

The Dialogues in Inao* by King Rama V: A New Presentation of *Inao* as a Thai Court Drama to Audiences in 1882

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Abstract

This paper studies King Rama V's *The Dialogues in Inao* and its form of rhyming prose dialogues. It is the first written dialogue for performing the story of *Inao* as a Thai court drama and the first humorous script of dialogues in Thai court drama. The study focuses on revealing the new details added to *The Dialogues in Inao* by King Rama V in order to attract audiences in his reign and exploring the new presentation of King Rama V's *Inao* as a Thai court drama in 1882 as well. *The Dialogues in Inao* is composed to be used together with King Rama II's *Inao* for the story's performance as a court drama, to entertain the audiences with humour. *The Dialogues in Inao* includes only one-third of the *Inao* story in its entirety. The content is similar to that of *Inao* by King Rama II except for some details added by King Rama V to provide

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more entertainment. *The Dialogues in Inao* have two major characteristics: following the content of *Inao* by King Rama II, and adding new details to the story of *Inao*. Three roles of *The Dialogues in Inao* are found: first, to rephrase the content in *Inao* by King Rama II into prose dialogues for easy comprehension; second, to add humorous content; and third, to add modern aspects to the story of *Inao*.

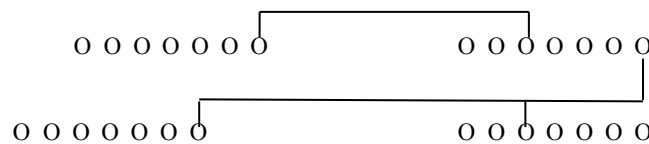
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Introduction

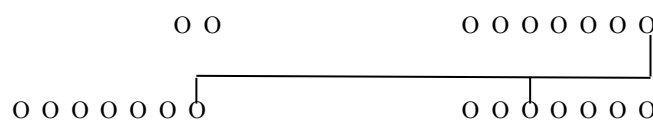
Many countries in Southeast Asia have brought the Javanese *Panji* stories into their literary cycles, especially in the form of performing arts, such as *E-Naung* in Myanmar court performance (Daw Win Win Myint 2013) and the Lao literary work *Innao* (Jatuthasri 2010: 27-46). Thailand also adapted the *Panji* stories in its literature. In Thai royal court dramas, there exist two texts that date from the late Ayutthaya period: *Dalang* and *Inao*, which are scripts of the Thai *Panji* stories written in the poetic pattern of *klon botlakhon**. These two versions have endured from the Ayutthaya period to the following Thonburi and Bangkok eras.

After the Ayutthaya period, there were various versions of *Dalang* and *Inao*, both in the form of certain episodes and as a complete story. *Inao* stood out and became more popular than *Dalang*, due to the latter's confusing content, difficult character names and more violent scenes. For example, the hero's second consort named Ken Butsabasari was assassinated by the order of King Kurepan due to his fury that his son, the hero, did not consent to marry his fiancée Butsabakalo, or Princess Butsaba. Most of the Thai *Panji* stories were composed as royal court dramas and some versions were adapted to be recited and sung, such as in the form of *sakkawa*, which is a witty extemporaneous verse in the form of *klon sakkawa*.

**Klon botlakhon* is a special kind of *klon*, which is a popular versification for folk entertainment. One verse of *klon botlakhon* consists of four phrases and there are six or seven syllables in each phrase. The rhyming of *klon botlakhon* is as follows:



Klon botlakhon is generally used to tell the story in the performance of folk drama called *lakhon nok* and afterwards in the performance of court drama called *lakhon nai*. As a part of the performance, *klon botlakhon* is sung with an appropriately selected melody played by traditional Thai musicians. There are some particular words used in the beginning of *Klon botlakhon* such as “เมื่อนั้น” (At that time), “บัดนั้น” (At that moment), “น้องรัก” (My dear) and “สุดสวาท” (My dearest). Then the first rhyming is not required as shown in the following.



Among the various versions of *Inao* from the Bangkok period, the *Inao* composition by King Rama V, entitled *The Dialogues in Inao*, or บทเจรจาละครเรื่องอิเหนา in Thai, is very interesting due to its different appearance from other versions, its use in court drama performance and the outstanding details in its content. It is for these reasons that this work deserves our attention.

There are two objectives in this study. The first is to reveal the new details added to the story of *Inao* in *The Dialogues in Inao* by King Rama V in order to attract audiences during his reign. The second is to explore the new presentation of King Rama V's *Inao* as a Thai court drama in 1882.

Background to the Thai *Panji* Stories

The Thai *Panji* stories were first composed in Thailand by Princess Kunthon and Princess Mongkut, the two daughters of King Borommakot (1733-1758) of the late Ayutthaya period. They knew the Javanese *Panji* stories from a Malay maid in their court called *yawo* (the word used to call an old woman). Each princess then composed her own story of the *Panji* tales in the *klon botlakhon* pattern, entitled *Dalang* and *Inao* respectively. In both *Dalang* and *Inao*, the main hero's role is that of a brave warrior. In *Dalang*, however, the main hero was also assigned another outstanding role: being an expert narrator of the shadow play (Rongsopha 1974). It was assumed that during the same reign, both *Dalang* and *Inao* were used for royal court performances based on two reasons. Firstly, the two princesses' father, King Borommakot, was fond of watching court dramas. Secondly, important evidence can be found in *Bunnawat Khamchan*, a literary work composed in 1751-1758 (Wannakam Samai Ayutthaya vol. I, 1988: 305), the same period as King Borommakot's reign, according to which *Inao* was performed as a court drama to celebrate the Buddha's foot print at Suwannabanphot, which means "the golden mountain" in Saraburi Province near Ayutthaya, the capital city at the time. The poet indicated that two episodes in *Inao* were performed, namely the marriage of Butsaba and Choraka and the episode of Inao's abduction of Butsaba to the cave he had ordered Sangkhamarata, Mayaratsami's younger brother, to prepare beforehand (Wannakam Samai Ayutthaya vol. I 1988: 324).

During the Thonburi period (1767-1782), there was a reading text called *Inao Khamchan* composed by Luang Sorawichit (Hon.) focusing on Inao's abducting Butsaba to the cave. In the early Bangkok period, King Rama I (1782-1809) composed both *Dalang* and *Inao* in the *klon botlakhon* pattern according to the two versions by Princess Kunthon and Princess Mongkut. The complete version of *Dalang* and some episodes left from *Inao* by King Rama I still remain to this day.

During the reign of King Rama II (1809-1824), the king composed *Inao* in the form of the *klon botlakhon* pattern by improving King Rama I's version of *Inao*, in order to make it suitable for both reading and court drama performance. Since then, the *Inao* story by King Rama II has been considered as his masterpiece as well as the best work of court performance literature. As a result, other versions of *Inao* composed by other poets have gradually disappeared from the Thai literary cycle. To this day, the *Inao* story by King Rama II is still widely used for *lakhon nai* or court drama performances.

