her to use that kind of language. In that case, her husband and her step-children could have used the same kind of language, but they do not. The husband's dialogue shows that he cares about Hansel. Hansel plays his role as a big brother who takes care of his little sister. Gretel's gender role is represented by her wearing an apron. It is her duty as a girl: she needs to do the chores and the apron is representing that.

Hansel's action in solving the problems alone portrays the aspect of "independent self" and "individual competition," which belongs to the individualistic culture. Even though Hansel sacrifices his portion of food to make a trail for both Gretel and himself, it is still considered an individualistic action. Only he and Gretel will benefit from the plan.

Excerpt 8:

When it was midday Gretel shared her bread with Hansel, who had scattered his piece along the path. Then they fell asleep, and evening passed, but no one came to get the poor children.

It was dark at night when they awoke, and Hansel comforted Gretel and said, "Wait, when the moon comes up I will be able to see the crumbs of bread that I scattered, and they will show us the way back home."

When the moon appeared they got up, but they could not find any crumbs, for the many thousands of birds that fly about in the woods and in the fields had pecked them up.

Hansel said to Gretel, "We will find our way," but they did not find it. (par. 37-40)

Being abandoned in the deep forest and losing their trail are the two problems represented in this passage. These problems belong to both Hansel and Gretel. The first problem is caused by their parents and the second problem is caused by the birds. The problem solving methods that Hansel uses for the first problem are to keep calm, comfort his sister, and reassure her that they can find the way back after the moon comes up. Yet, there is no solution for the second problem.

The underlying message in this part is that "life is filled with uncertainty." There should always be a back-up plan. Hansel thinks that his plan of making a trail of breadcrumbs will be successful, but he forgets about other variations or the unexpected factors, in this case, the birds.

The constituents of deep culture portrayed in this passage are: family ties, gender roles, and patterns of handling emotions. Hansel sacrifices his bread to make a trail and Gretel shares her bread with Hansel, showing the family ties, the relationship between brother and sister. Hansel, as a male, tries not to show his emotions while

encouraging his little sister. Gretel, on the other hand, expresses her emotions by crying. Moreover, Hansel is the older brother; he has his duty to take care of his younger sibling who is a girl. Like in other scenes, Hansel plays an active role and Gretel plays a passive role in this part.

Similar to the previous part, Hansel's action in solving the problems alone portrays the aspect of "independent self" which belongs to the individualistic culture.

Excerpt 9:

They walked through the entire night and the next day from morning until evening, but they did not find their way out of the woods. They were terribly hungry, for they had eaten only a few small berries that were growing on the ground. And because they were so tired that their legs would no longer carry them, they lay down under a tree and fell asleep. It was already the third morning since they had left the father's house. They started walking again, but managed only to go deeper and deeper into the woods. If help did not come soon, they would perish. At midday they saw a little snow-white bird sitting on a branch. It sang so beautifully that they stopped to listen. When it was finished it stretched its wings and flew in front of them. They followed it until they came to a little house. The bird sat on the roof, and when they came closer, they saw that the little house was built entirely from bread with a roof made of cake, and the windows were made of clear sugar.

"Let's help ourselves to a good meal," said Hansel. "I'll eat a piece of the roof, and Gretel, you eat from the window. That will be sweet."
(par. 41-42)

The main problem in this part is being lost, which causes two more problems, hunger and tiredness. The problems belong to both Hansel and Gretel. They solve the problem of hunger by eating small berries. They rest and try to regain their strength by lying down under a tree and falling asleep. The problem solving method for being lost

in the woods is that they follow a white bird until they find a house. the 1812 version, there is no bird in this part. The children come across the witch's house themselves.

The hidden ideologies in this part are represented by two symbols: the third morning or the third day and the white bird. In Christian theology, the third day symbolizes the resurrection of Jesus Christ: "The Son of Man must be delivered over to the hands of sinners, be crucified and on the third day be raised again" (New International Version, Luk. 24:7). The bird plays a role of a helper in this part. Though the intention of the bird is not clear, it leads the children to the gingerbread house which can save them from starvation, but it brings them to another life threatening problem. Bettelheim believes that the bird is a divine intervention to help the children (164).

Again, as the older brother, Hansel has his duty to take care of his younger sibling who is a girl. He tells Gretel to eat the house and also tells her which part of the house she should eat. The way Hansel takes care and treats his sister indicates their family ties. Hansel plays an active role, and Gretel plays a passive role in this part.

Direct communication, which is a factor of individualistic culture, is represented in this part by the sentence "I'll eat a piece of the roof, and Gretel, you eat from the window. That will be sweet." The way Hansel tells his sister what to eat is a directive speech pattern. In addition, the children's action in this part clearly portrays their "'I' identity" view. In the individualistic society, the individual identity is emphasized over group identity. Additionally, each person focuses on his/her own rights and needs (Ting-Toomy and Chung 59). Like the children in this scene, they only focus on their needs, but they forget about the effect which their action has caused.

Excerpt 10:

Hansel reached up and broke off a little of the roof to see how it tasted, while Gretel stood next to the windowpanes and was nibbling at them. Then a gentle voice called out from inside:

Nibble, nibble, little mouse,
Who is nibbling at my house?
The children answered:
The wind, the wind,
The heavenly child.

They continued to eat, without being distracted. Hansel, who very much likes the taste of the roof, tore down another large piece, and Gretel poked out an entire round windowpane. Suddenly the door opened, and a woman, as old as the hills and leaning on a crutch, came creeping out. Hansel and Gretel were so frightened that they dropped what they were holding in their hands.

But the old woman shook her head and said, "Oh, you dear children, who brought you here? Just come in and stay with me. No harm will come to you." (par. 43-45)

The challenges represented in this passage are the children's hunger and falling into the witch's trap. The children solve their first problem by eating the house. But then it leads them to the next problem. The second problem is the old woman or the witch, even though the old woman is a helper in this scene because she saves the children from starvation and she also gives them shelter. Her true intention reveals in the next scene that she intends to eat the children.

Furthermore, there are evidences of child socialization reflected in this passage. Children should ask for permission first when they want something that belongs to others. Moreover, it is dangerous to trust strangers even though their appearance may seem harmless.

Because of their hunger, the children see the gingerbread house as their food, not someone else's house. They think about themselves first. Once they see the old lady, whose house they are eating, they realize that they are doing something bad. Similar to the previous part, the children's action in this scene also represents their "I" identity."

Excerpt 11:

She [the witch] took them by the hand and led them into her house. Then she served them a good meal: milk and pancakes with sugar, apples, and nuts. Afterward she made two nice beds for them, decked in white. Hansel and Gretel went to bed, thinking they were in heaven. But the old woman had only pretended to be friendly. She was a wicked witch who was lying in wait there for children. She had built her house of bread only in order to lure them to her, and if she captured one, she would kill him, cook him, and eat him; and for her that was a day to celebrate.

Witches have red eyes and cannot see very far, but they have a sense of smell like animals, and know when humans are approaching.

When Hansel and Gretel came near to her, she laughed wickedly and spoke scornfully, "Now I have them. They will not get away from me again." (par. 46-48)

The problems that the children face in this scene are the real identity of the old woman and her true intention for taking the children in. The problems are partially caused by the children's vulnerability. The old lady offers them everything that their parents had deprived them of. She serves them plenty of food. Despite her appearance, the old lady speaks to them in an endearing tone, which is contrary to their step-mother. Finally, she offers them shelter and safety, while their parents try to get rid of them. The children are no longer facing the problem of finding food and shelter. The witch solves these problems for them. She also plays an active role in this scene.

The witch is the only character in the tale whose appearance is described in detail. This is probably the authors' intention to paint the image in the reader's mind

about the wicked witch, while they only describe the step-mother as having negative gesture, ill-will, and using discriminating language.

The witch's statement, "Now I have them. They will not get away from me again" indicates that the witch saw the two children before, and she had tried to capture them before.

Excerpt 12:

Early the next morning, before they awoke, she [the witch] got up, went to their beds, and looked at the two of them lying there so peacefully, with their full red cheeks. " They will be a good mouthful," she mumbled to herself. Then she grabbed Hansel with her withered hand and carried him to a little stall, where she locked him behind a cage door. Cry as he might, there was no help for him.

Then she shook Gretel and cried, "Get up, lazybones! Fetch water and cook something good for your brother. He is locked outside in the stall and is to be fattened up. When he is fat I am going to eat him."

Gretel began to cry, but it was all for nothing. She had to do what the witch demanded. Now Hansel was given the best things to eat every day, but Gretel received nothing but crayfish shells. (par. 49-51)

The source of the problem in this part is the wicked witch who is determined to eat both of the children. She switches from a kind old lady to a mean witch. There is no solving method in this part. Both Hansel and Gretel play passive roles, while the witch plays an active role.

Even though boys are not supposed to cry, Hansel cries for the first time. He can no longer suppress his emotions. Gretel cries too, but later she comes to realize that there is nothing she can do but do what she is told. Hansel is to be fed with good food still, but Gretel has only crayfish shells. Although the witch intends to eat both children, she treats Hansel better than Gretel. This may indicate that in the authors' view males

are superior to females. According to John Stephens' three levels of ideologies, the authors' view in this part is considered as the second level, "passive ideology."

Stephens explains that this type of ideology is "the implicit presence in the text of the writer's unexamined assumptions" (10).

This is the first time that Hansel and Gretel are separated from each other. It could be interpreted that no matter how close the siblings are, there will be times that each of them will have to embark on the journey alone and will have to solve one's own problem. Hansel, who has always been a big brother and taken the lead in every situation, is now being rendered helpless; all he can do is cry. Gretel, who has always been a follower, cries as her usual self. Both characters are portrayed as two desperate children who soon will die and become the witch's meal.

Excerpt 13:

Every morning the old woman crept out to the stall and shouted, "Hansel, stick out your finger, so I can feel if you are fat yet."

But Hansel stuck out a little bone, and the old woman, who had bad eyes and could not see the bone, thought it was Hansel's finger, and she wondered why he didn't get fat. (par. 52-53)

The difficulty in this part belongs to Hansel. It is caused by the witch, who wants to eat him as soon as possible. The solving method that Hansel uses is to deceive the witch by using a little bone to be his finger to trick her. The plan succeeds. Hansel solves his problem alone. In this part, Hansel and the witch take turns playing active and passive roles.

The hidden messages in this scene are "one should be creative in solving a problem and one should be perseverant." Hansel finds the bone in the cage that he is

locked in. He solves the problem by improvising and using something that he can get his hands on. Even when he has been locked up for four weeks, Hansel still holds on to his plan and never give up.

The action of Hansel in solving the problems alone represents the aspect of “independent self” and “individual competition.” Instead of crying and waiting for someone to rescue him, Hansel relies on himself.

Excerpt 14:

When four weeks had passed and Hansel was still thin, impatience overcame her, and she would wait no longer. "Hey, Gretel!" she shouted to the girl, "Hurry up and fetch some water. Whether Hansel is fat or thin, tomorrow I am going to slaughter him and boil him."

Oh, how the poor little sister sobbed as she was forced to carry the water, and how the tears streamed down her cheeks! "Dear God, please help us," she cried. "If only the wild animals had devoured us in the woods, then we would have died together."

"Save your slobbering," said the old woman. "It doesn't help you at all."
(par. 54-56)

The problem in this passage is that the witch plans to eat the children soon because she cannot wait until Hansel gets fat. The problem belongs to both children. Gretel's solution for the problem is praying for God's help. She is hopeless and thinks that it would be better to be eaten together with Hansel by the wild animals. Hansel has no action in this part. The witch plays an active role while Gretel plays a passive role.

The ideology represented in this part is a religious belief. In times of trouble, Gretel prays to God. This is the first time that Gretel mentions God. Hansel is the one who keeps telling her that God will help them. God is mentioned in the tale three times until this point. Every time a problem arises in the tale, God's name has been

mentioned by one of the children, for they truly believe that God exists. It can be interpreted that the authors also believe in God and they want to emphasize that belief. However, there is some contradiction in the tale that the adults never mention or pray to God when they are in trouble. For instance, when the woodcutter is worrying about his family's fate during the first famine, his dialogue does not show that he has the same belief as his children.

A component of the deep culture represented in this part is the family ties. Gretel prefers to die alongside her brother. She loves her brother and does not want him to spend his last moment alone. Gretel's wish in this scene illustrates their sibling relationship and family ties.

Excerpt 15:

The next morning Gretel had to get up early, hang up the kettle with water, and make a fire.

"First we are going to bake," said the old woman. "I have already made a fire in the oven and kneaded the dough."

She pushed poor Gretel outside to the oven, from which fiery flames were leaping. "Climb in," said the witch, "and see if it is hot enough to put the bread in yet." And when Gretel was inside, she intended to close the oven, and bake her, and eat her as well.

But Gretel saw what she had in mind, so she said, "I don't know how to do that. How can I get inside?"

"Stupid goose," said the old woman. The opening is big enough. See, I myself could get in." And she crawled up stuck her head into the oven.

Then Gretel gave her a shove, causing her to fall in. Then she closed the iron door and secured it with a bar. The old woman began to howl frightfully. But Gretel ran away, and the godless witch burned up miserably. Gretel ran straight to Hansel, unlocked his stall, and cried, "Hansel, we are saved. The old witch is dead." (par. 57-62)

The problem in this part is how to avoid getting killed. This scene shows that Gretel has grown up and she is also a smart girl. She does not cry anymore. She solves the problem by first doing all the chores that the witch wants her to do so that the witch will not get angry at her, which buys her more time. When she is asked to climb into the oven, she realizes the witch's true intention. Not only does she not fall for the witch's trick, but she also manages to lure the witch inside the oven instead of her. Gretel successfully solves the problem by herself without her brother's help this time. As a matter of fact, she is the one who saves her older brother's life. In this part, Gretel plays an active role, while the witch and Hansel play passive roles. The villain is finally being punished by death. The author describes her suffering to make the readers get a very clear image of how she dies: "The old woman began to howl frightfully...the godless witch burned up miserably." In the 1812 version, the text reads, "God let Gretel know this, so she said, 'I don't know how to do that. First show me. You sit on the board, and I will push you inside.'" However, in the 1857 version, Gretel knows the witch's plan by herself. There is no mention of God in this part.