Inao by King Rama II has proved to be very popular among Thai people, especially among the kings and their courtiers. Some poets, who lived during and after the reign of King Rama II, composed various versions of *Inao* based on the complete story of *Inao* by King Rama II, but in different kinds of poetic form. The content of most versions covers only one or a few episodes. For examples, Sunthon Phu, the best-known Thai poet who lived during the reigns of King Rama II to King Rama IV, created *Nirat Inao*, which is a story of Inao searching for Butsaba in *klon* pattern. Prince Bowonwichaichan, who lived in the reign of King Rama IV (1851-1868), composed *Inao Khamchan* in *chan* and *kap* patterns, focusing on Inao entering Chintara's room and taking her as his first consort.

Even though the reign of King Rama V (1868-1910) saw the advance of Western culture and modern technology influencing Thai ways of life, *Inao* was still performed as a court drama. King Rama V himself was fond of King Rama II's *Inao*. He enjoyed seeing it performed as a court drama as well as listening to traditional Thai songs of which the content and diction derived from the poetry in King Rama II's *Inao*.

It is in this context that King Rama V began to contribute to the *Inao* literary cycle by composing written dialogues entitled in Thai “บทเจรจาเรื่องอินเอนา”, which means *The Dialogues in Inao*. This version differentiated itself from other versions of *Inao*, especially in terms of its use, outstanding content and its new presentation for the performance of *Inao* as court drama. These differences are worth exploring in this study.

The Dialogues in Inao by King Rama V

The Author

While attributed to King Rama V, this work was created with the co-operation of Prince Khakkhanangyukhon, one of his younger brothers, and also that of other princes in his royal family. The names of the whole group of poets, their exact number and the details of who wrote which chapter in *The Dialogues in Inao* were not indicated. However, in Prince Khakkhanangyukhon's collection of literary works, namely *Prachum Phraniphon Phrachao Borommawongthoe Krommaluang Pichitprichakon*, it is mentioned that 11 chapters in *The Dialogues in Inao* were his own compositions. These are chapters 1-4, 6-7, 9-10, 14, 52 and 54 (Phrachao Borommawongthoe Krommaluang Pichitprichakon 1950: 97-129). Still, according to Thai tradition, *The Dialogues in Inao* is generally considered as King Rama V's composition and as the royal work of King Rama V.

The Year and the Objectives of Composition

The Dialogues in Inao by King Rama V was composed in 1882 with the intention to be used together with King Rama II's *Inao* for the story's performance as a court drama. This performance was presented on the special occasion of the centennial celebration of Bangkok as well as the celebration of the king's new palace building, Chakrimahaprasat Palace (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: preface). However, considering the details in *The Dialogues in Inao* by King Rama V,

it is convincing that another important objective of this performance was most likely to entertain the audiences with humour. This will be explained later.

The Content

The content in *The Dialogues in Inao* by King Rama V can be divided into two parts.

A. The content based on the story of Inao by King Rama II

In comparison to the story of *Inao* by King Rama II, the content of *The Dialogues in Inao* by King Rama V does not cover the *Inao* story in its entirety. Including only one-third of the story, it starts with the scene depicting a messenger from the city of Daha who informs Choraka that King Kamangkuning has sent his army to force King Daha to give Butsaba's hand in marriage to his son, Wiyasakam. As Butsaba's fiancé, Choraka prepares his troops to protect the city of Daha. In the last chapter of this version, Sangkhamarata reminds Inao to solve the crisis. Later, Butsaba and her two close attendants have been blown away by a storm caused by Patarakala, Inao and Butsaba's celestial ancestor, in order to punish Inao for disobeying his parents' words, breaking off his engagement to Butsaba and later abducting her to be his consort before she was to marry her new fiancé, Choraka (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 1-186). The content in this important series of events is similar to the episodes in *Inao* by King Rama II, except for some details added by King Rama V. These details will be discussed in the following section of this paper.

B. The content added by King Rama V

The Dialogues in Inao by King Rama V contains many additional details, including a group of new characters added by King Rama V to provide more entertainment to his audiences for the *Inao* performance in 1882. King Rama V made the performance colourful, vivacious and funny in order to attract the audiences who lived under his reign. Below are some examples:

In Chapter 1, Choraka boasts that he will behead anyone who dares to love Butsaba (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 3) even though he does not look like a warrior and never wages war against anyone.

In Chapter 3, after Inao defeats King Kamangkuning in battle, he longs for his three consorts left in Manya City. King Rama V adds a section in which Inao complains of having no freedom due to his royal status. He considers his guards as jailers who control him and watch his every move. He ponders over why his father forced him to fight against King Kamangkuning at the city of Daha and concludes that it was to force him to leave Chintara, his first consort. He wishes to suddenly fall ill in order to go back to the city of Manya immediately. Therefore, he asks gods for help (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 16).

In Chapter 30, Butsaba is swimming in the stream with her followers, while her other followers play tricks on Yaya. Yaya is repeatedly tricked into a diving competition against Panan, who cheats and beats her at the competition. She is then forced to eat fresh lotus leaves, but she resists doing so and runs away. However, Malaro lures her to fall into a big hole that had been dug out beforehand (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 68-69).

In Chapter 51, the two disciples of the ascetic Sangpali-nge argue over who should go meet with the ascetic when he calls for them. Each asks the other to go because they both want to talk to Madewi's lady-in-waiting, who informs them that Madewi is on her way to meet the ascetic (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 149-151).

All of the details above do not exist in King Rama II's *Inao*, but they help to make the performance more colourful.

The Forms of Composition

Formerly, in performing Thai court drama, the performers had to improvise the dialogues by themselves. In contrast, *The Dialogues in Inao* by King Rama V was composed as the first written dialogues for performing *Inao* as a Thai court drama. It was composed in prose and comprises 68 chapters. However one chapter was not staged, therefore only 67 chapters are studied in this article.

These 67 chapters contained conversations between the characters in *Inao*. However, the characters' monologues or soliloquies were included as well. These include the monologue of Inao in Chapter 3, (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 4-6), Madewi reminding Butsaba to salute Inao in Chapter 12 (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 21), Bayan, one of Butsaba's close attendants, asking Bussaba to make a garland for Inao according to King Daha's order in Chapter 22 (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 35), and the hunchbacked Yubon's complaints when she got lost in the forest in Chapter 37 (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 96-99).

It is remarkable that some chapters are short while others are longer depending on what the poet wished to emphasize. The shortest is Chapter 8, which contains the dialogues of two characters, King Daha and his chief queen Pamaisuri. Both of them force their son, Siyatra, to express his gratitude to Inao for getting rid of Daha City's enemies, namely King Kamangkuning and his son. They talk sarcastically to Inao, who is nearby, because they know that Inao was forced by his father, King Kurepan, to help King Daha fight the battle. The conversations between King Daha, his queen and their son are quoted in Thai and paraphrased in English below:

ท้าวดาหา	ไปตี ไปไหว้เขาเสีย เจ้าเดนเคลย
King Daha:	Go quickly. Go salute him, you, the remaining captive.
ประไพมหสุหรี	ไปละก็เจียมตัวนะ อย่ากำเริบ
Queen Pamaisuri:	Go and be humble, do not be arrogant.

(Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 16)

The longest chapter, Chapter 25, consists of almost 20 pages concerning the conversations between the female royal servants who are very glad and excited because they are going to follow King Daha and his royal family to give offerings to thank the god of Wilitsamara Mountain for protecting Daha City from its enemies (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 39-57).

It should be noted here that some episodes in *Inao* by King Rama II were divided into many chapters in *The Dialogues in Inao* by King Rama V, as illustrated in the following examples:

The first example is the episode from King Rama II's version in which Inao goes to meet King Daha (Phrabat Somdet Phra Phutthaloetlanaphalai 1971: 352-353). King Rama V divided this episode into two chapters: in Chapter 6, he describes people in Daha City coming to see Inao with their fury for breaking his engagement with Butsaba when Inao first enters the city; and in Chapter 7, he describes how people in Daha City admire Inao's appearance and forget their anger towards him (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 10-14).

Another example is the episode from King Rama II's version in which King Daha orders a royal servant to tell Butsaba to come to the throne hall immediately to salute Inao (Phrabat Somdet Phra Phutthaloetlanaphalai 1971: 356-358). This episode was also divided by King Rama V into three chapters: Chapter 10, in which the four close attendants beg Butsaba to follow her father's order; Chapter 11, in which Madewi goes to see Butsaba and asks her to obey her father's request; and Chapter 12, in which Madewi reminds Butsaba to go out and salute Inao (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 18-21).

The Forms of The Dialogues in Inao by King Rama V

The forms of *The Dialogues in Inao by King Rama V* can be divided into three groups.

A. Prose dialogues that contain rhymes

Although the dialogues in *The Dialogues in Inao* by King Rama V are composed in prose, rhymes can also be found. These rhymes do not strictly follow any particular Thai poetic patterns, as this is not a requirement for dialogues in court drama. These rhymes seem to be a mixture of those present in *rai** and *klon* patterns. Inserting rhymes as a supplement enhances its melodiousness as well as helps the performer, playing both main and supporting characters, to easily remember the scripts when reciting the dialogues. The examples below are in Chapter 1 and Chapter 15 respectively.

In Chapter 1, a messenger from King Daha informs Choraka that King Kamangkuning has his troops marching against Daha City. The messenger tries to please Choraka by saying that once King Kamangkuning and his soldiers hear Choraka's name, the soldiers would certainly be in fear, leave King Kamangkuning and flee. In the dialogues of this messenger, the rhymes are in the words, /*moha*/ - /*loma*/ and the words /*bat*/ - /*khayat*/ as seen below.

ทูต พระพิจะชะ ถึงมาทว่าหากจะเป็นไปได้ด้วยโมหา ก็ไหนจะเคื่องเดินพระโลมาฝ่า
พระบาท แต่ได้ยินข่าว
(phra phi cha kha, thueng mat wa hak cha pen pai duay moha ko
nai
cha khueang sen phra loma fa phra bat tae dai yin khao)

พระนามก็จะขามขยาด ไพร่เห็นจะทิ้งนายเป็นแน่...
 (phra nam ko cha kham khayat phrai hen cha thing nai pen nae)

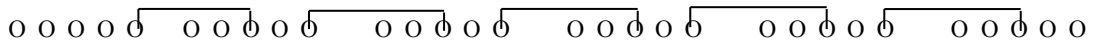
Messenger: Yes sir, if they are misguided, they could not harm you.
 Upon hearing your name, all the soldiers would shrink back.
 They would leave their king and flee immediately.
 (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977:1)

This kind of rhyming is similar to the type present in *rai*.

In Chapter 15, Yaya, one of Butsaba’s followers, notices that Inao falls in love with Butsaba at first sight and loses his consciousness. The overwhelming feeling of love causes Inao, even though he is in front of King Daha in the throne hall, to sing a song in praise of Butsaba’s superb beauty and to follow her while she leaves the throne hall. Therefore, the court ladies who witness the scene criticize Inao who, before breaking off his engagement to Butsaba, had wrongly thought that Chintara, his first consort, was the most beautiful woman. Most of the court ladies feel sympathy towards Inao and willingly give him a chance to make amends.

On the other hand, Yaya says that it is impossible that Inao might change his mind because he still loves Chintara. Yaya also reminds her friends that Chintara, Inao’s beloved, has already caused the tears shed by the people of Daha City. In Yaya’s dialogues, the melodious rhymes at the end of the sentences can be seen below:

**Rai* is a kind of Thai versification in which rhymings between phrases are required. There could be unspecified phrases in each verse of *rai*, up to the consent of each poet. Generally each phrase in *rai* consists of five words. The last word in each phrase and any word in the next phrase must rhyme. However, rhyming between the last word and the third word in the following phrase is commonly found. The rhyming of *rai* is as follows.



...
 ยายหา คุณเจ้าขาอีฉันรำคาญ อีฉันไหว้วานอย่าพุดไป แก้วท่านกอดอยู่กลางอก ท่านจะ
 หยิบยกออกมายังไง
 (khun chao kha ichan ramkhan, ichan wai wan ya phut pai kaeo
 than
 kot yu klang ok, than cha yip yok ok ma yang-ngai
 ถ้าเขาไม่ดีเขาไม่เด็ด เขาไม่เอาชวดาหาน้ำตาเล็ดออกมาได้ดอกเจ้าคะ
 (tha khao mai di khao mai ded, khao mai ao chao Daha namta let ok
 ma dai dok chao kha)

Yaya: I beg for your kindness, please don’t speak any more.
 Prince Inao has embraced the gem, how could he throw it away?
 If Princess Chintara were not smart, how she could have caused the
 tears of the people of Daha.
 (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 25)

It should be explained here that this kind of rhyming is a kind of *klon* poetic patterns found in folk poetry to exchange the prompt conversations between folk men and women.

In some prose dialogues with rhymes, there are two patterns of Thai poetic patterns inserted. They are the *klon* and *khlong* patterns as follows.

A.1. The *klon* pattern

Klon can only be found in one chapter, Chapter 25. Burong, one of the ladies-in-waiting at the court of Daha, is talking to herself. She complains that her destiny is different from that of her friends who have already found their beloved. She says that even the Moon has a chance to meet the Sun every morning and evening. It is so sad that her karma or the deeds in her past life are the cause of her loneliness. Therefore, she is bitter. Her dialogues, or in fact her soliloquies, were written in the *klon* pattern as follows:

บุหง (ซบในโรง)	โ้เวรกรรมทำไ้ไฉนหนอ (Oh wenkam tham wai chanai no)
ยายยา	เสียงใครร้องอะไรรนหือ ดูเหมือนจะจำเสียงได้ (siang khrai rong a-rai na hue du muean cha cham siang dai)
บุหง (ซบต่อไป)	โ้เวรกรรมทำไ้ไฉนหนอ มาสืบสอสงให้ต้องไร้คู่ (Oh wenkam tham wai chanai no ma suep so song hai tong rai khu)
	ส่วนใครใครเขาได้มีที่ซื่นชู เราต้องอยู่คนเดียวเปลี่ยวอุรา (suan khrai khrai khao dai mi thi chuen chu rao tong yu khon diao pliao ura)
	ดวงบุหงหันพันแสงยังแฝงไ้กลั ถึงกระไรเข้าเียนได้เห็นหน้า (duang bulan phansaeng yang faeng klai thueng krarai chao yen dai hen na)
	แต่ตัวเราเศร้าอับลันนัยนา อนิจจากรรมเอ๋ยกรรมซ้ำใจจริง (tae tua rao sao ap lap naiyana anitcha kam oei kam cham chai ching)

Burong (singing backstage): Oh! What did I do for my karma?