The ideology portrayed in this part is a religious belief. When the authors narrate the witch's death, they use the term "the godless witch," which indicates that any behavior or evil things that the witch has done are wrong and unforgivable in the view of a Christian. For instance, she tortures and kills human beings, especially children.

The hidden message in this passage is "triumph of the weak." Even though Gretel is still a girl and she probably cannot fight the witch with physical force, she uses

her intelligence instead. Therefore, no matter how small or how weak one is, one can overcome the problems by using one's brain.

Gretel's action of solving her problem by herself indicates her "independent self" and "individual competition," which are characteristics of the individualistic culture.

Excerpt 16:

Because they now had nothing to fear, they went into the witch's house. In every corner were chests of pearls and precious stones.

"These are better than pebbles," said Hansel, filling his pockets.

Gretel said, "I will take some home with me as well," and she filled her apron full.

"But now we must leave," said Hansel, "and get out of these witch-woods." (par. 63-66)

The challenge in this scene is how to get out of the witch-woods. Though their imminent threat is gone, the children still need to find the way home. There is no solution for the problem in this part. However, the children finally find the solution for their family's poverty: they find the witch's treasure and they bring it home with them. Hansel plays an active role in this part. Gretel goes back to play a passive role of a younger sister.

The cultural values reflected in this scene are materialism, definition of sin, and family ties. The children, especially Hansel, know that the treasure is valuable and they can benefit from it. The first thing they do after being free from the witch is to run back inside the house to get the precious stones. This implies that they had already noticed the stones during the first night they arrived the witch's house, and they still remember them after being captive for four weeks. It means that in their minds they never forget

about the stones. They know that if they go back home with the treasure, their parents will take them back and will not abandon them again. The second cultural value portrayed in this part is definition of sin. The children who were the victims of the witch do not have any regret that they just killed someone. The witch's cruel treatment of her victims can justify her being killed in the end. The last ideology which is more obvious than the first two is family ties. The children help and trust each other. When one of them is in trouble, he/she knows that the other will come and help him/her. It shows the strong bonds between them.

The individualistic cultural pattern portrayed in this part is "I" identity." The children think of their needs first. They plan to use the witch's gems to solve their poor living condition. They are completely ignoring the fact that they just killed someone. It might be considered as "an eye for an eye." The witch was trying to rob them their lives; in return, the children rob the witch's life and her precious stones.

Excerpt 17:

After walking a few hours they arrived at a large body of water. "We cannot get across," said Hansel. "I cannot see a walkway or a bridge."

"There are no boats here," answered Gretel, "but there is a white duck swimming. If I ask it, it will help us across."

Then she called out:
Duckling, duckling,
Here stand Gretel and Hansel.
Neither a walkway nor a bridge,
Take us onto your white back.

The duckling came up to them, and Hansel climbed onto it, then asked his little sister to sit down next to him.

"No," answered Gretel. "That would be too heavy for the duckling. It should take us across one at a time."

That is what the good animal did, and when they were safely on the other side, and had walked on a little while, the woods grew more and more familiar to them, and finally they saw the father's house in the distance. They began to run, rushed inside, and threw their arms around the father's neck.

The man had not had even one happy hour since he had left the children in the woods. However, the woman had died. Gretel shook out her apron, scattering pearls and precious stones around the room, and Hansel added to them by throwing one handful after the other from his pockets.

Now all their cares were at an end, and they lived happily together.
(par. 67-73)

The problem in this part is how to cross the river. Gretel is the one who solves the problem. While Hansel still tries to solve the problem in the traditional way, Gretel on the contrary, thinks outside the box. She notices the duck and she also suggests that they should cross the water one at a time. The plan is successful. Gretel once again shows that she is more mature and compassionate. The white duck plays a helper role. Hansel and his father play the passive roles while Gretel plays an active role. The father reappears again at the end of the tale. In the 1812 version, the children do not have to cross the river and do not meet any white duck. They just find their way back home.

In addition, gender roles portrayed in this scene are represented by the way Hansel and Gretel think. While Hansel acts as the older brother when he wants Gretel to sit on the duck with him, Gretel has a different perspective. She is worried that the duck might carry too much weight so she suggests that she and Hansel cross the river one by one. She has a compassionate view which indicates her feminine side.

The hidden ideology in this part is a religious belief. In his book *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*, Bettelheim states that the children crossing the river in the tale symbolizes “baptizing by water” in Christian

belief (164). Baptizing is a purification process for a Christian. Their sins are forgiven. Hansel and Gretel had committed sins by killing the witch and stole her belongings. The children's crossing the water could be interpreted that their sins are now cleansed. It is a rite of passage for the children. They have gone through the quest and now return home safely, as the adults who are free of sins.

There are three characteristics of an individualistic culture represented in this passage: "individual competition," "I Identity," "direct communication," and "independent self." The children cross the river one by one to symbolize the individual competition. Hansel's first reaction after the duck agrees to help them shows that he only thinks about himself and his sister, but he forgets to think about the burden he would put on the duck. This suggests the "I" identity. Finally, Gretel disagrees with her older brother's decision. She has always followed his instructions, but this time she says "No," which is a direct communication. Her rejection of her brother's instructions indicates that she is now becoming an adult who can think on her own.

According to Bettelheim, the children can provide for the family when they return home with the precious stones. They are no longer helpless children who depend on their parents' care like they were before they were left in the woods (164).

4.1.2 The summary of the recurrent ideologies and cultural value patterns represented in "Hansel and Gretel"

From the seventeen passages, there are three main ideologies or cultural values that keep recurring throughout the tale: gender role, family ties, and religious

belief. According to Edward T. Hall's iceberg model of culture, these ideologies are considered as components of the deep culture.

First of all, gender roles are mostly represented by Hansel, Gretel, the woodcutter, the step-mother, and the witch. As stated earlier, Barry, Bacon, and Child conclude that boys are raised "to achieve and to be self-reliant and independent while girls are reared to be nurturant, responsible, and obedient" (qtd. in Best 6). In the western view, Hansel has all three preferable characteristics for a boy. His attempts in solving problems himself indicate his self-reliance and independence. Moreover, Hansel often plays active roles, indicating that he strives to achieve. Correspondingly, Gretel also portrays all these three characteristics for a girl. Her compassion toward the white duck indicates her nurturing characteristic. She also is responsible for her assigned tasks. Finally, she always shows obedience towards her brother. Hansel, as a male, leads and makes decisions for his sister while Gretel does the housework for the witch and is a follower to her brother. Hansel tries not to show his emotions. Gretel, on the other hand, expresses her emotions when she is scared or despairing. It is quite clear that the Grimms see that males are superior to females. The female characters in the tale are either playing mostly a passive role (Gretel) or are portrayed as villains (the witch and the step-mother). Even though the step-mother has influence over her husband, the authors' intention is probably to rationalize the woodcutter's action of abandoning his children. While the step-mother and the witch are described with wicked and cruel personalities, the woodcutter is described as a caring father who regrets his actions.

Secondly, family ties are portrayed through relationship between Hansel and Gretel. The bond between Hansel and Gretel is really strong. Hansel always takes care of his little sister, while Gretel always listens to her brother. When Hansel needs help, Gretel steps up and takes care of the problems for him. In addition, the children see the family as the most important thing. They always try to find the way home, even when their parents try to get rid of them. After they kill the witch and find the precious gems, they still want to go home and share the gems with their father. The actions of the children in the tale relate to the Grimms. Jacob and Wilhelm were really close. Joseph L. Zornado states in his book *Inventing the Child: Culture, Ideology, and the Story of Childhood*, “The unconscious need for a father shaped the brothers’ relationship to each other, with Jacob freely acknowledging that he took on the father’s role with his siblings, especially with Wilhelm” (79).

The last ideology or cultural value is religious belief, which is portrayed through Hansel and Gretel and other symbols, such as the white bird, the third day, and the big water. The children believe that God exists, and they often pray to him asking for help. Both children are more religious than the parents. They turn to God in time of trouble, while their parents do not. It may be because the story focuses on the children. Perhaps, it is more effective to call the reader’s attention to how the children react when they are facing difficulties. In addition, there are several Christian symbols hidden in the tale. The white birds represent divine assistance. As Bettelheim states, “Since early Christian times the white dove has symbolized superior benevolent powers....It is a snow-white bird, singing delightfully, which leads the children to the gingerbread house and the settles on its roof, suggesting that this is the right place for them to arrive at” (164). The third day symbolizes the resurrection of Jesus Christ. The children’s

crossing the big water symbolizes baptizing with water. Jack Zipes is another folklorist who believes that the Grimms had added their religious belief and social values into their works. Zipes mentions about the changes the Grimms made in their tales:

They eliminated erotic and sexual elements that might be offensive to middle-class morality, added numerous Christian expressions and references, emphasized specific role models for male and female protagonists according to the dominant patriarchal code of that time, and endowed many of the tales with a “homey,” or *biedermeier*, flavor by the use of diminutives, quaint expressions, and cute descriptions. (*When Dreams Came True: Classical Fairy Tales and Their Tradition* 78)

It is clear that the Grimms added the Christian belief into their tales. However, they might not want it to be too obvious. In the first edition of “Hansel and Gretel,” the text reads “However, God let Gretel know this...” whereas the text in the 1857 has been changed to “But Gretel saw what she had in mind...” (Ashliman, “Hansel and Gretel by Jacob and Wilhelm Grimm. A Comparison of the Version of 1812 and 1857”). Instead of telling the readers that God exists themselves, which might cause resistance from the readers, the Grimms use Hansel and Gretel to be the messengers. Doing so makes the tale less didactic and it does not become a religious tale.

In addition, from John Stephens’ three levels of ideologies, the “passive ideologies” are detected in “Hansel and Gretel.” They are the authors’ belief and cultural values that are not explicitly portrayed in the tale. They are good examples of how the tale has many levels. Maria Tatar states in her book *The Classic Fairy Tales: Texts Criticism* that the Grimms admitted that they had rewritten the tales and had eliminated all the language that was not appropriate for juveniles. They also wished that the tales would be a guideline for etiquette (373). According to Zipes, the Grimms added on to “Hansel and Gretel” in the 1810 version, the children’s name were added in the 1812 version along with “Christian motifs,” and in 1819 the step-mother replaced

the mother. In addition, the Grimms were justifying the actions of the parents in deserting the children in the 1843 and 1857 version (*The Oxford Companion to Fairy Tales* 212). The target audiences were both adults and children. Zornado states that Jacob Grimm aimed that *Children and Household Tales* would be referred to as an “educational book” (83). Jacob also stressed that the children would hear about the tales from their parents. The adults would filter what to read by their children’s level of understanding of the world (83). Therefore, it is clear that the Grimms purposefully put the ideologies in their tales. However, the tales are not overtly didactic, so they would not face resistance from adult readers who might not agree about those ideologies.

The approach to problem solving that Hansel and Gretel adopt in the tales indicates “individualistic cultural patterns.” The four major components of Hofstede’s individualistic cultural patterns represented in the tale are “I identity,” “independent self,” “individual competition,” and “direct communication pattern.” Similar to their parents, the children also focus on their needs before others indicating their “I identity.” They eat the witch’s house to ease their hunger, forgetting that they are destroying someone else’s house. The way Hansel often solves his own problems without asking for anybody’s assistance or instruction indicates his “independent self.” When the children are separated at the witch’s house, they have to rely on their own wit and try to overcome the obstacles themselves. Moreover, the children’s crossing the river suggests “individual competition.” Finally, the way Hansel, Gretel, and other characters talk indicates “direct communication patterns.” The sentences are concise and direct. The words “I” and “no” are often used by the characters in the tales. Each sentence is clear and is not ambiguous.

4.2 Literary and Data Analysis of “Nang Sib-Song” or “Rathasena Jataka”

“Nang Sib-Song” or “Rathasena Jataka” is a Buddhist tale. The theme of the tale is gratefulness, especially being grateful toward one’s own parents. The locations in the story start at Samithakam village, and then move to the forest, Koshapura City, Kutaranakorn City, the tunnel, Koshapura City, and finally Kutaranakorn City again. The tale takes place during the period of the Lord Buddha Kassapa, the previous Buddha. The tale portrays the lives of two generations, Nang Sib-Song (the twelve sisters) and Pra Rathasena from their birth to their adult age. Therefore, the plot is more complicated than “Hansel and Gretel.” According to her dissertation *Family Roles and Variation in Interpretation of Thai Folktales*, Siraporn Thitathan summarizes the plots for Thai folk tales or the “chakchak wongwong tales” into three types. The plot of “Nang Sib-Song” matches type A, which has three major parts: the birth of the male protagonist, then his childhood, and then his marriage (98-99). There are more characters in the tale than “Hansel and Gretel.” The tale is told from the third person point of view. The tale has both transcript-Pali and Thai. The language is quite difficult for children to understand, because it is meant for monks and the adults. The narrator in the tale is the Lord Buddha. The tale portrays the present and past lives of the characters simultaneously. Similar to “Hansel and Gretel,” the characters can be separated into four categories: protagonists, villains, supporting role, and helpers. The protagonist is Pra Rathasena. The villains are Nontha and the giantess, Santhumala. Supporting roles are played by King Rothasithi and the twelve queens. Pashee, the horse and the Rishi play the role of the protagonist’s helpers in the tale.

Obstacles portrayed in the tale also can be divided into four types: obstacles caused by men (Nontha and the king); obstacles caused by the supernatural (the giantesses, Santhumala and Gangri); obstacles caused by nature (the forest); and obstacles which are abstract: being lost, poverty, abandonment, and starvation. The rewards that the protagonist receives are marriage, reunion with his mother, healing his mother and aunts, and succession to the throne. Punishments that the villains receive are the fact that Nontha continues living in poverty without children and that the giant queen dies from her heart breaking into seven pieces.