Yaya: Who is singing? Her sounds are very familiar.

Burong (still singing): It might be my karma that causes me to lack a soulmate.

Unlike my friends who already have beloved ones. How lonely I am.

The Moon is going near the Sun every morning and evening,

But I am sad due to having no one nearby. Oh! My karma. My karma causes me to be so hurt.

(Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 41)

A.2. The *khlong* pattern

The *khlong* pattern is found in only one episode, Chapter 54, in which three verses of three different kinds of *khlong* patterns can be found. They are *khlong si suphap*, *khlong sam suphap* and *khlong song suphap* respectively. These three verses of *khlong* pattern are the dialogues of the ascetic Sangpali-nge, who lives near Wilitsamara Mountain. He gives his blessing to the hero and heroine, Inao and Butsaba, while sprinkling sacred water on them. The ascetic blesses them to have long lives with no sadness and sickness and to achieve fame and wealth (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 159-161).

In regards to the use of these *khlong* patterns in *The Dialogues in Inao* by King Rama V, it could be said that the poet might consider that the dialogues in *khlong* patterns were appropriate for people of higher status, such as an ascetic as opposed to an average person.

B. The prose dialogues that do not contain rhymes

This kind of dialogues is not much found. Chapter 18 is a good example. A chamberlain orders an official to prepare the residences for Karattapati, Inao's elder brother, and Suranakong, King Singhatsari's son, when they come to help King Daha fight against King Kamangkuning and his son, the enemies of Daha City. The dialogues are as follows:

เสนา แะ นายเวรเมื่อตะกี้ไปเสียแล้วหรือ มานี้แะนะ รับสั่งให้จัดประเสบันอากงประทานกะ
หรัตตะปาตี
 และสุหรานากงอีก ทำใหดีดี เร็วเร็ว ให้ทันราชการ
(hae nai wen, muea taki pai sia laeo ruea, ma ni nae, rap sang hai chat
praseban-akong prathan Karattapati lae Suranakong ik tham hai di di
reo reo hai than ratchakan)

พนักงาน ขอรับ จัดประเสบันอากงหรือขอรับ
(kho rap, chat praseban-akong ruea kho rap)

เสนา เอะ เจ้านี้สั่งเสียงอย่างไรอยู่ เมมาหรือ
(eh, chao ni sungsiang yangrai yu)

Sena: Where is the duty officer? You, come here, the king orders us to prepare the residences for Prince Karattapati and Prince Suranakong. Prepare the accommodation for them quickly.

Phanak-ngan: Have you prepared the residences?

Sena: Eh! Are you drunk?
(Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 28-29)

C. The *klon* pattern alternated with prose dialogues

This kind of dialogues can only be found in Chapter 23 where 40 phrases of *klon botlakhon* pattern from *Inao* by King Rama II alternate with the prose dialogues composed by King Rama V. King Lasam, Choraka's elder brother, comes to meet King Daha in the Daha throne hall. Some examples are given below. The underlined phrases are composed in the *klon botlakhon* pattern in King Rama II's *Inao*.

- King Rama II's work: ลตองค้ดงเหนือบัลลังก์อาสน์ หมู่อำมาตย์แวดล้อมหลายหลั่น
King Daha sits on the throne. His courtiers sit down around him.
- Choraka: (ยิ้มถวายบังคมสี่ครั้ง)
Choraka smiles and salutes King Daha for four times
- King Rama II's work: เห็นท้าวดำสำมาอภิวันท์ พระผินผันพักตร์ตรัสประกายไป
Seeing King Lasam, King Daha addresses him.
- Choraka: (พลอยประนมมือไปด้วย แล้วหันหน้ามาบอกเสนา) พี่ฉัน ดี ดี หึ
(Choraka also raises his palms together at his chest and boasts to the courtiers there) That King Lasam is my elder brother.
- (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 35-36)

In studying the forms of composition in *The Dialogues in Inao*, it is possible that the poet considered that prose dialogues were easy for the audiences to understand. Adding rhymes to the prose dialogues gave melodiousness to the composition. Moreover, inserting forms of poetic pattern demonstrates King Rama V's ability to compose Thai poetry.

The First Humorous Script of Dialogues in Thai Court Drama

Generally, in Thai court performance, the story as well as the behaviours and ideas of each character are related by the singers of traditional Thai songs. Each performer in any court drama has to dance and recite the improvised dialogues.

The dialogues in Thai court performance, all of which are recited in prose, were improvised by the performers themselves. The purpose of the dialogue is to conclude the subject matter that the singers have already sung. The improvised dialogues for the performance of *Inao* by King Rama II as a court drama were no exception to this practice.

Contrary to other performances of *Inao* in which the performers would recite their improvised dialogues in the past, King Rama V had written all the dialogues before staging the performance. Thus, *The Dialogues in Inao* by King Rama V represents the first script of dialogues in the performance of *Inao* as a Thai court drama.

In addition, it has been found that the performance of *Inao* as a court drama was generally void of entertaining humour. Yet, in *The Dialogues in Inao*, there is a strong emphasis on humour. Comparing the dialogues by King Rama V to those in general

performances of *Inao* in Thai court drama, some differences can be revealed, as shown in the table below:

Differences	Dialogues in other court dramas	Dialogues in King Rama V's work
1	The dialogues are improvised	The dialogues are scripted.
2	They are composed in prose.	Most of them are composed in prose with some rhymes that seem to be a mixture of those present in <i>rai</i> and <i>klon</i> patterns. In some dialogues, the <i>klon</i> and <i>khlong</i> patterns are inserted.
3	No humorous entertaining element can be found.	A lot of humour emanates from the dialogues.

Table 1. The differences between dialogues in typical court dramas and those in *The Dialogues in Inao* by King Rama V.

The Publication of *The Dialogues in Inao* by King Rama V

Though *The Dialogues in Inao* by King Rama V was composed and used in the performance of *Inao* as a court drama in 1882, it was not published at the time. Fortunately, after the performance, one of King Rama V's younger brothers, Prince Sommot-amoraphan, the president of the National Library at that time, gathered all the dialogues and kept them as a valuable manuscript in the Wachirayan Library (Phrabat Somdet Phra Chulachomklao Chaoyuhua 1977: 11). Since then, *The Dialogues in Inao* by King Rama V were published three times.

The first publication (1921)

Queen Sukhumalmarasri, one of King Rama V's queens, had this work published on the occasion of her 60th birthday. There were three objectives for publishing this work. The first was to give this work as a token of appreciation to the person who joined the celebration. The second was to publicize *The Dialogues in Inao* by King Rama V. The third was to preserve this work so that it may not disappear.