4.2.1 Data Analysis of “Nang Sib-Song”

In this part, twenty three excerpts of “Nang Sib-Song” will be analyzed in chronological order according to the problems represented in the texts. First, the problems, the methods of problem solving, the cultural values and ideologies will be identified and analyzed.

Excerpt 1:

ตั้งได้ขึ้นมาในสมัยกาลครั้งหนึ่ง ครั้งศาสนาของพระพุทธกัสสปสัมมาสัมพุทธเจ้า มี เศรษฐีคนหนึ่งชื่อว่านนท์ อยู่ในบ้านสมิททคามเป็นคนมีทรัพย์สมบัติมาก หาบุตร แลธิดาไม่ได้ นนทเศรษฐีถือเอากล้วยสิบสองผลทูนศีรษะตนไปพระอาราม ประสงค์จะถวายพระพุทธเจ้า แต่รำพึงในใจว่าเราจะกระทำพุทธบูชาพระกัสสป สัมพุทธเจ้า เราจะกระทำความปรารถนาให้ได้บุตร ไปในอนาคตกาล เราจะได้บุตร แลธิดาเป็นอันมาก ครั้นไปถึงพระอารามแล้วถวายนมัสการพระผู้มีพระภาคเจ้า ยก กล้วยสิบสองผลขึ้นเซ็ดถวายพระพุทธกัสสปแล้วกระทำความปรารถนาตามที่ตน คิดไว้นั้นแล้ว ถวายนมัสการลากลับไปสู่เคหาบอกเนื้อความนั้นแก่ภรรยาตนแล้ว มี ความดีใจเป็นอันมาก อยู่มาภายหลังภรรยาเศรษฐีตั้งครรภ์ แต่ตั้งครรภ์เรื่อยมาใน ไม่ช้านักก็คลอดธิดาได้ถึงสิบสองคน (19)

Once upon a time, during the time of the Lord Buddha Kassapa, there was a very wealthy man named Nontha. He lived at Samithakham village. He did not have any children. One day, he carried 12 bananas above his head, intending to offer them to the Lord Buddha. He thought to himself that he would pay homage to the Lord Buddha Kassapa and he would pray to be blessed with children in the near future. He thought that he would have many children. At the monastery, he paid homage to the Lord Buddha. He lifted up the 12 bananas to offer them to the Lord Buddha and then prayed as he thought he would do. Then he bid farewell to the Buddha and returned to his house to joyfully tell his wife what he had done. Later his wife became pregnant again and again. She ended up having twelve daughters.¹

The problem portrayed in this part belongs to Nontha and his wife. They do not have children of their own. Nontha is the one who solves the problem. The wife has no part in solving the problem. The problem solving method that he uses is praying to the Lord Buddha. He wishes that with the Lord Buddha's blessing, he would have children. He ends up having twelve daughters, the same number as the bananas that he had offered to the Lord Buddha. Nontha is playing an active role. The Lord Buddha and Nontha's wife are playing passive roles. In other versions of "Nang Sib-Song," for example *Fascinating Folktales of Thailand: นิทานพื้นบ้านชวนอ่านของไทย*, the youngest daughter is the only daughter whose name is mentioned, Phao (Chadchaidee, Thanapol 166). However, the names of Nontha's daughters are not mentioned in the National Library of Thailand's version of "Rathasena Jataka."

In addition, there are three social values portrayed in this scene: gender roles, family ties, and religious belief. Gender roles are represented through Nontha's action. He makes all the decisions. He does not ask his wife to help with the plan or asks her to accompany him to the monastery. Nontha, as a male and the leader of the house, has

¹ The excerpts of "Rathasena Jataka" used in this study are translated by Manassavinee Boon-in

autonomy in doing what he wants. Nontha's actions relate to family ties as well. He does what a husband is supposed to do, that is to lead and take care of his family. Although his wife does not have any part in solving the problem, he tells his wife what he does anyway. This indicates that he cares about his wife. As a family, it is not complete without a child. That is the reason why Nontha is trying so hard to accomplish his dream. Finally, religious belief is also portrayed through Nontha's action. He seeks help from the Lord Buddha. He hopes that the Lord Buddha will bless him with children. "Making merit" is what Nontha is doing. He wishes that by doing so the merit he earns will be repaid soon.

The hidden ideology in this passage is "karma" [กรรม]. In Nontha's case, it is bad karma. He makes merit by offering the Lord Buddha a dozen bananas, which is a fruit that is easy to grow and is not expensive. Nontha is a rich man; he could have offered a better kind of fruit or meal. Moreover, he has an ulterior motive in making merit. He only does it so that he can have children. It is not a selfless good deed. In return, he has twelve daughters, who will later cause him poverty.

The cultural patterns portrayed in this part are individualistic cultural patterns: "I identity" and "independent self." Nontha only thinks about himself and gives priority to what he wants first. It suggests his "I identity." The way that Nontha solves his own problem indicates his "independent self."

Excerpt 2:

ในกาลเมื่อธิดาเหล่านั้นยังเป็นเด็กเที่ยวไปเล่นไป จนภายหลังทรัพย์สมบัติมีทองแดงเงินเป็นต้นในเรือนของเศรษฐีก็ย่อยยับไป ทาสีทาสาก็พากันล้มตายไป นนทเศรษฐีกับภรรยา ก็กลายเป็นคนยากจนเจ็บใจไป เศรษฐียังต้องหาข้าวคั่มแลข้าวสวามาเลี้ยง

ธิดาอีก อาหารมีข้าวต้มแลข้าวสวยเป็นต้นก็หมดเปลืองไป ด้วยเหตุนี้เศรษฐีโกรธจึงพาเอาธิดาทั้งสิบสองคนใส่เกวียนขับเกวียนไปปล่อยเสียในป่า แล้วก็ขับเกวียนกลับมายังเคหสถานของตน

ในกาลปางก่อน นนทเศรษฐีได้ถือเอาทรัพย์สมบัติมีทองแลเงินเป็นต้นของธิดาเหล่านั้นในเวลาบริโภคอาหาร แล้วเศรษฐีไม่ได้ให้ด้วยเหตุนี้วิบากของกรรมเก่าจึงได้ติดตามมาเพราะเหตุนี้เศรษฐีจึงได้เป็นคนอนาถา ถูกธิดาสิบสองคนบีบบังคับกรรมที่เป็นบาปเป็นผลของเวรมีในภายหลังเป็นแท้ (19-20)

When the twelve daughters were still young, they liked to play and run around. The rich man's wealth, including all the gold and silver in his house, started withering away. His servants started dying one by one until they were all dead. The rich man and his wife became very poor. He still had to feed his twelve children, with boiled rice and steamed rice. The rich man became very angry and he decided to take all the children into the forest and leave them there. Then he rode the cart back to his house.

In their past lives, Nontha had taken over his daughters' possessions, such as gold and silver. He also deprived them of good food. The sins from his past life had caught up to him; that's why he became poor in this life and pressured by the need to feed his daughters. The bad karma took effect.

The problems in this part are poverty and child abandonment. The first problem belongs to Nontha and his family. The second problem belongs to the twelve daughters. Nontha solves his problem by selling his valuable belongings, such as gold and silver. When the first problem solving method can no longer be used, Nontha solves the problem once and for all by abandoning all of his daughters in the forest. Nontha successfully solves his problem. For the second problem, there is no solving method mentioned in this part. The tale later explains why Nontha had to face poverty. In his past life, Nontha had deprived his daughters of their wealth and food. Nontha plays an active role, while his wife and the twelve daughters play passive roles. In Chadchaidee's version of "Phra Rot and Maree," the children are abandoned in the

woods twice, which is similar to “Hansel and Gretel.” Phao, the youngest daughter, is the one who remembers the route home the first time (167). According to Cholada Chabangborn’s cartoon version of “Nang Sib-Song,” the children are abandoned three times. Phao manages to find her way home for the first two times. She makes the trails out of banana leaves, bagasse, and rice balls (14-28).

The ideologies portrayed in this part are gender roles, family ties, and religious belief. Gender roles and family ties are portrayed by Nontha and his wife. Nontha, as a male and a husband, does all he can to provide for his family. His wife is also portrayed as taking the role of a good, passive wife who does what her husband tells her to do. When Nontha decides to abandon their daughters, the wife does not oppose. As a matter of fact, the wife’s reaction to the decision is never mentioned at all. One notion to this part is that Nontha does not let his children help in finding food or doing housework at all. As members of the family, they can help in some way so Nontha does not have to abandon them. Even when he is poor, he still never lets his children work. This indicates either that he loves his daughters so much that he does not want them to do any work, or he does not trust them enough to give them a task to do. Finally, religious belief represented in this part is karma. The sins that Nontha committed in his past life affect his well-being in the present life. This is called a bad karma. In addition, when Nontha decides to abandon his daughters in the forest, he does not fear that he is committing a sin at all. Although it is not clear that Nontha is a Buddhist, he probably knows the Buddhist concepts. He knows that he can pray and make merit when he wants children. However, he chooses to ignore the teaching about the karmic law.

The hidden ideology in this part is the same as “Hansel and Gretel”: parents may choose to abandon their children during famine or scarcity. Therefore, in the matter of existence, parents may consider that they are more important than children.

This passage has three characteristics indicating individualistic cultural patterns. Nontha’s action that focuses on his needs first indicates his “‘I’ identity.” His single household indicates a nuclear family, which has a father, a mother, and the children. There are no other relatives or grandparents living with them. Finally, the way that Nontha solves his problems on his own reflects his “independent self.”

Excerpt 3:

ในกาลนั้นนางทั้งสิบสองคนเที่ยวค้นหาบิดาอยู่ในป่าไม่ช้านักก็ไปถึงสวนของสัน
ธมารักษ์ขินี เวลานั้นนางสันธมารักษ์ขินีเข้าไปในสวนได้เห็นนางสิบสองคน แล้วมี
จิตรักใคร่พาไปเลี้ยงไว้เหมือนน้องหมดทั้งสิบสองคน (20)

The twelve girls wandered in the woods, looking for their father until they reached the giant queen’s garden. Santhumala, the giant queen, was in the garden and found these girls. She was fond of them so she took them in and treated all twelve like her sisters.

The problem represented in this part is being lost in the wood. The problem belongs to the twelve sisters. Santhumala is the one who solves this problem for the twelve sisters. She adopts them and raises them like her sisters. Santhumala plays an active role, while the twelve sisters play passive roles. In Chadchaidee’s version of “Nang Sib-Song,” he indicates that Santhumala’s hidden motive for taking care of the twelve sisters is to have their eyes as ingredients for her elixir (168).

The only cultural value represented in this passage is religious belief, in the manner of making merit. Santhumala adopts the twelve sisters and loves them as her

sisters. Her action, intentionally or not, can be considered as making merit. According to her book *Thai Tales: Folktales of Thailand*, Supaporn Vathanaprida points out that “[o]ne gains merit... by caring for and protecting the sick and the poor, by being generous, gentle, sympathetic, compassionate, considerate, serene, impartial, modest, kind, and friendly” (115). In this case, Santhumala has shown that she is caring, sympathetic, compassionate, and kind.

What is interesting is that compassion, which is a preferable value, is portrayed by a villain. Even though Santhumala is a giantess, she still has some humanity in her. It can be interpreted that no one is all bad, even the sinner has a good side in him/her.

Excerpt 4:

คราวหนึ่งนางที่เป็นพี่คนใหญ่ ได้เห็นนางสันธมารักษ์กินเนื้อมนุษย์ จึงบอกร้อง
ทั้งปวงว่า พวกเราพากันมาอยู่ในสำนักของนางยักษ์นี้ นางร้องทั้งปวงได้ฟังดังนั้น
แล้ว ก็คิดกลัวพากันหนีไปทั้งสิบสองคน ภายหลังนางสันธมารักษ์เข้าไปในสวน
ไม่เห็นนางสิบสองคนก็เที่ยวติดตามไปนางสิบสองคน ไปไม่สู้ไกลนักก็เข้าไปเสียใน
ท้องช้าง

นางสันธมารักษ์ไม่เห็นนางเหล่านั้นแล้ว จึงถามช้างว่า ดูกรช้าง เจ้าได้เห็นนาง
สิบสองคนมาทางนี้บ้างหรือไม่ ช้างตอบว่าเราไม่เห็น นางสันธมารักษ์ก็กลับไป
นางสิบสองคนออกจากท้องช้างแล้ว นางสันธมารักษ์ก็ตามมาอีก นางสิบสองคน
ก็เข้าไปในท้องม้า นางสันธมารักษ์ไม่เห็นแล้ว จึงถามม้าว่า ดูกรม้า เจ้าเห็นนาง
ทั้งสิบสองคนบ้างหรือไม่ ม้าตอบว่าไม่เห็น นางสันธมารักษ์ก็กลับไป นางสิบ
สองคนออกจากท้องม้าแล้ว นางสันธมารักษ์ก็ตามมาอีก นางสิบสองคนก็เข้าไป
ในท้องโค นางสันธมารักษ์จึงถามว่า ดูกรโค เจ้าเห็นนางสิบสองคนบ้างหรือไม่
โคตอบว่าไม่เห็น นางสันธมารักษ์ก็กลับเข้าไปในสวน (20)

One day, the eldest sister saw Santhumala eating human flesh. She then told all her sisters that the place they had been living belonged to an evil giantess. The girls were frightened and decided to run away. The giant queen could not find the twelve sisters in the garden so she tried to chase

after them. The twelve sisters could not get far so they hid inside an elephant's stomach.

Santhumala did not see them so she asked the elephant, "Elephant, did you see the twelve sisters come this way?" The elephant replied, "I did not see them." So the giant queen left. The twelve sisters came out of the elephant's stomach. The giantess still followed them. They then entered a horse's stomach. The giantess could not find them, so she asked the horse, "Horse, did you see the twelve sisters?" The horse answered no, so she left. The twelve sisters then got into a cow's stomach. Santhumala asked the cow, "Cow, did you see the twelve sisters or not?" The cow said no, so the giantess returned to her garden.