Additionally, *Inao* by King Rama II was published at the same time. These two works dating from different periods were published separately. However, the relation between these two works is indicated in each text. In the text of *Inao* by King Rama II, the exact place where the characters' dialogues correspond to those in *The Dialogues in Inao* by King Rama V is noted. In the same way, in *The Dialogues in Inao* by King Rama V, as soon as the exact words in *klon botlakhon* of *Inao* by King Rama II are sung, the dialogues by King Rama V start to be immediately recited after the ending of the last song of each episode.

In Chapter 21 of *The Dialogues in Inao* by King Rama V, Inao sent the property he had confiscated from King Kamangkuning's city to King Daha, who does not accept it. Therefore, Inao asks the king to give the property to Butsaba and Sriyatra instead (Phrabat Somdet Phra Chulachomklao Chaoyuhua 1977: 34). At the beginning of this chapter, the poet writes that the conversations should take place after the phrases

in King Rama II's *Inao* "*Ong Sri Pattara Chueng rap wai*", meaning "King Daha finally receives all the things that Inao would like to give to Butsaba and Sriyatra" (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 34).

At the beginning of Chapter 43, Madewi teaches Butsaba how to ask for her soulmate through a candle prophecy. Madewi's conversations start after the singers end the following words: "*Duang samorn khong mae chong wa pai*" in *Inao* by King Rama II meaning that Butsaba should repeats Madewi's words (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 126).

The second publication (1937)

Chaochom Somboon, one of King Rama V's concubines, had *The Dialogues in Inao* by King Rama V published on the occasion of her 60th birthday celebration. This time, the names of the performers, including those of the trainees, were given at the beginning of the book. All of them were King Rama V's concubines and ladies-in-waiting in the palace. Chaochom Somboon herself was trained to perform the role of the hunchbacked Yubon, though she never performed (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 14). These details are very valuable to the literary cycle.

The third publication (1977)

This time *The Dialogues in Inao* was published as a token of appreciation to be given at the cremation of Mrs Nueang Umawichani at Phrasrimahathat Temple. For this publication, the names of performers are given, as in the previous one (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: preface).

Since each publication of *The Dialogues in Inao* by King Rama V was limited to very special occasions, they were not widely known among Thai scholars and other people outside the royal circle. Nevertheless, the third publication was useful in helping to keep *The Dialogues in Inao* by King Rama V in the Thai literary cycle. It is considered as valuable evidence that King Rama V had composed his own version of *Inao* in 1882 so that it may be performed as a court drama the same year. This article uses this third publication as its main source.

The Use of King Rama V's *The Dialogues in Inao* in the Court Drama Performance in 1882

Unlike other versions of *Inao* composed by various poets, *The Dialogues in Inao* by King Rama V could not be used independently for performing *Inao* as a court drama and had to be used in conjunction with King Rama II's *Inao*.

Each chapter in *The Dialogues in Inao* by King Rama V was to be recited after the end of the same episode in *Inao* by King Rama II. In other words, King Rama V used each selected episode in *Inao* by King Rama II in order to give the background and details of the story for each chapter he created in *The Dialogues in Inao*. If he had not done so, the audiences would not have been able to fully understand the story because his version only contained the characters' dialogues without providing the context.

The Characteristics of *The Dialogues in Inao* by King Rama V

The *Dialogues in Inao* by King Rama V have two major characteristics. First, they follow the content of *Inao* by King Rama II. And second, they add new details to the story of *Inao*.

Rephrase the content in Inao by King Rama II into prose dialogues

There are 14 chapters in this group: Chapter 8, 12, 18, 22, 24, 26, 28, 38, 49, 50, 53, 55, 58 and 59. For examples, in Chapter 8, in which King Daha orders Siyatra to salute Inao (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 16); in Chapter 12 when Madewi asks Butsaba to come out of the curtain to salute Inao (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 21); in Chapter 18 when the royal officers of Daha City are ordered to prepare the residences for Inao's brothers, Karattapati, and for Suranakong, King Singhatsari's son (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 28-29); and in Chapter 22 when Butsaba's four close attendants begged her to participate in making a garland for Inao because, if she refused to do so, King Daha would be angry with her for disobeying his order (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 35). Two examples are given below.

In Chapter 8, after the war, King Daha is still angry with Inao, even though Inao saved the city of Daha from its enemies. He calls his son, Sriyatra, "the remaining captive" to thank Inao for helping him not be captive of King Kamangkuning, Daha's enemy (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 16).

In Chapter 22, King Daha orders Butsaba to make a garland for Inao, but Butsaba refuses to do so. Fearing that King Daha would become furious with Butsaba, Bayan and three of Butsaba's other close attendants make the garland themselves on her behalf. However, in order to obey King Daha's order, Bayan begs Butsaba to contribute by stringing merely one flower to the garland (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 35).

Add new details to the story of Inao

Among the 67 chapters of *The Dialogues in Inao* by King Rama V, most of them, about 50 chapters, are in this group. There are three groups of new details.

A. Add new characteristics to characters in Inao by King Rama II

King Rama V added some characteristics to some characters in King Rama II's *Inao* by adding comedic behavioural traits. For example, in *Inao* by King Rama II, Choraka is a loyal character whom Inao often teases. In *The Dialogues in Inao* by King Rama V, Choraka is presented as having funny behavioural characteristics.

In Chapter 23, Choraka and King Lasam, his elder brother, come to Daha City to fight against King Kamangkuning (King Daha's enemy). However, he arrives too late; the war has already ended. In the throne hall of Daha City, Choraka salutes King Daha four times instead of the customary three. When King Daha and King Lasam are talking to each other, Choraka tries to interrupt and touch his brother in order to press him to give King Daha a quick answer. During the conversation between King Daha and King Lasam, Choraka simultaneously talks to other characters that are near him. When King Daha greets King Lasam and asks him about the state of his wellbeing,

Choraka tells a minister of Daha that King Lasam, his elder brother, is a strong man who hardly gets sick. Meanwhile, Choraka sometimes stares at King Daha. When his eyes meet those of the king, he amusingly salutes the king repeatedly. In addition, Choraka tries to greet Inao and his followers by smiling and uttering the laughable words “hee” or “hee hee” in a horse’s voices each time he finishes speaking (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 35-36). Choraka thus talks and behaves in a humorous way, giving this character a funny personality, which is not the case in King Rama II’s *Inao*. In addition, in King Rama II’s work, Inao is a brave warrior and a romantic prince. In the work of King Rama V, Inao’s personality is revealed as that of a slightly funny hero.

The additions of new characteristics to other characters in the story of Inao are found. In Chapter 3, Inao thinks of Chintara so much that he calls her name repeatedly and wishes to suddenly fall ill in order to go back to Manya City as soon as possible. He also asks the gods to help him meet with Chintara. He finally complains of the gods’ lack of assistance in the matter. His behaviour depicts him as a funny character (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 4-6), as opposed to the confident trickster and hero in King Rama II’s *Inao*.