The problem represented in this scene is how to run away from the giantess.

The problem is solved with the help of the animals: an elephant, a horse, and a cow.

They successfully escape from Santhamala. All characters, including the animals, play active roles. In Chadchaidee's version of "Nang Sib-Song," the twelve sisters also help free all the prisoners, who were supposed to be the giants' food. This action indicates an "ingroup emphasis," which belongs to the collectivistic cultural patterns.

The only cultural value portrayed in this part is family ties. Once the eldest sister finds out the truth that Santhumala is in fact a giantess, she immediately tells her younger sisters. Instead of running off alone, she risks her life by going back to warn her sisters. This indicates family ties, especially the eldest sister's duty of taking care of her younger sisters.

The eldest sister's action also suggests the collectivistic cultural patterns, especially "we' identity" and "interdependent self." She thinks of her siblings first.

The twelve sisters also help each other to escape from the giantess.

Excerpt 5: (After the twelve sisters escape from the giant town, they wander off until they reach Kutaranakorn. They climb up and sit on the banyan tree's branches by the pond.)

เวลานั้นพระเจ้ารติทราชครองราชสมบัติอยู่ในกุดารนคร ได้พระราชทานหม้อน้ำทองแก่นางค่อมทาสีคนหนึ่งสำหรับตักน้ำสรงมาถวาย นางค่อมทาสีถือหม้อน้ำทองไปถึงสระนั้นแล้วได้เห็นฉายรัศมีของนางสิบสองส่องสว่างมาถึงตนนาง นางเห็นน้ำเป็นเหมือนแสงทองจึงคิดในใจว่าเราก็สวยงามจะมาตักน้ำต้องการอะไร นางเกิดความโกรธทุบหม้อน้ำทองเสีย ครั้นหม้อทองแตกแล้วนางค่อมทาสีก็กลับมา พระเจ้ารติทราชไม่เห็นหม้อน้ำทองแล้ว จึงพระราชทานหม้อน้ำเงินแก่นางค่อม นางค่อมถือหม้อน้ำเงินไปเห็นอาการอย่างนั้น ก็เกิดความโกรธทุบหม้อน้ำเงินเสียอย่างนั้น ครั้นทุบหม้อน้ำเงินแล้วก็กลับมา พระเจ้ารติทราชไม่เห็นหม้อน้ำเงิน จึงโปรดพระราชทานหม้อน้ำทำด้วยหนังนางถือหม้อน้ำหนังไปถึงสระน้ำอีก เห็นอาการอย่างนั้นก็เกิดความโกรธทุบหม้อหนังเสียอย่างนั้นอีก หม้อน้ำทำด้วยหนังนั้นไม่แตก นางค่อมทาสีต้องตักน้ำเดินกลับไปกลับมา (21)

At that time, there was a king named Rothasithiraj who had been ruling the kingdom called Kutaranakorn. One day, the king gave a golden pot to a hunchback servant to bring back the water for him to bathe. When she reached the pond, the hunchback servant saw the radiance, of the twelve sisters' beauty reflected at her. She saw golden reflections on the surface of the pond, so she thought, "I am a beautiful woman. What am I doing here carrying the water?" She was so angry that she broke the pot. After the golden pot was broken, she returned to the palace. The king did not see the pot, so he gave her a silver pot. She carried the pot to the pond and saw the same thing again, so she got angry and broke the silver pot. Then she returned to the palace. The king did not see the pot, so he gave her a leather pot. She carried the pot to the pond again. She saw the same thing and tried to break the leather pot, but it could not be broken, so she had to fill it up with water and return to the palace.

The problem represented in this part is caused by the anger of the hunchback servant, who keeps breaking the pots. The solving method adopted by the king is giving her a new pot. Eventually, he gives her a leather pot which cannot be broken easily.

Consequently, she has to bring back water so the king can bathe. The king's plan is successful. He plays an active role, while the servant plays a passive role.

There are three cultural values portrayed in this passage: gender roles, the importance of beauty, and the patterns of handling emotions. The king assigns a female servant, who is a hunchback, to do a heavy lifting task. It is presumably her routine job. This clearly indicates the male dominant society. He could have ordered other male servants to do this job but he chooses a physically challenged woman. When she comes back the first time without the golden pot, he could have assigned the job to his other servants, but he still orders her to go back with a new pot. It can be interpreted that she can never be free of this assignment. The second value is portrayed by the hunchback servant when she gets angry and breaks the pots. She gets upset because she thinks that she is a beautiful woman so she should not be working as a servant. She is not afraid that the king will be mad at her for breaking the pots. This suggests that in her point of view, and presumably also the society's, physical appearance is important, especially for women. Finally, the pattern of handling emotions is portrayed by King Rothasithi. Even though the hunchback servant breaks the golden and silver pots, he still remains calm and gives her a new pot. His action illustrates his self-restraint or being “jai yen” [ใจเย็น].

The hunchback servant's action of breaking the pots implies that she is only concerned about herself. She does not care that the king will not have water to bathe. This represents individualistic cultural patterns, in the manner of “I identity.”

Excerpt 6: (The giant queen hears the news that the twelve sisters have become King Rothasithi's queens. She plans revenge on the twelve queens. For this reason, she disguises herself as the most beautiful woman and climbs up and sits on the same banyan tree. After seeing Santhumala, the hunchback servant reports to the king what she sees. As a result, the king and his guard march out to the banyan tree. He then asks Santhumala to climb down the tree.)

พระเจ้ารตธิทก็ให้นั่งบนพระวอทองพาไปให้อยู่ท่ามกลางปราสาทตั้งให้เป็นอรรคมเหสีผู้ใหญ่ นางสนมมารนั้นเป็นที่รักที่เอบอ้มพระทัยของพระองค์เป็นอันมาก แท้จริงนางสนมมารนั้น มีรูปงดงามอุดมกว่าอรรคมเหสีเดิมของพระเจ้ารตธิททั้งสิบสองนาง เป็นวิบากกรรมเก่าของนางสิบสองมาถึงเข้าแล้ว (21-22)

King Rothasithi had her sit on the golden palanquin and took her to his palace. He appointed her to be his high queen. The king was very pleased and loved Santhumala. In fact, she was more beautiful and had a better figure than his other twelve queens. The twelve queens would soon have to face misery as a result from bad deeds in their past lives.

The problem shown in this part is caused by Santhumala and the king. The problem belongs to the twelve queens. Santhumala intends to seek revenge on the twelve sisters so she disguises herself to make the king fall in love with her. Though the king is perceived as a victim in this part, he also has a part in causing problems for the twelve sisters. He already has twelve beautiful wives, but he still wants more. There is no solving method indicated in this part. The king plays an active role, while Santhumala plays a passive role.

The ideologies portrayed in this passage are gender role, polygamy, the importance of beauty, and religious belief. The king chooses to have one more wife, when he already has twelve wives. In addition, the word "King Rothasithi had her sit

on...” (พระเจ้ารณสีททก็ให้นั่งบน...) suggests that the king has more power as a man and a king. He is the subject in this sentence, while Santhumala is the object. The sentence is in passive voice. In addition, the king has 13 wives, which implies the social value that a man has more than one wife, or polygamy. According to Thitathan, “superficially, the folktale reports a fact that is predictable and generally known of polygamous families” (112). The third ideology is the importance of beauty. The king favors his new queen over his other queens because she has better physical appearance. He even appoints her to be in a higher position than his twelve queens. Moreover, there is another notion of the importance of feminine beauty. The king only marries beautiful women. Therefore, it could be interpreted that a beautiful woman is more preferable in the society. She has a chance to have a better life than those who are not beautiful. In this case, the hunchback woman works hard as a servant. The king is not attracted to her at all. Instead, he marries thirteen attractive women whom he meets for the first time. For the king, physical appearance is more important than personality. Lastly, religious belief is another ideology portrayed in this part. The reason that the twelve sisters will be suffering after the king has more wives is from the sins in their past lives (bad karma), not because of the king’s sexual desire.

Excerpt 7:

ครั้งนั้นนางสนมมารแกล้งทำทุกขเวทนานอนเหมือนคนไข้ คนทั้งหลายจึงกราบทูลความนั้นแก่พระเจ้ารณสีททว่า นางสนมมารเป็นไข้ นางสนมมารก็ทำเป็นทุกข์ โทมณัสพระเจ้ารณสีททก็รีบเสด็จไปบรรทมในที่สิริไสยาสน์ของนางแล้วตรัสถามว่า เราจะทำประการใด จึงตรัสให้เรียกพราหมณ์แลโหรเข้ามาเฝ้าแล้วตรัสว่า ดูกรพราหมณ์ ท่านจงเชิญเทพดาที่ศักดิ์สิทธิ์ให้มารักษา จงประกอบโอสถแลเวทมนตร์รักษา จงให้พราหมณ์แลโหรรับรักษา นางสนมมารทำเป็นถูกความทุกข์โทมนัส

เบียดเบียนอยู่เนืองๆ จึงกราบทูลว่า ข้าแต่สมมุติเทวราชเจ้า เวลานี้ข้าพระบาทอัน
ความทุกข์ครอบงำเหลือเกิน ถ้าโปรดเกล้าให้ควักลูกตานางสิบสองเสียดได้ จะเป็นที
สบายอารมณ์เป็นอันมาก พระเจ้ารุธิทรได้ฟังดังนั้นจึงตรัสให้หานางสิบสองมาเฝ้า
แล้วบังคับให้นั่งเรียงลำดับกันตามคำของนางสันธมาร เวลานั้นนางสันธมารลุกขึ้น
จากที่นอน ควักลูกตานางสิบสองแล้วโลหิตกำลังไหลอยู่ ก็ส่งลูกตานั้นไปแก้กอง
ลมสั่งว่า คูกรกอลม เจ้าจงส่งไปให้นางกัทธิธาของเรา แล้วนางสันธมารก็เกิด
ปรีดาปราโมทย์รับประทานอาหารสบายใจ (22)

Santhumala pretended to suffer from a sickness. The servants had informed King Rothasithi that Santhumala was sick. The king visited her in the bedroom and asked, "What should I do?" Then he summoned the Brahman and astrologer to see him. He said, "Brahman, you will invite devas, make a potion, and conjure up a magic spell to cure her." Santhumala pretended that she was still suffering from sickness. She told the king, "My god king, I am overwhelmed by grief. Please order to have the twelve queens' eyes removed; then I will be much happier." The king summoned the twelve queens to see him, as Santhumala had requested. He forced them to sit in line, as Santhumala had asked. Then Santhumala got up from her bed and took out the twelve queens' eyes. She handed the bloody eyes to the messenger. She commanded, "Messenger, you will deliver these eyes to my daughter, Gangri." Santhumala became delighted and got her appetite back.

The problem in this part is the twelve queens getting their eyes removed. The problem belongs to the twelve queens. It causes by Santhumala and King Rothasithi.

The problem is not solved. Santhumala and king Rothasithi play active roles, while the twelve queens play passive roles, in this part.

The cultural values represented in this passage are gender roles, supernatural belief, religious belief, and attitude toward authority. Gender roles are portrayed by the actions of the king. He takes part in torturing his twelve wives with no regret or hesitation. He treats them as objects, which indicates male dominant society. The twelve queens are very passive. They do not resist or appeal the king's order, which could symbolize the females' acceptance of their subordinate roles. Even though he is

an accomplice to the torturing, Santhumala is the only one who is perceived as a villain in the tale. The second cultural value, supernatural belief, is portrayed by King Rothasithi when he gives the order to the Brahman to find the cure for Santhumala. He mentions devas and a magic spell, which reflects his belief in the supernatural and divine powers. Religious belief is the third cultural value portrayed in this part. The Brahman represents Hinduism belief which intertwines with the Buddhism belief in Thai traditions. Finally, attitude towards authority is portrayed by the passive reaction of the twelve queens to the king's order. They do not resist or fight for their lives. They just sit and wait for their eyes to be removed. This indicates their submission to an authority figure, which reflects the high power distance society and collectivistic cultural patterns.

Excerpt 8:

ครั้งนั้นพระเจ้ารตธิทเมื่อไม่ได้เห็นนางสิบสองแล้วก็เสวยทุกข์เวทนาไม่เป็นที่สบายพระทัย นางสิบสองคนได้เสวยทุกข์เวทนา อันเป็นผลของกรรมที่ตนทำไว้ในอดีตกาล นางผู้พี่สิบเอ็ดคนได้รับความลำบากเป็นอันมาก แต่นางน้องสุดท้องยังแลเห็นอยู่ด้วยตาข้างหนึ่ง นางเจริญภาวนาว่าสังขารทั้งปวงไม่เที่ยงเป็นทุกข์ และเป็นอนัตตา ไซ้ตัวไซ้ตน (22)

King Rothasithi was miserable and felt ill at ease when he could not see his twelve queens. The twelve queens were suffering as a result of the sins in their past lives. The older eleven queens lived with extreme hardship. The youngest, however, could still see with one eye. She practiced dharma and knew that there was no certainty in the human body. It brought suffering, and it was anatta, neither herself nor her body.

The problems in this part are the king's grief for not being able to see his twelve wives and the twelve queens' suffering from their loss of sight. The first problem is not solved. The second problem is solved for the youngest queen alone. The method that

the youngest queen uses to solve her problem is using Buddhist teaching to help her cope with her suffering. All the characters in this part play the passive roles.

The ideologies portrayed in this passage are Buddhist belief and gender roles. The first ideology of Buddhist belief is represented by the youngest queen, when she practices the Buddhist teaching about the uncertainty in this world. According to Vathanaprida, “anutta” means “life is non-self” (118), which is the concept that the youngest queen uses in order to give her peace of mind. Her action suggests that she has accepted her fate or has become “plongtok” [ปลงตก]. The second ideology, gender roles, is portrayed by the way the author describes the king’s remorse afterward. That the author adds the king’s feeling into this part implies the author’s intention to rationalize the king’s action so that the reader feels sympathy for the king and sees him as a victim, not a villain. Therefore, it is safe to say that the author intends to maintain good images of the male characters in the tale.