In Chapter 11, Madewi’s sense of humour is also revealed. After realizing that Butsaba has not followed King Daha’s order to come to the throne hall to salute Inao, Madewi comes to blame Bussaba’s close attendants for being incapable of convincing Butsaba to do so. Bayan replies in a funny and sarcastic way that Butsaba would be very kind to her back, meaning that Butsaba would most likely have Bayan’s back whipped as punishment from King Daha. With sense of humour, Madewi interprets Bayan’s words differently. She asks Bayan whether Butsaba would like to ride on Bayan’s back (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 20). Moreover, Pala-ngan, Butsaba’s other close attendant, complains that Butsaba plays deaf to her requests and considers her voice as a clock’s ticking. This means that Butsaba ignores her request. Madewi interprets Pala-ngan’s words in a funny way, thinking that Butsaba really believes that Pala-ngan’s request was in fact the sound of a clock. As a result, Madewi says that Butsaba might think that Madewi’s request could be the sounds of beating a bell. Thus, Madewi’s interpretation of the attendants’ words provides humorous situations (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 20).

As for the ascetic Sangpali-nge, his funny words, conversations and behaviour can be found in many episodes. In Chapter 52, Sangpali-nge is hard of hearing. Therefore he always asks others to speak louder. Moreover, due to his greedy nature, he expects to receive benefits. When Madewi tells him that she is bringing Butsaba to receive sacred water, he understands that she is coming to make merit towards him. As a result, he thanks her repeatedly (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 155-156).

In Chapter 54, due to Butsaba’s confusion as to whom her spouse should be – Choraka or Inao, King Daha orders Madewi to bring Butsaba to receive Sangpali-nge’s sacred water, and Inao goes with them. Sangpali-nge does not know the real reason behind their visit, so he blesses them as partners in marriage with longevity, fame, wealth, happiness and good health. The humour can be found in Sangpali-nge’s

chanting. Instead of employing only Pali words, he uses nonsensical words in his chanting: “*pa thuem, pa thuem, pa thuem, pa thuem, pa thuem*” (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 159). These nonsensical words sound humorous, thus making the ascetic a funny character.

The examples above show that comedy seeps through characters’ funny voices, the use of nonsensical words, laughable conversations, humorous interpretations and behaviours.

B. Add new characters to the story of Inao

In *The Dialogues in Inao* by King Rama V, new groups of supporting characters were added to provide more entertainment value for the audience or to tease some people in his court. These supporting characters include various groups of people, such as different ethnic groups living in the city of Daha, a group of ladies-in-waiting in the court of Daha and a group of Sangpali-nge’s disciples.

In Chapter 6, different ethnic groups such as Westerners, Chinese, Lao, Mon and Thai who live in the city of Daha are depicted. While they are waiting for Inao’s entering the city of Daha, they talk to one another in their respective ethnic accents. Among them, there is Nai Ang, a native Thai who speaks with such an exaggerated stutter that Mr Kok, a Westerner, cannot understand him clearly. For example, when Mr Kok asks for the word “rheumatism” in Thai, Nai Ang tries to answer. He has difficulty in pronouncing the word “*khao*” and instead says a word that means “he” in English instead. When he utters “*kha kha kha khao...*”, Mr Kok misunderstands and complains that the word for rheumatism in Thai is very difficult to be pronounced because he does not know that what Nai Ang is pronouncing is in fact stuttered speech. Mr Kok’s misunderstanding becomes a laughing matter to others, but makes Nai Ang very angry because he believes that Mr Kok is mocking him (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 11-12).

Another example is Nan Bunsong, a Lao character, who asks Mr Kok and a Chinese called Khun Phatlong to speak in Thai language instead of English so that he may understand their conversation (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 12). Since Khun Phatlong likes to speak using long sentences, he becomes nervous, fearing that he will not be able to finish his sentence. For example, Khun Phatlong says: “In China, Inao breaking off his engagement to Butsaba would have been unacceptable, in China ...”. But before he can finish his sentence, Nan Bunsong interrupts him, saying that Inao is entering the city of Daha and that they all must go to see him. Khun Phatlong asks to finish his sentence and Nai Ma tells him to make it quick. Khun Phatlong therefore continues his sentence with “In china, it would be considered bad deed”. The words he adds are a disappointment to his listeners because they are unimportant details (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 13-14).

In Chapter 25, the supporting characters that form a group of ladies-in-waiting in the court of Daha are King Rama V’s own additions. He humorously describes the jealousy and the gossip that circulate among these ladies. By ridiculing these women for being too concerned with their looks and the way they dress, King Rama V reveals other aspects in their ways of life. Some ladies earn their living by selling cloths,

dresses and ornaments to their friends, while others pledge their ornaments when they need money and ask their friends to help getting these items back in order to wear them and show them off (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 39-47). Some ladies are depicted as neglecting their duties and preferring to play card games (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 80).

Butsaba's new ladies-in-waiting with given names are also created in *The Dialogues of Inao* such as Malaro, Bulan, Yaya, Panan, Burong, Sari, Subang and Sapia. These characters could not be found in *Inao* by King Rama II.

C. Add miscellaneous details

King Rama V also added miscellaneous details in this work.

In Chapter 5, seeing that Choraka and his troops reach Daha after the war ended, Prasanta, (one of Inao's close attendants) complains that he himself and his partisans cooked food with sweat, but Choraka happily eats the food. This content already exists in *Inao* by King Rama II. King Rama V adds more details. Prasanta extends that he and his friends endure the heat and put up with smoke in cooking fish cakes and fish fried in a spicy sauce, but Choraka comes and eats without giving any help (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 10).

In Chapter 17, the ladies-in-waiting in Daha Palace gossip about Choraka's appearance when he comes to see King Daha. In King Rama II's *Inao*, these ladies say that Choraka does not deserve Butsaba because of his bad looks. King Rama V describes in details on this issue: A lady says that Choraka's nose looks like two pieces of a rose apples in half; another one indicates that his figure is like a big pot on a footed tray or a blister wearing headdress; and another one blames his big legs (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 27-28). These additions do not exist in *Inao* by King Rama II.

The Roles of *The Dialogues in Inao* by King Rama V

The Dialogues in Inao by King Rama V have three roles as follows.

Add humour aspects

Two examples are highlighted. In Chapter 6, King Rama V creates many new characters living in Daha City consisting different nationalities; Mr Kok who is an American, Khun Phatlong who is a Chinese, Nan Bunsong who is a Laotian, Makatoi who is a Mon. These people live in Daha City and they wait for Inao who will enter the city to salute King Daha. Each character speaks with a distinct accent and vocabulary. For Nai Ang, who has a stutter, speaks with difficulty and takes a lot of time to say a whole sentence. Some of these characters try to speak English with Mr Kok though do not have enough knowledge. For example, Nai Ma, a Thai, says "Good bye" to greet Mr Kok (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1959: 10-14).