Excerpt 9:

อยู่มาไม่ช้านางพี่สาวสิบเอ็ดคนก็ตั้งครรภ์ แต่นางน้องคนสุดท้ายยังหาตั้งครรภ์ไม่
ในขณะนั้นพิภพท้าวสักกเทวราชก็แสดงอาการให้เร่าร้อน ท้าวสักกเทวราชทรง
ระลึกทราบเหตุนั้นแล้ว จึงทรงรำพึงว่า นางสิบสองเกิดความลำบากหาที่พึ่งมิได้แล้ว
อย่ากระนั้นเลยเราจะให้บุตรแก่นางน้องคนเล็กอันหาที่พึ่งมิได้ แล้วทรงพิจารณา
หาบุตรซึ่งสมควรแก่นางนั้น ได้เห็นพระโพธิสัตว์เจ้ามีพระชมมาจะสิ้นอยู่แล้ว
ปรารถนาจะไปเกิดยังเทวโลกสูงขึ้นไป จึงเสด็จไปยังสำนักพระโพธิสัตว์เจ้าตรัส
บอกว่า คุณกรท่านผู้มฤตยู ท่านควรจะไปเกิดยังมนุษย์โลก (22-23)

Soon after, the eleven older sisters became pregnant, although the youngest did not. Then Indra saw what happened and felt unrested. He thought to himself, “The twelve sisters are in trouble. I will give a son to the youngest sister since she does not have anyone to rely on.” The Indra tried to find the right son for her. He knew that the Bodhisattva’s lifespan was running out. The Bodhisattva wished to reincarnate in the

higher levels of heaven. The Indra went to see the Bodhisattva and informed him, “Dear Bodhisattva, who is free of suffering, you should go and be reborn in the human’s world.”

The problem in this passage is pointed out by the Indra. He is worried that the youngest queen is still not pregnant and that she will not have anybody to take care of her. The problem is solved by the Indra. His solving method suggests that the Bodhisattva, a male deity, is to be born as her son. The Indra plays an active role, while the Bodhisattva and the twelve queens play the passive roles.

There are three ideologies detected in this part: supernatural belief, Buddhist belief, and gender role. The presence of the Indra in the tale suggests the belief of the supernatural, especially divine intervention or assistance. The concept of reincarnation and the pursuit of nirvana represent the Buddhist belief. Finally, gender roles are portrayed by the necessity for the youngest queen to have a son, who can be her savior. It can be interpreted that having a son is more preferable than having a daughter.

The two indicators of collectivistic cultural patterns portrayed in this part are the “we’ identity” and showing gratitude toward parents. The Indra and the Bodhisattva’s intention to help humanity indicates their “we’ identity.” The second indicator, showing gratitude toward parents, is emphasized by the action of the Indra. He wants the youngest queen to have a son, on whom she can depend. This indicates a major role of a son or daughter, which is to take care of their parents.

Excerpt 10:

พระมหาสัตว์เจ้าได้สดับดังนั้นจึงกล่าวว่า การที่หม่อมฉันจะไปเกิดในมนุษย์โลกนั้น จะมีอันสงฆ์เพียงใด ท้าวสักกเทวราชจึงตรัสว่า คุณกรท่านผู้มฤตยู ท่านจะได้ไปสร้างบารมีจะได้เป็นที่พึ่งแก่มหาชน พระมหาสัตว์เจ้าจึงรับอาราธนาของท้าวสักก

เทวราชว่า การที่หม่อมฉันไปเกิดในมนุษย์โลกมีอานิสงส์ คือจะได้สร้างพระบารมี
จะได้เป็นที่พึ่งแก่มหาชนนั้นเป็นการทำประโยชน์ให้สำเร็จดีแล้ว ในกาลนั้นพระ
โพธิสัตว์เจ้าก็จุติจากเทวโลกลงมาถือเอาปฏิสนธิในกัจฉิประเทศของนางน้อง
สุดท้อ (23)

Once the Bodhisattva heard that, he asked, “How much merit would I make if I were to be born in the human world?” The Indra replied, “Dear one, who is free of suffering, you will make much virtue and you will become a refuge for humanity.” The Bodhisattva accepted Indra’s request. “I can make merit by being born in the human world. I will have virtue and become a refuge for people, which are good deeds. Then the Bodhisattva departed from heaven to the youngest queen’s womb.

The problem in this passage belongs to the Bodhisattva. He has to give up his deity to be born to a human, in order for him to earn more merit so that he can reach nirvana. The Bodhisattva solves his problem by asking the Indra for advice. Both the Indra and the Bodhisattva play the active roles in this scene.

Supernatural and Buddhist beliefs are the two ideologies represented in this part. The Indra’s presence in this scene suggests the supernatural belief. The indicators for the Buddhist belief are reincarnation and merit making. They are portrayed through the Bodhisattva. As stated earlier, he wishes to reach nirvana so he has to gather a lot of merit, which can be earned by doing good for others.

The Bodhisattva’s intention to become a refuge and savior for humanity indicates the “we’ identity” in the collectivistic culture, which emphasizes group needs over individual needs.

Excerpt 11:

ตั้งได้สดับมาในกาลปางก่อน นางทั้งสิบสองคนนี้เป็นทารกเล่นอยู่ริมฝั่งน้ำ จับปลา
ได้สิบสองตัวเอาไปวางไว้บนบก นางน้องเล็กแทงนัยน์ตาปลาตัวหนึ่งแต่ข้างหนึ่ง

ส่วนนางผู้พี่สิบเอ็ดคนแทงนัยน์ตาปลาสิบเอ็ดตัวทั้งสองข้าง ไม่เล่นแล้วก็ปล่อยไป ด้วยกรรมวิบากของนางสิบสองนั้น นางสันธมารยักษิณีจึงได้ควักลูกตานางสิบเอ็ดคนทั้งสองข้าง ควักลูกตานางน้องสุดท้องแต่ข้างเดียว กรรมที่เป็นบาปของนางสิบสองนั้นติดตามมาไม่ปล่อยวางเลย ครั้งนั้นครั้นเมื่อครรถ์ถ้วนทมาศ นางสิบเอ็ดคนก็คลอดบุตรอาหารที่จะรับประทานก็ไม่มี นางเหล่านั้นจึงฉีกเนื้อบุตรแบ่งกันกิน นางเหล่านั้นกินเนื้อบุตรเลี้ยงตนมาทุกวันๆเหมือนนางยักษ์

It is said that in their past lives, the twelve children were playing by a river bank. They caught twelve fish, and then they lay the fish on the dry ground. The youngest sister pierced through one eye of a fish. The other eleven sisters pierced through both of the fishes' eyes. Then they released the fish back into the river. Because of these sins, the giant queen gouged both eyes of the eleven sisters and only one eye from the youngest sister. The sins still followed the twelve sisters. When their pregnancies were due, the eleven sisters gave birth to eleven sons. They did not have anything to eat so they tore up and ate their own children. They survived by eating their own children; they became like the giantesses.

This scene explains why the twelve queens' eyes were removed. It is because of the sins of their past lives. The problem in this part is starvation. The problem belongs to the twelve queens. It is solved for the older eleven queens. The problem solving method that they use is eating their own sons. The older eleven queens play the active roles when they eat their children. However, all the twelve queens play passive roles when they are suffering from their sins.

The ideology represented in this excerpt is religious belief. Karma and sin are the two related indicators of religious belief. Committing bad deed is a sin, which causes bad karma. The sins from the past lives can cause sufferings in the present life indefinitely. The older eleven queens are depicted as cruel women, who eat their own children. They are so focused about their survival that they abandon their roles as

mothers. They do not even realize that killing their own children will cause more sins and they will have to pay for their sins in later lives.

The actions of the eleven queens indicate the collectivistic cultural patterns. Though their actions are brutal, they still share their food with each other. They do not kill and eat one of their own. They stick to their “we’ identity” and “interdependent self.”

Excerpt 12: (After the youngest queen gives birth to a baby boy. She named him Rathasena.)

ครั้งนั้นพระมหาสัตว์เจ้าจึงถามมารดาว่า ข้าแต่แม่ สถานที่นี้เป็นอะไร มารดาจึงบอกว่า คูกรพ้อ สถานที่นี้เป็นอุโมงค์ พระเจ้ารติทชให้ขุดไว้ให้แม่กับญาติของเจ้าเข้ามาอยู่ในอุโมงค์นี้ พระมหาสัตว์เจ้าได้ฟังคำมารดาแล้ว มีหทัยหวั่นไหวเกิดความทุกข์รำพึงว่า มารดากับญาติของเราเป็นคนอนาถา เป็นคนกำพร้าได้รับความลำบาก พระสัพพัญญุตญาณก็ส่องสว่างไปด้วยพระรัศมีทั่วทั้งอุโมงค์ดุจรัศมีพระอาทิตย์ ด้วยกำลังอธิษฐานบารมีของพระมหาสัตว์ พระมหาสัตว์เจ้าได้เห็นแล้วก็บังเกิดความโสมนัส...

ความปรารถนาของเราจะสำเร็จบริบูรณ์แล้ว ขอให้ท้าวสักกเทวราชผู้เป็นใหญ่กว่าเทพดาอื่นนำเอาผ้ามาให้เราแล้วกระทำสาธารณการเถิด

ครั้งนั้นท้าวสักกเทวราชแลลงมาด้วยนัยเนตรทั้งพันดวงทรงทราบว่า เวลาที่พระโพธิสัตว์เจ้าไปบังเกิดในมนุษย์โลกแล้ว ก็ถือเอาเครื่องประดับแลผ้ามีสีอันงามแลพวงมาลัยทิพย์ แลเครื่องรัดองค์มากกระทำสาธารณการแล้ว สอนให้รู้อุบายเล่นการพนันต่างๆ พระโพธิสัตว์เจ้ารับเอาเครื่องประดับแลผ้าทิพย์ไว้แล้วก็ลงไปยังอุโมงค์ (23-24)

The Bodhisattva asked his mother, “Mother, what is this place?” His mother replied, “My son, this is a tunnel King Rothasithi had made for your aunts and me to live in.” After he learned the truth from his mother, he felt anxious and saddened by it. He pondered whether his mother and his relatives were misfortunate orphans. With the power of his prayer, the tunnel was filled with bright light just like sunlight, and he has spiritual enlightenment. He was delighted...

He thought to himself, “My wish is about to be fulfilled. Great Indra, please bring me clothes and pay me homage.”

The Indra saw what happened with his thousand eyes; he then realized that the Bodhisattva had been born in the human world. He brought colorful clothes, ornaments, and garlands to pay homage to the Bodhisattva. He also taught the Bodhisattva gambling tricks. The Bodhisattva accepted the offering and returned to the tunnel.

The challenge in this part is the poor living condition of the Bodhisattva and the twelve queens. The Bodhisattva is the one who solves the problem, by praying to the Indra. His method is successful. The twelve queens play the passive roles, while the Indra and the Bodhisattva play the active roles.

There are four cultural values represented in this part: gender roles, attitude toward authority, self-restraint, and showing gratitude toward the parents. The sentence “My son, this is a tunnel King Rothasithi had made for your aunts and me to live in” reflects the queens’ attitude toward their husband who is also the king. The youngest queen’s response to her son does not indicate any emotion, disapproval, anger, or discontent. Even though the king treats them badly, they are still being loyal to him. It can be interpreted that a woman has to be submissive and respect her husband, no matter how bad her husband treats her. This suggests male dominant and a high power distance society. The youngest queen’s calm reaction to her son’s question shows self-restraint, or being “jai-yen” [ใจเย็น]. Finally, Bodhisattva’s wish to save his mother and aunts indicates his gratitude towards parents.

Lastly, there are two components of the collectivistic cultural patterns represented in this particular scene: attitude toward authority and gratefulness. The first component is illustrated by the twelve queens’ acceptance of the king’s order. The second component is reflected by Pra Rathasena’s intention to help his mother and aunts.

Excerpt 13:

ครั้งนั้นพระมหาสัตว์เจ้าไหว้ลามารดาแล้ว ออกจากอุโมงค์แลดูไปทั่วทิศได้เห็น
บรรณศาลามีมนุษย์เล่นอยู่ จึงเข้าไปใกล้เห็นเป็นกภูมิเล่นอยู่ กภูมิเหล่านั้นเป็น
พวกเลี้ยงโค ได้เห็นพระมหาสัตว์แล้วก็ชวนให้เล่นด้วยกัน พระมหาสัตว์ถามว่า ข้า
แต่พี่ เราจะเล่นที่ไหน พวกกภูมิบอกว่า พอดีไปที่สนามชนไก่ แล้วก็พาพระมหา
สัตว์ไปที่สนามชนไก่ ครั้งนั้นพระมหาสัตว์เจ้าจึงกล่าวว่า ถ้าข้าแพ้พี่ทั้งหลายข้าจะ
ให้ทองแลแก้ว ถ้าพี่ทั้งหลายแพ้ข้าให้ห่อข้าวแก่ข้าสิบสองห่อ พวกเลี้ยงโคจึงพาพระ
มหาสัตว์ไปยังสนามชนไก่เล่นชนไก่กันแพ้พระมหาสัตว์หลายครั้ง จึงให้ห่อข้าวแก่
พระมหาสัตว์สิบสองห่อ (24)

The Bodhisattva said good bye to his mother then he left the tunnel. He explored the area and saw that cattlemen were playing something at a shack. He went to talk to them. When they saw the Bodhisattva, they invited him to play with them. The Bodhisattva asked, "Dear brothers, where can we play?" They told him, "You should go to the cockfighting pit." There he went. He said to the cattlemen, "Brothers, if I lose, I will give you gold and gems. If you lose, you will give me 12 packs of rice." The cattlemen lost the fight so they gave 12 packs of rice to the Bodhisattva.

The problem in this excerpt, which is how to find food, belongs to Pra Rathasena and the twelve queens. The Bodhisattva is the one who solves the problem through cockfighting. The Bodhisattva plays an active role.