Another example could be found in chapter 35, while ladies-in-waiting are swimming with Butsaba, some of them gang up against Yaya and try to trick her to make her slip and fall into the pond many times. Yaya therefore deliberately calls them a pack of

dogs, in Thai “หมาหมู่” (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 91). Moreover, during any game or sport, Yaya is always defamed by her friends. Therefore, she calls them a pack of dogs and packs of other laughable animals, such as a pack of pigs, a pack of ants and a pack of crows, terms that have never been used in Thai and thus provide much humour to audiences (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 93).

Add modern and Western aspects

A. Add modern and western ways of life

Modern and western ways of life in the reign of King Rama IV and Rama V including some real occurrences at that time were added as well in *The Dialogues in Inao* by King Rama V.

Due to the advance of Western culture in Thai society since the reign of King Rama III and its considerable influence on Thai society during the reigns of Kings Rama IV and V, Thai ways of life changed in various ways, especially in terms of westernization. Some examples are presented as follows.

In Chapter 23, the detail was added that Choraka smoked a pipe, similar to a westerner (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 75-76).

In Chapter 25, King Rama V adds how glad and busy many court ladies are of preparing themselves to follow King Daha and his royal family to carry out the ritual of giving thanks to the god of Wilitsamara Mountain for saving the city of Daha from its enemies. These women are depicted as being too concerned about their clothes, ornaments and food. Through their dialogues, some court ladies are shown as being vain. They talk about their beautiful dresses, their modern ways of life, such as eating bread and imported sweets and fruits, wearing a hat and socks like Western people, and horse riding as a new kind of sports. Some ladies intend to dress extravagantly to intimidate others.

One of them, Bulan, boasts that she has some made-to-order dresses being made at Bat Man, a department store that opened in 1879 and was well known for selling various modern uniforms, furniture, jewellery, tailor-made and made-to-order dresses, making this store a favourite among the rich members of the elite (Nawikamun 1996: 130-142). She says that she will tell the dressmakers to hurry so that her dresses are ready on time. Also, in order to show her generosity, she mentions that her closet is full of dresses and that she is willing to let her friends borrow them to wear on this special occasion. Therefore, it could be said that King Rama V derides the ladies of the court insofar as they are too concerned about their looks and the way they dress (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 39-57).

Bulan also complains that it is pity that they cannot bring ice on their trip, as there is not enough space for a big icebox. Ice first became known in Bangkok during the reign of King Rama IV and was carried to Bangkok from its production location in Singapore aboard a steamboat, called the *Chaophraya*, along with passengers and other merchandise every two weeks. When King Rama IV imported ice, he gave it to his sons and consorts, as well as to important courtiers. Thai people at the time were

very excited to see ice. Later on, during the reign of King Rama V, ice was considered a luxury and fashionable item. It was popular among courtiers and high-class people. Ice remained a rare imported commodity until 1889, when the first ice factory was established in Bangkok and the first advertisement selling ice first appeared in a newspaper in Thailand (Nawikamun 1995:135-145).

In Chapter 48, Inao follows King Daha to carry out the thanksgiving ritual and asks the other five kings to visit the forest. When all of them stop near the residence of an ascetic, Inao asks the others to play lawn tennis with him. A net and a tennis ball are then mentioned (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 136-137). This Western sport has been known to Thai people since before 1873, in the early reign of King Rama V (Nawikamun 1988: 153). In 1877, during a trip to Saiyok, Kanchanaburi Province, King Rama V composed one of his literary works in which he mentions his travel to Daengchan Mountain in Ratchaburi Province where he saw people playing lawn tennis (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1959: 195). At the time, lawn tennis was a new western sport that sparked the interest of the Thai elite, including King Rama V.

B. Add real occurrences from the reigns of Kings Rama IV and V

In Chapter 39, Inao talks to Yubon, one of Butsaba's followers, who loses her way in the forest while searching for a special kind of flower called *lamchieak*, a task that Butsaba has ordered her to do. Yubon then asks Inao whether he could lead her back to the shrine where Butsaba is waiting for her. Inao offers his help, but, in return, he asks Yubon to give the *lamchieak* flower, on which he has inscribed a message on its petals, to Butsaba. He threatens to leave Yubon in the forest if she refuses to comply. Inao also intimidates Yubon by saying that there are two lions in the forest, like the two stuffed lions on display at the museum at that time. He says that the cruel lions have sharp white teeth that could easily eat Yubon within a few minutes (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 101). In 1863, King Rama IV received a stuffed lion from France, which he put on display to the people (Nawikamun 1995: 121). Later, during the reign of King Rama V, the king went to the opening ceremony of the first museum in Bangkok on 19 September 1874 (Nawikamun 2005: 165). A lot of new and rare items were exhibited to decorate the museum. In 1878, it was said that there were stuffed lions in the museum. At that time, lions were considered rare animals among Thai people. Therefore, King Rama V inserted this element in *The Dialogues in Inao*.

Additionally, mispronunciation by the royal officers, both men and women, at that time is teased and satirized by King Rama V. The words "*kramomchan*", "*phrachaokha*" "*phraphutthachaokha*" are incorrectly pronounced as "*kammachan*", "*phichakha*" and "*phraphettakha*" respectively. Some greedy priests and drunken royal officers are also satirized in the dialogues by King Rama V.

C. Add real persons in the reign of King Rama V

It is very interesting that some characters added in the dialogues were real officers in the royal palace. These include Khun Thao Srisatcha (Im), Thao Insuriya (Plian) and Khun Thaokae Lamyai. These three represent themselves on the stage with outstanding characteristics. Their names were collected in the name lists of the performers in the 1882 performance of *Inao* as a court drama in the second

publication of *The Dialogues in Inao* by King Rama V (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 16). Thao Srisatcha (Im) always feels inferior and easily becomes furious. Other performers arouse her fury. She also likes to raise her hand to beat anyone who displeases her (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 72-74). Moreover, when she is unsatisfied, she often asks to be dismissed from the royal court (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 74). Thao Insuriya (Plian) reminds Khun Thao Srisatcha (Im) that she should not be so angry and that other ladies-in-waiting do not make loud noises to disturb the king and his royal family as Khun Thao Srisatcha (Im) accused them to (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 69-72).

As for Khun Thaokae Lamyai, she is an expert at removing facial hair. As a result, other ladies-in-waiting always ask her to do it for them. She is also a religious woman who enjoys listening to sermons. However, when she is asked to recite the sermons, she always says that she cannot remember due to her old age (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 46-51).

These characters based on real people from the royal court participated in creating a sense of familiarity between the court drama audiences in 1882 and the performers, even though they performed an ancient story that dates back to the late Ayutthaya period. In addition, the audiences were amused to see their real characteristics being performed.

The various ways that King Rama V added details in *Inao* from his own compositions are good examples of interesting ways to attract modern audiences to the ancient court drama, which was performed very slowly and neatly according to the preferences of Thai people in earlier times. This could potentially be a good model to follow for Southeast Asian poets to adapt *Panji* stories for contemporaneous audiences.

A New Presentation of *Inao* as a Thai Court Drama to Audiences in 1882

It is remarked that other versions of *Inao* composed for court drama could be used independently in the performing arts. In contrast, *The Dialogues in Inao* by King Rama V could not do so. Most of the dialogues in the version of King Rama V could not be used independently in the performance as clear situations and backgrounds to the story were lacking in depicting various parts of the plot. These dialogues needed to be used together with the play script of King Rama II's *Inao*. The specific position of each dialogue in the version of King Rama V is indicated according to the corresponding episode in King Rama II's *Inao*.