The four cultural values portrayed in this part are "sanuk" [สนุก] or fun-loving, the acceptance of gambling, gratitude toward parents, and respect for elders. Cockfighting is an activity that indicates the fun-loving nature of the Thai and Asian people. According to his book *ศิลปวัฒนธรรมภาคใต้*, Prathum Choopengphan states that cockfighting is a traditional and local game for the farmers in some of the Southeast Asian countries, such as the Philippines, Indonesia, Malaysia, and Thailand (258). It is also considered as gambling, but it is acceptable for the society. The third value is

showing gratitude toward the parents, which is portrayed through the Bodhisattva's action. He gambles so that he can find food for his mother and aunts. The last value is respect for elders. Pra Rathasena's talking to the cattlemen in polite terms shows that he has respect for the cattlemen who are older than him.

The two cultural values that illustrated the collectivistic cultural patterns in this scene are gratitude toward the parents and respect for elders. These two cultural values also relate to a Confucian's concept, filial piety.

Excerpt 14:

พระมหาสัตว์เจ้าปฏิบัติมารดา มารดาได้รับประทานอาหารแล้วก็บ่นรำพันไป ญาติทั้งหลายได้รับประทานอาหารแล้วถึงเวลารাত্রีก็พากันเป็นสุขสบายใจ ครั้งนั้น มารดาจุมพิตศีรษะบุตรแล้วลูบหลังกล่าวว่า คุณรพ่อเจ้าผู้เดียวเท่านั้นแหละจงช่วยแก้ไขให้แม่กับหมู่ญาติพ้นจากความลำบากด้วยเถิด ลำดับนั้นรถเสนกุมารเมื่อจะสำแดงธรรมให้มารดาฟัง จึงกล่าวคาถา...

ความว่า ข้าแต่แม่ ฉันจะสำแดงธรรมให้แม่ฟัง ญาติทั้งหลาย
จงพากันฟังธรรม ความสุขที่จะเสมอเหมือนด้วยธรรมไม่มี ชุมทรัพย์ที่
จะเสมอเหมือนด้วยธรรมไม่มี โลกที่จะเสมอเหมือนด้วยธรรมไม่มี
สัตว์โลกทั้งหลายที่ได้เสวยความสุขสบาย ย่อมถึงคือรักษาไว้ซึ่งธรรม
อันประเสริฐของสัตว์

เมื่อรถเสนกุมารสำแดงธรรมให้เจริญภานาแล้ว พรรณนาถึงพระพุทธรูปเป็นอันมาก บรรดาญาติทั้งหลายกับมารดาได้ฟังธรรมแล้ว มีจิตปราโมทย์พากันช้องเสียงสาธุการด้วยสำเนียงแสดงความเคารพในธรรม (25)

The Bodhisattva took care of his mother. She mumbled with pleasure while she was eating. Later that night, the relatives were all happy after they finished their meal. His mother kissed his forehead and patted his back. Then she said, "My son, you are the only one who can help save me and your aunts from this suffering." Then Pra Rathasena gave a sermon to his mother...

“Mother, I will give you and the aunts a sermon. Please listen to the dharma. There is no other happiness that can compare to dharma. There is no treasure that can compare to dharma. All living things in this world that enjoy their well-being are those who practice the most valued dharma.”

After Pra Rathasena finished giving them the dharma, he explained a great deal about the Buddha’s grace. The relatives and his mother were delighted and they all raised their voices to praise the dharma.

The problem in this part, which is how to be free from sufferings, belongs to the twelve queens. The youngest queen is the one who tries to solve the problem by asking Pra Rathasena to help. Pra Rathasena helps his mother and aunts by teaching them the dharma so that they can have peace of mind first. The problem solving methods from both the youngest queen and Pra Rathasena are successful. Pra Rathasena plays an active role. The twelve queens on the other hand play passive roles.

There are three cultural values represented in this part: Buddhist belief, showing gratitude toward parents, and family ties. The Buddhist belief is portrayed by the two indicators, the implication of a son teaching dharma to his mother and relatives and the dharma. For the Buddhist parents, they believe that a son who becomes a monk can help lead his parents to heaven when they die (Vathanaprida 117). This could be interpreted that the author implies that dharma is a spiritual food. Pra Rathasena teaches his mother and his aunts about the virtue of dharma, after their stomachs are filled with the physical food. The second and third cultural values are showing gratitude toward the parents and family ties, which are portrayed by Pra Rathasena’s action. He is not only the breadwinner for his family, but he is also a spiritual guide for them. He dedicates himself to his family and tries to release them from the sufferings. His dedication to the family reflects the collectivistic cultural pattern.

Excerpt 15: (The king hears about Pra Rathasena's undefeated victories and he desires to meet Pra Rathasena. After they meet, the king is very pleased to learn that Pra Rathasena is his son. Santhumala starts to fear that Pra Rathasena will kill her, so she plans to get rid of him first.)

นางสันธมารักษ์จินีกราบทูลว่าข้าแต่พระมหाराชเจ้า ขอพระองค์จงโปรดใช้ให้รถ
เสนกุมารผู้เป็นพระราชบุตร ไปจึงจะได้ พระเจ้ารตสัทธจึงตรัสให้หาพระราชบุตรมา
ปรึกษาว่า คุณรพ่อลูกกรีก เจ้าจงไปนำเอายาที่มีอยู่ในคชปุรนครมารักษาโรคนางจึงจะ
หาย รถเสนกุมารกราบทูลว่า ข้าแต่สมมุติเทวราชเจ้าข้าพระบาทเคยได้ปฏิบัติมารดา
แลญาติของข้าพระบาทอยู่ทุกวันนี้จึงได้มีชีวิตอยู่ บัดนี้ข้าพระบาทจะไปถึงคชปุร
นคร ถ้าโปรดเกล้าให้ใครช่วยปฏิบัติรักษามารดาแลหมู่ญาติของข้าพระบาทได้ ข้า
พระบาทจะไปนำเอายามาถวายพระเจ้าข้า

พระเจ้ารตสัทธตรัสว่า คุณรพ่อลูกกรีก บิดาจะให้มีผู้คอยปฏิบัติรักษามารดาแลหมู่
ญาติของเจ้า เจ้าอย่าคิดวิตกไปเลย รถเสนกุมารได้ฟังตรัสแล้วก็รับคำพระบิดาว่า
สาธุแล้วกราบทูลว่า ข้าพระบาทจะไปคชปุรนครด้วยพาหนะอย่างไร ข้าแต่สมมุติ
เทวราชเจ้าถ้าข้าพระบาทจะไปทางทะเลก็ต้องไปด้วยเรือ ถ้าจะไปทางแผ่นดินก็ต้อง
ไปด้วยรถ ถ้าจะไปทางอากาศก็ต้องไปด้วยอัสตร จะโปรดเกล้าให้ข้าพระบาทไป
ด้วยพาหนะอะไรพระเจ้าข้า พระเจ้ารตสัทธตรัสว่า คุณรพ่อลูกกรีก ถ้าเจ้าจะไปทาง
อากาศ ในหม่อมฟ้าพันหนึ่งเจ้าจงไปเลือกดูตามชอบใจเถิด พระมหาสัตว์เจ้าถวายบังคม
ลาบรมกษัตริย์ แล้วไปถึงโรงเลี้ยงม้าได้เห็นอัสวราชอาชาในมืออยู่ในโรงนั้นถึงยี่สิบ
สองม้า ก็เลือกอัสวราชที่ชอบใจได้ม้าหนึ่งตัวชื่อม้านั้นว่าเจ้าพาชี (26-27)

Queen Santhumala requested the king, "Your majesty, please order Pra Rathasena to go retrieve the cure." The king summoned the prince for a consultation. "My dear son, go to Koshapura to retrieve the cure for the queen." Pra Rathasena replied, "Dear God King, it is my habit to look after my mother and aunts daily, which is why they are still alive. Now, while I travel far off to Koshapura, please order someone to take care of my mother and relatives. I will bring back the cure."

King Rothasithi replied, "My dear son, I will have someone take care of your mother and relatives. Do not be worried." After he heard his father's promise, the prince expressed his gratitude to his father. Then he said, "What kind of vehicles should I take to Koshapura, your Highness? If I choose the ocean route, then I will travel by ship. If I choose to travel by road, then I will need a vehicle. If I will go by air, then I will

need a horse. Which way do you want me to take, your majesty?" The king replied, "My dear son, if you will go by air, there are a thousand horses that you can pick freely." The Bodhisattva bid farewell to the king and went to the horse stable. There were 22 horses there. He chose a horse that he liked, Pashee.

There are three problems represented in this scene: who will go to Koshapura to retrieve the cure, who will take care of the twelve queens while Pra Rathasena is travelling; and finally, how Pra Rathasena will travel to Koshapura. The first problem belongs to King Rothasithi and Santhumala. The second and third problems belong to Pra Rathasena. The problem solving method used for the first problem is asking Pra Rathasena to help and vice versa, Pra Rathasena also asks the king to help with his problems. First, he asks the king to order someone to take care of his mother and aunts. Then, he consults the king about the route he should take and vehicle he should use. Pra Rathasena, the king, and Santhumala play active roles in this part.

The three cultural values detected in this passage are showing gratitude toward the parents, family ties, and attitude toward authority. The first two values are represented by the actions of Pra Rathasena. Even though the king and Santhumala mistreat his mother and aunts, he still obeys and does what they have asked him to do. He stuck with the dilemma. He wants to serve both his mother and father. His obligation to his parents and extended family members indicate family ties. The last value, attitude toward authority, is also represented by the interaction between Pra Rathasena and the king. Pra Rathasena agrees to go to Koshapura to retrieve the cure, knowing that this quest has many obstacles awaiting. He accepts the task that the king has assigned to him indicating his submission to authority figure. His only request is to have someone take care of his mother and aunts. He does not ask the king to let his

mother and aunts live in the palace, which also implies his acceptance of the king's order.

The action of Pra Rathasena in this scene, besides showing gratitude to his parents, indicates the collectivistic cultural patterns. He seeks counsel from his father instead of figuring things out on his own. This reflects his “interdependent self.”

Excerpt 16: (After bidding farewell to his mother, Pra Rathasena leaves Kutaranakorn with his horse Pashee.)

ครั้งนั้นพระโพธิสัตว์เจ้าเหาะไปด้วยอานุภาพพาชี้อศรราชเส้นทางถึงสิบโยชน์ได้เห็น
อาศรมพระฤๅษีก็ลงจากอากาศเข้ายังพระอาศรม เปลื้องเครื่องแต่งม้าให้กินหญ้าแล
โภชนาหาร ปล่อยม้าแลวางเครื่องแต่งม้าไว้ใกล้อาศรมพระฤๅษีแล้วก็หลับไป พระ
ฤๅษีอยู่ในภายในพระอาศรม ได้ยินเท้าม้าจึงคิดว่านี่เสียงอะไรจึงออกจากพระอาศรม
เที่ยวแลดูไปได้เห็นม้าแล้วนึกในใจว่านี่ม้าของใคร จึงเดินเข้าไปใกล้ดูหลังม้าแล
เห็นหนังสือซึ่งผูกอยู่ที่คอม้า แก้ออกอ่านดูได้ความแล้วจึงดำริว่า พระเจ้ารชิตทศ
พลรักษนางสันธมาร ใ้ลูกของตนไปเมืองยักษ์จะให้ยักษ์กิน กุมารนี้เป็นลูกพระเจ้า
รชิตทศ ชื่อรชเสนกุมาร ควรจะเป็นผัวนางกักริซึ่งเป็นธิดาของนางสันธมาร จะได้
ครองราชสมบัติในคชปุรนคร คิดแล้วจึงเขียนอักษรเปลี่ยนแปลงถ้อยคำเสียใหม่ผูก
ไว้ที่คอม้าตามเดิมแล้ว (29)

The Bodhisattva flew with Pashee's power. Once they reached ten leagues, he saw a hermitage, so he went down there. He took off the horse's gear and fed him, then he left the gear and the horse next to the hermitage and fell asleep. The rishi heard the horse's hooves outside, so he went out to look around. He saw the horse and wondered, “Whose horse is this?” He walked closer to pat the horse's back, then he saw a letter tied to the horse's neck.

He untied the letter and read it. He thought, “The king was so infatuated with Santhumala, that he ordered his son to go to the giant kingdom to be eaten. This prince is the son of King Rothasithi, Prince Rathasena. The prince is supposed to be the husband of Gangri, Santhumala's daughter. He will rule Koshapura.” The rishi changed the message in the letter and tied it back.

The problem portrayed in this part is the fate of Pra Rathasena. The rishi is the one who solves this problem for Pra Rathasena. The solving method that he uses is altering the message. The rishi plays an active role, while Pra Rathasena plays a passive role.

The ideologies represented in this part are religious belief and the sense of being “krenng jai” [เกรงใจ] (close to the word compassionate in English). The two indicators for religious belief in this scene are the presence of the rishi, which is related to Hinduism, and his action of merit making, indicating Buddhist belief. In addition, Pra Rathasena stops and rests outside the rishi’s hut instead of knocking on the rishi’s door and asking to rest inside. This indicates his respect to others. He shows the sense of being “krenng jai” as he does not want to bother the owner of the house.

The rishi alters Santhumala’s message in order to save Pra Rathasena’s life, indicating the collectivistic culture. He saves those who are in need, even someone he does not know.

Excerpt 17: (Pra Rathasena continues his journey after he asks for his blessings and bids farewell to the rishi. He flies on Pashee’s back until they reach the Mara kingdom.)

ในขณะนั้นพระมหาสัตว์ได้เห็นแคว้นของมารแล้วแลเห็นมารก็เกิดความกลัวจึงถามพาลีว่า คุณรพพาลี เจ้าจะกระทำประการใดพาลีจึงตอบว่า ข้าแต่เทวราชเจ้า ขอพระองค์อย่าทรงพระวิตกเลย ข้าพระบาทจะรบมารให้ชนะจะให้มารพ่ายแพ้ไป

ขณะนั้นโยชามารทั้งหลายก็มาทางอากาศ พาลีก็แผดเสียงดังสนั่น ท้องฟ้าอากาศบางแห่งก็เป็นควันกลุ่ม บางแห่งก็รุ่งเรืองประดุจเปลวไฟ พวกมารกับทั้งเสนามารได้ยินเสียงก็ก้องดังนั้นก็พากันตกตะลึงอยู่ (30)

Once the Bodhisattva saw the Mara kingdom and the Maras, he became frightened. Then he asked Pashee, “Pashee, what are you going to do?”

Pashee replied, “Your majesty, please do not be afraid. I will fight and have victory over these Maras.”

When the Mara troops marched in the air, Pashee roared loudly. There was smoke and flaming-bright light in the sky. The Mara soldiers heard the thunderous roar from Pashee and they were all astonished.

The Mara troops are the problem represented in this part. The problem belongs to Pra Rathasena. He asks Pashee for assistance. Pashee then solves the problem by making a thundering-like roar to scare the Mara soldiers. Pashee plays an active role in this part, while Pra Rathasena plays a passive role.

The ideology portrayed in this part is the fight between good and evil. The Mara troops represent the evil, while Pra Rathasena and Pashee represent the good. Pashee’s triumph over the Mara troops can be interpreted that the good will always win.

A collectivistic cultural pattern is detected in this part. Pra Rathasena once again is asking for help, which indicates his “interdependent self.”

Excerpt 18:

พระมหาสัตว์เจ้าได้ยินเสียงมารดั่งนั้นจึงรำพึงในพระทัยว่าเราได้ความทุกข์เป็นอันมากจะทำประการใดดี แล้วก็เกิดความกลัวแต่มรณภัย จึงระลึกถึงคุณพระมารดาคุณพระฤๅษีคุณเทพดาทั้งปวง จึงอธิษฐานสัจจขารมีกล่าวเป็นคาถา...

ความว่า ขอโยธากล่าวคือ สัจขารมี แลคุณกล่าวคือ ความที่ข้าพเจ้าได้บำรุงมารดาแลหมู่เทพดาทั้งหลาย จงเป็นที่พึงของข้าพเจ้า จงอภิบาลรักษาข้าพเจ้าเพื่อให้ข้าพเจ้าสำเร็จแก่พระโพธิญาณ ขอเทพดาแลนาคแลคนธรรพ์แลยักษ์ต่างๆมีอสุรเป็นต้น จงอภิบาลรักษาข้าพเจ้า ขอให้สัจขารมีนี้จงให้เสนามารพ่ายแพ้ไปเถิด (30-31)

The Bodhisattva was distressed and wondered what he should do after he had heard the Maras’ voices. He was afraid that he would be killed so he thought of his mother, the rishi, and deva’s good deeds. Then he prayed...

“May the virtue from speaking the truth and taking care of my mother and devas become my refuge and protection. Please protect me so that I can have the intelligence of enlightenment. May deva, Naga, Gandharvas, and the giants give me protection. May this prayer grant me victory over the Mara soldiers.”

The problem represented in this part is fear. The problem belongs to Pra Rathasena. He fears death and evil. The method that Pra Rathasena uses to solve his problem is praying for supernatural assistance and protection.

There are three cultural values represented in this passage: supernatural belief, gratitude towards the parents, and speaking the truth. Pra Rathasena prays to the devas, indicating his belief in the supernatural. Pra Rathasena believes that the virtue from being a good son and speaking the truth will protect him from all harms. His belief also implies the author’s intention to emphasize these two values.

Pra Rathasena’s prayers to the supernatural show his collectivistic view, which is “interdependent self.”

Excerpt 19: (After the giant soldier reads Santhumala’s letter, they invite him to the palace to meet Gangri. Pra Rathasena and Gangri marry soon after. He becomes the king and lives happily with his wife.)

...ก็เสวยราชสมบัติอยู่ในคชปุณนครเจ็ดเดือนบริบูรณ์ ลำดับนั้นอัสวราชกราบทูลว่า
ข้าแต่พระเจ้ารถเสน พระองค์ละทิ้งพระมารดามา บัดนี้พระองค์ทำอะไรอยู่ในพระ
นครนี้พระเจ้าข้า พระเจ้ารถเสนจึงตรัสว่า ดูกรอัสวราช เราละทิ้งพระมารดามาถึง
พระนครนี้ถูกนารีเป็นอันมากแวดล้อมเราอยู่เหมือนอย่างท้าวสักกเทวราช ซึ่งเป็น
ใหญ่กว่าเทพดาถูกนางเทพธิดาแวดล้อมอยู่ฉะนั้น

วันหนึ่งพระเจ้ารถเสนอยู่แต่พระองค์เดียว ลงจากปราสาทมาหาอัสวราชแต่พระองค์
เดียว ทราบว่าพาลีโอรชจึงตรัสปราศรัยว่า ดูกรอัสวราช ท่านโอรชเราต้องการอะไร

ตรัสแล้วพระราชทานอาหารแก่พาชี พาชีได้บริโภคน้ำอาหารแล้วจึงกราบทูลว่า ข้าแต่ พระเจ้ารถเสน พระองค์จะอยู่ในพระนครนี้ก็จะอยู่เกิด ข้าพระบาทจะไปกุดารนคร พระมหาสัตว์เจ้าได้ฟังคำพาชีดังนั้นจึงตรัสว่า ดูกรอัครราชทานมีคุณแก่เราเป็นอัน มาก เพราะเหตุนี้ท่านจึงโกรธเรา พาชีได้ฟังดังนั้นจึงทูลว่า ข้าแต่พระเจ้ารถเสน คำที่ข้าพระบาทจะกราบทูลนี้คงเป็นจริงอย่างว่า พระรถเสนกุมารจะถูกยักษ์ฆ่ากิน ถึงแก่ความตายเหมือนอย่างอุรคชาติถูกสุบรรณกินถึงแก่ความตายจะนั้น หรือ เหมือนอย่างบุรุษหลงฟังด้วยคำกริยาไม่เหลือวเลชีวิตของมารดาตน หญิงร้ายก็ทำ ชีวิตของสามีให้พินาศจะนั้น พระเจ้ารถเสนได้สดับดังนั้นก็ขึ้นยังปราสาทไปหานาง กังรีแล้วนั่งบนพระที่นั่งบรรจถรณ์ทำอุบายเป็นไข (32)

...Pra Rathasena had ruled Koshapura for seven months. One day, Pashee reminded him, "Pra Rathasena, what was the reason you left your mother to be here?" Pra Rathasena replied, "Pashee, I left my mother, and when I had arrived at this kingdom, I was surrounded by women like the Indra, the deva's king, who was surrounded by goddesses."

One day while he was alone in the palace, Pra Rathasena went to see Pashee. He knew that Pashee was angry at him, so he said, "Pashee, why are you angry at me?" Then he fed Pashee. After finishing his meal, Pashee replied, "Pra Rathasena, if you want to stay here, please do. I will go back to Kutaranakorn." The Bodhisattva replied, "Pashee, I owe you so much, that's why you are upset with me!" Pashee said, "Pra Rathasena, what I say will become true. You will be eaten by the giants just like Urukchachathi was eaten by Subhan, or like a man who was infatuated with his wife and forgot about the fate of his mother. The wife will ruin the husband's life." Once Pra Rathasena heard Pashee's warning, he went back to the castle to see Gangri. He sat on his bed, pretending to be sick.

The problem portrayed in this excerpt is that Pra Rathasena forgets about his mother and his duty. The problem belongs to Pra Rathasena. The problem is solved by Pashee, who reminds Pra Rathasena about his duty. Pashee plays an active role, while Pra Rathasena plays a passive role.

There are two cultural values represented in this part: gratitude toward the parents and gender roles. The way Pashee reminds Pra Rathasena about his mother indicates the value of showing gratitude. Pra Rathasena shows respect and listens to

Pashee, who had saved his life before, indicating that he shows gratitude toward others who are not his family members as well. The second ideology, gender roles, is portrayed by Pashee's reminder to Pra Rathasena. He not only blames Pra Rathasena for listening to his wife, but he also blames Gangri for making Pra Rathasena forget about his mother and implies that she will ruin Pra Rathasena's life. This indicates the author's negative perception towards women. The implication that men should not listen to women probably results from the belief that men are superior to women. Men should be the leaders, while women should be the followers.

The emphasis on a son's duty and the importance of parents reflects the collectivistic cultural pattern.

Excerpt 20: (Pra Rathasena pretends to be sick and feels better after a visit to the magical garden.)

พระเจ้ารณเสนจึงอุบายบอกให้นางกักริดื่มน้ำสุราบานเป็นที่สบายใจ แต่พระองค์หา
ดื่มไม่ ส่วนนางกักริรินดื่มน้ำสุรามาแล้วก็ล้มลงบนที่ไสยาสน์จึงบอกพระมหาสัตว์
ว่า ข้าพระบาทขอทูลพระองค์ทรงทราบว่าคุณตานางสิบสองเขาแขวนไว้ที่ข้างครัว
ไฟพระเจ้าข้า พระมหาสัตว์จึงถามต่อไปว่า ยาที่จะทำลูกตาให้สว่างมีหรือไม่ นางกั
กริทูลว่า ยาห่อหนึ่งที่แขวนอยู่นั้นเป็นยาทิพย์สำหรับรักษาลูกตา ยาห่อหนึ่งทิ้งลงไป
แล้วกลายเป็นภูเขา ยาห่อหนึ่งทิ้งลงไปแล้วกลายเป็นป่า ยาห่อหนึ่งทิ้งลงไปแล้ว
กลายเป็นลม ยาห่อหนึ่งทิ้งลงไปแล้วกลายเป็นไฟ ยาห่อหนึ่งทิ้งลงไปแล้วกลายเป็น
ฝน ยาห่อหนึ่งทิ้งลงไปแล้วกลายเป็นเมฆ ยาห่อหนึ่งโปรยลงแล้วกลายเป็นมหาสมุทร
พระเจ้าข้า พระมหาสัตว์เจ้าได้ฟังดังนั้น ก็เกิดพระทัยโสมนัสรำพึงว่าเราจะได้เห็น
พระพักตร์พระมารดาเราราวนี้ พอนางกักริหลับแล้ว ก็ฉวยเอาห่อยาเหล่านั้นขึ้นยัง
พาชี้อศวราชหนีไปในเวลาเที่ยงคืน (34)

Pra Rathasena tricked Gangri to drink alcohol, but he did not drink at all. When Gangri was very intoxicated, she told her husband, "Your Highness, the twelve queens' eyes are hung next to the stove." He asked,

“Do you have any cure to restore the eyesight?” Gangri replied, “Among those potion packets that were hung together, there is a packet that is a magic cure for restoring eyesight. There are other magic potions each of which can create a mountain, forest, wind, fire, rain, a cloud, and an ocean, your Highness.” The Bodhisattva was so pleased, he thought to himself, “I will finally be able to go back to see my mother.” Once Gangri fell asleep, he grabbed the potion packets, hopped on Pashee’s back, and fled at midnight.

Pra Rathasena’s problem represented in this part is how to find the eyes of his mother and his aunts. The problem is solved by Pra Rathasena himself. The methods that he uses to solve the problem are first luring Gangri to get drunk, then asking her about the eyes and the cure. His plans are successful. Pra Rathasena plays an active role, while Gangri plays a passive role in this scene.

There are four cultural values detected in this part: the teaching of female behavior, family ties, gratitude toward parents, and the definition of sins. The way that Gangri becomes drunk and falls for Pra Rathasena’s trick can be interpreted as a warning for women that they should not be drinking. The second and third values are represented when Pra Rathasena chooses his mother and his aunts over his wife. The last value, definition of sins, is portrayed by Pra Rathasena. He deceives his wife and steals from her. He violates two of the five Buddhist precepts, namely do not steal and do not lie, but he does it in order to go back to save his mother. Therefore, it can be interpreted that showing gratitude towards one’s own parents is the most important value.

Similar to the previous parts, the act of gratitude of Pra Rathasena indicates the collectivistic cultural value.

Excerpt 21:

ส่วนนางกักริตื่นขึ้นในเวลาปัจจุสมัย ไม่เห็นพระมหาสัตว์เจ้าก็ตีพระทรวง คิดตามดูสามีไปตามทาง ในเวลานั้นพระมหาสัตว์เจ้าก็โปรยยาหลงกลายเป็นภูเขาเกิดเป็นต้นไม้กระทบกันอยู่ นางกักริก็ติดตามไปอีก พระมหาสัตว์ก็โปรยยาหลงไปกลายเป็นป่า นางกักริก็ติดตามไปอีก พระมหาสัตว์ก็โปรยยาหลงไปกลายเป็นไฟ นางกักริก็ติดตามไปอีก พระมหาสัตว์เจ้าก็โปรยยาหลงไปกลายเป็นฝน นางกักริก็ติดตามไปอีก พระมหาสัตว์เจ้าก็โปรยยาหลงไปกลายเป็นเมฆ นางกักริก็รีบติดตามไป พระมหาสัตว์เจ้าจึงโปรยยาห่อหนึ่งลงไปกลายเป็นมหาสมุทร นางกักริจึงหยุดขึ้นแลไปได้เห็นพระมหาสัตว์แต่ไกลไม่อาจจะกลืนน้ำตาได้ (35)

Gangri was very upset when she woke up and did not see her husband. She pursued her husband. The Bodhisattva sprinkled a potion and a mountain emerged. When she kept on pursuing, the Bodhisattva sprinkled another potion and it became the forest. Gangri still followed him, so he sprinkled another potion, and it became the cloud. She still chased after him. The Bodhisattva sprinkled another potion, when became the ocean. Gangri then had to stop and look at him. She saw the Bodhisattva in the distance and she could no longer hold back her tears.