At first, King Rama V had selected some episodes from *Inao* by King Rama II. After that, he composed the characters' dialogues that relate to each episode in *Inao* by King Rama II, in order to repeat the narrating story of the singers that had just finished their songs or to extend the story by adding some colourful and humorous details for the entertainment of the audience. It should be said that the events and characters in King Rama V's *The Dialogues in Inao* combine well with *Inao* by King Rama II, despite the addition of a considerable amount of new details to attract the

interest of the audience. It can be said that the new presentation of *Inao* as Thai court drama in 1882 comprised two parts.

The first part presented the performance of the court drama according to *Inao* by King Rama II, focusing on the beautiful dances of the performers and sweet melodiousness of Thai traditional songs. The performers also took the role of reciting a short conclusion of what the singers had just sung and described in their own improvised dialogues. Although this part contained only a short scene of Thai traditional court performance, it was a good example of the neat and highly developed skills of Thai traditional musicians, dancers and singers in court drama performance, which impressed the audience who liked watching the ancient style of Thai court performance.

The second part was the main part of the performance. This part provided the amusing elements of the story through the conversations composed by King Rama V. It focused on humorous, colourful and vivacious performances. Some contemporaneous elements were also inserted in order to modernize this ancient story. Therefore, the performance contained some of the characteristics of *lakhon nok*, a performance for the masses outside the royal court that emphasized humour.

Some examples of the use of the two versions, the version of King Rama II and that of King Rama V, are given below. The version of King Rama V always comes after the version of King Rama II.

<i>Inao</i> by King Rama II	<i>The Dialogues in Inao</i> by King Rama V
The messenger of the city of Daha tells Choraka that King Kamangkuning has marched his troops into Daha to force its king to give Bussaba away to marry his son, Wiyasakam. (Phrabat Somdet Phra Phutthaloetlanaphalai 1971: 347)	
	Chapter 1 The messenger of the city of Daha tells Choraka that King Kamangkuning has marched his troops into Daha to force its king to give Bussaba away to marry his son, Wiyasakam. <u>+ Choraka boasts of his mighty power to cut off the head of anyone who dares to love Bussaba and who dares to merely think about doing so.</u> (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 1-3)
Choraka is furious and orders his two military commanders to prepare his armed forces to help King Daha get rid of King Kamangkuning. He also sends a soldier to King Lasam, his elder brother, in order to request his brother to march	

together into Daha City. (Phrabat Somdet Phra Phutthaloetlanaphalai 1971: 347)	
	Chapter 2 Choraka's two commanders prepare to bring the troops to Daha + <u>They criticize the war for being caused by kings who are madly in love. This might include Choraka, their own king as well</u> (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 3-4).
After coming out victorious against King Kamangkuning, Inao is in deep sorrow. He misses his three consorts who remain at the city of Manya. (Phrabat Somdet Phra Phutthaloetlanaphalai 1971: 345-346)	
	Chapter 3 <u>Inao complains that being a king results in having no freedom at all. He always has soldiers guarding him, considering them as jailers who control his actions.</u> + After coming out victorious against King Kamangkuning, Inao is in deep sorrow. He misses his three consorts who remain at the city of Manya. (Phrabat Somdet Phra Chunlachomklao Chaoyuhua 1977: 4-6).

Table 2. A New Presentation of *Inao* as Thai Court Drama to Audiences in 1882

It is interesting to see how these two different parts from two poets from different periods could be combined within the same performance and how various contemporaneous subject matters could be inserted into the story. This demonstrates the skills of King Rama V.

King Rama V used the same events and characters and combined two different versions of *Inao*, that of King Rama II and his own. Moreover, King Rama V inserted various real occurrences into the ancient literary work to give more flair and to make the audiences feel more familiar with the content of the performance. This was a new way of presenting the court performance of *Inao* for audiences under his reign. During that time, the ways of life of the Thai people were undergoing many changes due to the influence of Western culture and modern knowledge. Through King Rama V's adaptation in presenting the court performance of *Inao*, audiences could view the performance without getting bored. They could appreciate the conventional court drama performance at the beginning and, after that, enjoy the humorous entertainment added by King Rama V.

It should be remarked that in 1882 King Rama V was very clever to add vivacious and humorous value to the performance of *Inao* as court drama, while preserving the value of *Inao* by King Rama II at the beginning of the performance.

Though two different versions of *Inao* were delivered during the same performance, the audiences could understand that the main part added by King Rama V was a playful addition by including real occurrences, real persons and some humorous events. Therefore, not only did *The Dialogues in Inao* by King Rama V introduce *Inao* by King Rama II to the audiences of his age, it also presented *Inao* as a Thai court drama in a novel and interesting way.

Conclusion

In 1882, King Rama V composed his own version of *Inao* in the form of rhyming prose dialogues, called *Botcheracha Lakhon Rueang Inao*, which translates into English as *The Dialogues in Inao*. As a court drama performance, this version was combined with *Inao* by King Rama II. In the cycle of Thai court performances prior to 1882, theatrical performances of *Inao* were delivered the same conventional way. All court performances emphasized the skills of the performers in traditional Thai dance, music and song. The singers slowly related the story in their songs and the performers repeated what the singers had just sung in their improvised dialogues. Moreover, no humorous entertainment value was given to the audience. These characteristics are what made Thai court drama so different from the performances for the masses (*lakhon nok*), which focused on humour and entertainment. In 1882, King Rama V composed a script of dialogues for the story of *Inao* as a court drama, which were the first written dialogues in Thai court drama. This made it easier for the performers to remember when to recite. His written dialogues are full of added details to provide more entertainment value. King Rama V added some new personalities to some characters in *Inao* by King Rama II in order to give humour to the audiences. Inao is fussy and is easily discouraged. Therefore, he does not have as much self-confidence as in the version of King Rama II. Moreover, in King Rama V's version, Choraka is boastful while Madewi is full of sense of humour. King Rama V intended to offer humour and vivacity to his audiences. It could be said that the incorporation of humorous entertainment in court drama occurred for the first time in King Rama V's version of the performance. King Rama V's use of humour is a specific characteristic of *lakhon nok*, the performance for the masses. Thus, it could be said that *The Dialogues in Inao* by King Rama V demonstrates the adaptation of *Inao* for contemporary audiences.

However, it is regrettable that *The Dialogues in Inao* by King Rama V was performed only once in 1882, as the dialogues delivered during the performance related events and people that reflected a specific time frame. As a result, these dialogues could not be performed again in the following period. Nevertheless, it represents an invaluable piece of performance literature among various versions of *Inao*. King Rama V's version, *The Dialogues in Inao*, is not well known among Thai people. This study hopes to introduce *The Dialogues in Inao* by King Rama V to the general public and to present King Rama V's skills and talent in creating an interesting new presentation for *Inao* as a court drama to his audiences.

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