There are three problems portrayed in this part. The first problem is how to run away from Gangri. The second problem is Pra Rathasena is running away from Gangri. The third problem is the cultural value held by women that having a husband will bring them happiness. The first problem belongs to Pra Rathasena. He solves his problem by using the magic potions to create obstacles so that Gangri will not be able to catch up with him. His plan is successful after he sprinkles the last packet of potion. The second and third problems belong to Gangri. She solves her second problem by chasing after her husband. However, the last problem has not been solved. Pra Rathasena plays an active role. Gangri plays a passive role.

The two ideologies represented in this scene are related. There are family roles and gender roles. For the wife, no matter how badly the husband treats her, it is still

better than not having one. This illustrates the society's perception toward a woman who is left by her husband. The woman should feel ashamed. It also indicates a male dominant society where males can do no wrong. If a husband chooses to leave his wife, then the society will presume that the wife must have done something wrong, that's why her husband left her. On the contrary, the wife can never leave her husband. If she does, she will be blamed by the society for not being patient enough or cheating on her husband.

Excerpt 22: (After Gangri could not catch up with her husband, she begs him to come back to her.)

ข้าแต่พระสามีเป็นที่รัก ข้าพระบาทคร่ำครวญร้องไห้รัก พระสามีเป็นที่รัก ส่วนพระ
สามีช่างไม่มีความอาลัยรักใคร่ข้าพระบาทเลย ข้าพระบาทไม่ได้ไปกับพระองค์แล้ว
ก็ต้องตาย จะอยู่ไปให้ได้ความเศร้าโศก ลำบากกายต้องการอะไร ข้าพระบาทไม่ได้
ทำบุญกุศลไว้ เมื่อข้าพระบาท ยังท่องเที่ยวเวียนว่ายอยู่ด้วยชาติความเกิดแล้ว ข้า
พระบาทขอตั้ง ความปรารถนาไว้ ขอให้ข้าพระบาทได้มาอยู่ร่วมกันกับสามีเป็นที่รัก
แลให้ได้อยู่ร่วมเสมอ อย่าได้พลัดพรากจากกันไปไกลเลย

ครั้งนั้นพระโพธิสัตว์เจ้าทรงทราบว่านางกัณฐิมิจิตรังับดีแล้ว จึงตรัสตอบด้วยความ
กรุณาว่า คุณรณางัณฐิมิผู้มัทธอน์อันเจริญ เจ้ามีคุณแก่พี่เป็นอันมากก็จริงอยู่ แต่บิดา
มารดาของพี่มีคุณแก่พี่มากกว่าคุณของเจ้าได้ร้อยเท่าพันเท่าแสนเท่า (35)

Gangri said, "My beloved husband, I am here crying and begging. You never loved me. If I cannot go with you, I would rather die. I would be sad and miserable. I did not make enough merit. Since I still have to be reincarnated, I pray that in my next life, I will be with you and never be separated again, my beloved husband."

When the Bodhisattva was sure that Gangri had calmed down. He replied, "My beautiful wife, I owe you in many ways, but I owe my father and mother hundreds and thousands times more."

The problem represented in this excerpt is parting. The problem belongs to both Gangri and Pra Rathasena. Gangri tries to solve her problem by begging, crying, and finally praying for the next life. Pra Rathasena solves his problem by keeping calm and reasoning with his wife.

The cultural values represented in this part are religious belief, gender roles, patterns of handling emotions, and gratitude toward the parents. The first value is portrayed by Gangri, when she mentions reincarnation and the next life. Gender roles are also portrayed by Gangri, when she prefers to die rather than live without her husband. This shows her fear of shame as a woman who is abandoned by her husband. This means that the society puts more pressure on women. The third cultural value is related to the second ideology. Pra Rathasena has to keep calm and cannot show his emotions because he is a man who is not supposed to show signs of weakness. Gangri, on the other hand, expresses her emotions by crying. The last value is represented by Pra Rathasena, when he reminds Gangri of the importance of his parents. According to his view, he considers being a grateful son is more important than being a good husband.

Excerpt 23:

เมื่อพระโพธิสัตว์กล่าวดังนี้แล้วก็ขับพาชีไปในอากาศ นางกังรียืนอยู่ภายหลังก็มี
สีสังวรระณะอันเศร้าหมอง มีดวงหทัยแตกออกไปเจ็ดภาคตายอยู่ที่ฝั่งสมุทรนั้น ส่วน
พระมหาสัตว์ก็เสด็จไปจนถึงเมืองกุตارانคร คราวนั้นนางสังฆมารเห็นพระ
โพธิสัตว์แต่ที่ไกลก็ไปสู่ปราสาท เสียใจจนหทัยแตกออกไปเจ็ดภาคทำกาลกิริยาตาย
คราวนั้นพระโพธิสัตว์จึงถือเอายาทิพย์เข้าไปที่อุโมงค์ใต้ตาแห่งมารดาแลญาติ
ทั้งหลาย ตาแห่งมารดาแลญาติก็กลับสว่าง มารดาแลญาติกลับได้ทิพจักขุ พระ
โพธิสัตว์ก็พามารดาแลญาติไปสู่นครพระเจ้ารณสีทจึงตั้งนางทั้งสิบสองไว้ในที่
อรรคมเหสี มีสมาคมเป็นบรมสุขยิ่งใหญ่ด้วยนางทั้งสิบสองนั้น ต่อมาพระเจ้ารณ

สิทธจึ่งอภิเษกพระรถเสนราชบุตรในราชสมบัติ พระเจ้ารถเสนก็ดำรงสิริรัชชโดย
ทำนองคลองธรรม ทรงอุปถัมภ์แก้มหาชนจำเดิมแต่เสวยราชย์มา (36)

After bidding farewell to his wife, the Bodhisattva rode on the back of Pashee and soared up to the sky. Gangri stood there with a gloomy face, her heart broken into seven pieces. She lay dead by the ocean side. Once the Bodhisattva reached Kutaranakorn, Santhumala saw him from the distance. She went back to the castle. She was so sad that her heart broke into seven pieces and she died. The Bodhisattva brought the magic medicine into the tunnel to cure his mother and aunts. Their eyes could see again. They had received magical eyes. The Bodhisattva took his mother and aunts back to the palace. King Rothasithi reappointed them to be his queens and he lived happily with them. King Rothasithi later appointed Pra Rathasena to be the new king and succeed his throne. After his coronation, King Rathasena ruled with righteousness and he took good care of his people ever after.

Pra Rathasena's problem represented in this part is the well-being of his mother and his aunts. He wishes to improve the living condition of his mother and aunts. The problem is solved by Pra Rathasena and the death of Santhumala.

There are four cultural values portrayed in this excerpt: gender roles, forgiveness, gratitude toward the parents, and the duty of the king. The male characters in this part take very active roles. The sentence “พระโพธิสัตว์ก็พามารดาแลญาติไปสู่นครพระเจ้ารถสิทธจึ่งตั้งนางทั้งสิบสองไว้ในที่อรรคมเหสี” (The Bodhisattva took his mother and aunts back to the palace. King Rothasithi reappointed them to be his queens...) suggests the passivity of the female characters. It also indicates the “inherent ideology.” The female characters are narrated in passive voice. The subject of each sentence is a male character, who is depicted in higher social status. The second cultural value is forgiveness, which is portrayed by the twelve queens. They forgive the king for his wrong doings in the past. The third value, gratitude toward the parents, is represented by the return of Pra Rathasena and the magic potions he stole from his wife to restore

his mother's and his aunts' eyesight. Finally, the king's duty is portrayed through the way Pra Rathasena rules his kingdom. He rules with righteousness, which results in peace and happiness of the whole kingdom under his reign. He does not just think about himself and his family, but he also cares about the people in his kingdom. Pra Rathasena's intention to take care of his people suggests the collectivistic cultural patterns.

4.2.2 The summary of the recurrent ideologies and cultural patterns represented in "Nang Sib-Song"

From the twenty three excerpts, there are four main cultural values, which are elements of deep culture and which keep recurring throughout the tale: being grateful, religious belief, gender roles, and interpersonal relationship.

First being grateful is the most prevalent value in the tale. The value is portrayed many times by the protagonist, Pra Rathasena. According to her book *Psychology of the Thai People*, Suntaree Komin explains "The Thai have been socialized to value this Grateful (Katanyuu) quality in a person. A person should be grateful to persons who render Bunkhun (goodness, helps, favors, etc) to him" (139). In the tale, Pra Rathasena shows gratitude toward his mother, father, his aunts, and Pashee. The concept of "being grateful," portrayed by Pra Rathasena, can be related to the Confucian concept of "filial piety," which is about "obedience to parents, respect for parents, honoring of ancestors, financial support of parents" (Hofstede 100).

The second cultural value is religious belief. Buddhism and Hinduism are the two religions represented in the tale. The three main Buddhist concepts portrayed in the

tale are merit making, karma, and reincarnation. The Bodhisattva was reincarnated to be Pra Rathasena in order to gain merit while helping humanity. He also gains merit by doing good deeds and being grateful to his mother and aunts. The twelve sisters suffer from bad karma, which is the result from their past lives' sins. In addition, the presence of the Indra, Brahman, and the rishi reflect the Hindu belief in Thailand. According to Amara Phongsapitch, the belief in black magic and Hinduism existed in Thailand even before the diffusion of Buddhism. Hinduism originated in India before the Lord Buddha's period. They believe in deities, such as Indra, Brahma, and Siva. The belief of main principals, such as samsara, caste, and karmic law, are from Hinduism as well (วัฒนธรรม ศาสนา และชาติพันธุ์: วิเคราะห์สังคมไทยแนวมานุษยวิทยา 43).

The third cultural value, gender roles, is represented by Pra Rathasena, king Rothasithi, Santhumala, Gangri, and the twelve sisters. The male characters are perceived as leaders and have higher status than the female characters. Moreover, the male characters play mostly active roles, while the female characters, except Santhumala, play mainly passive roles. This indicates a male dominant society. Any wrong-doings committed by the king or Pra Rathasena are rationalized. For example, the king shows remorse after the twelve queens' eyes are removed or when Pra Rathasena deceives and steals from his wife, he does it in order to go back to save his mother. The female characters, on the other hand, are perceived as the villains or the cruel mothers. Santhumala and Gangri are depicted as the bad influential wives. The twelve sisters are depicted as cruel women who torture animals and eat their own sons especially in the case of the older eleven queens. Any punishment the female characters receive is depicted as deserved. The tale also posits that the wives should be submissive.

Nontha's wife, the twelve queens, and Gangri all portray the role of submissive wives. Even though their husbands treat them badly and desert them, they are still loyal and willing to forgive their husbands.

Finally, interpersonal relationship is another main cultural value that is emphasized throughout the tale. According to Komin, there are five values related to interpersonal relationship that Thai people really adhere to: "Caring and considerate; Responsive to situations and opportunities; Calm and cautious; Contented; and, Social relation" (144). Pra Rathasena and his mother often show these characteristics. Pra Rathasena treats his mother, aunts, and Pashee with caring and consideration. The youngest queen is content even when she is locked up in the tunnel. Her equanimity is portrayed in many parts of the tale. For example, she also keeps calm when she knows that her eyes will be removed.

The ideologies portrayed in "Nang Sib-Song" are both surface ideology and passive ideology. As stated earlier, "Nang Sib-Song" is a religious tale; therefore, there are many Buddhist teachings inserted throughout the tale. The author's intention of teaching the Buddhist concepts is very clear. Moreover, the readers already know what to expect when reading a Buddhist tale, so there should not be any resistance or disagreement from them. The Buddhist ideologies in this tale are considered as surface ideology according to John Stephen's three levels of ideology. Being grateful is another surface ideology represented in the tale. The author overtly emphasizes the importance of being a grateful child. Finally, gender role is a passive ideology. The implications of the male dominant society in the tale are not explicitly expressed. Some readers might not even detect it or some might presume that it is normal for the male/female

characters to behave in certain ways. For example, King Rothasithi has thirteen wives altogether. As stated earlier, polygamy is perceived as a common thing in Thai society and folk tales. Therefore, the readers and the author might also see it as a normal practice and not think that it is wrong for a man to have more than one wife.

There are three main indicators of collectivistic cultural patterns portrayed in this tale, by Pra Rathasena. First of all, filial piety is a value that can be detected throughout the tale. Ting-Toomey and Chung state that filial piety is one of the most important values in the collectivistic culture (62). Pra Rathasena proves himself to be a very grateful child, or “lhook kathanyuu” [ลูกกตัญญู]. He looks after his mother and aunts. When his father needs help, he shows no hesitation in helping him. The second indicator is elements of large power distance culture. Ting-Toomey and Chung also point out that in large power distance societies, “children should obey parents” and “subordinates expect guidance” (64). Pra Rathasena obeys his parents and seeks counsel when needed. Furthermore, the way the king gives orders and no one can refuse his order, illustrates the absolute power of the king, and the large power distance in the tale. The last indicator is “interdependent self.” “People of interdependent self-construal value the ideals, goals, motivations, and emotions of a ‘connected self.’ This connected self binds the person to his family, extended family, reference group, neighborhood, village, or caste group” (Ting-Toomey and Chung 77). Pra Rathasena has strong connections with his family. He goes above and beyond to help his mother and aunts, his father, or even his step-mother.

The problem solving methods that Pra Rathasena mostly uses are related to his interdependent self. There are four characters that he requests for or receives assistance:

the king, Pashee, the Indra, and the rishi. He asks the king to order someone to take care of his mother and aunts. Pashee helps Pra Rathasena twice. First, he helps protect Pra Rathasena from the Mara troops, and then he reminds Pra Rathasena about his duty as a son. Pra Rathasena prays to the Indra and deva to help him and provide him protection. He also unknowingly receives help from the rishi. The rishi changes the message and it saves Pra Rathasena. Furthermore, when the twelve sisters are still young and wander in the forest or escape from the giant queen, they receive help from the animals and even from Santhumala. The protagonists in the tale often receive or request assistance when facing a problem, which indicates the high level of dependency. In the collectivistic culture, the value of interdependent self is encouraged. Therefore, the high level of dependency portrayed by the protagonists is perceived as normal and appropriate.



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