

THE IDEOLOGY OF LOVE IN POPULAR THAI TRAGIC ROMANCE,
1997-2007

Mr. Pram Sounsamut

A Dissertation Submitted in Partial Fulfillment of the Requirements
for the Degree of Doctor of Philosophy Program in Thai Studies
Center of Thai Studies
Faculty of Arts
Chulalongkorn University
Academic year 2009
Copyright of Chulalongkorn University

อุดมการณ์เรื่องความรักในนิยายรักโศกประชานิยมของไทย พ.ศ.๒๕๔๐-๒๕๕๐

นาย เปรม สนวนสมุทร

วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญาอักษรศาสตรดุษฎีบัณฑิต

สาขาวิชาไทยศึกษา

คณะอักษรศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย

ปีการศึกษา 2552

ลิขสิทธิ์ของจุฬาลงกรณ์มหาวิทยาลัย

Thesis Title THE IDEOLOGY OF LOVE IN POPULAR THAI
TRAGIC ROMANCE, 1997-2007
By Mr. Pram Sounsamut
Field of Study Thai Studies
Thesis Advisor Associate Professor Suchitra Chongstitvatana, Ph.D.

Accepted by the Faculty of Arts, Chulalongkorn University in Partial
Fulfillment of the Requirements for the Doctoral Degree

..... Dean of the Faculty of Arts
(Assistant Professor Prapod Assavavirulhakarn, Ph.D.)

THESIS COMMITTEE

..... Chairman
(Professor Siraporn Natalang, Ph.D.)

..... Thesis Advisor
(Associate Professor Suchitra Chongstitvatana, Ph.D.)

..... Examiner
(Assistant Professor Suradech Chotiudompant, Ph.D.)

..... Examiner
(Namphueng Padamalangula, Ph.D.)

..... External Examiner
(Professor Ruenruthai Sujjapun, Ph.D.)

เปรม สวนสมุทร : อุดมการณ์เรื่องความรักในนิยายรักโศกประชานิยมของไทย พ.ศ.๒๕๔๐-๒๕๕๐, THE IDEOLOGY OF LOVE IN POPULAR THAI TRAGIC ROMANCE, 1997-2007 อ. ที่ปริกษาวิทยานิพนธ์หลัก : รองศาสตราจารย์ ดร.สุจิตรา จงสถิตย์วัฒนา, 233 หน้า.

งานวิจัยชิ้นนี้มีวัตถุประสงค์เพื่อศึกษาอุดมการณ์เรื่องความรักในนวนิยายรักโศกประชานิยมของไทยในช่วงปี พ.ศ. ๒๕๔๐ ถึง พ.ศ. ๒๕๕๐ เพื่อศึกษาการดำรงอยู่และการเปลี่ยนแปลงอุดมการณ์เรื่องความรักในสังคมไทย และเพื่อศึกษาปฏิสัมพันธ์ระหว่างอุดมการณ์ความรักในพุทธศาสนากับบริโศกนิยมในสังคมไทย งานวิจัยชิ้นนี้เป็นงานวิจัยเชิงคุณภาพ โดยใช้ข้อมูลหลักจากภาพยนตร์ ๑๐ เรื่อง ได้แก่ ขุนแผน นางนาก ข้างหลังภาพ แม่เบี้ย คู่แท้ปฏิหารีย์ จดหมายรัก มนต์รักทรานซิสเตอร์ เพื่อนสนิท ขอให้รักจงเจริญ และ รักแห่งสยาม นอกจากนี้ยังใช้รูปแบบวรรณกรรมประชานิยมอื่น ได้แก่ ภาพยนตร์ชุดทางโทรทัศน์และเพลงยอดนิยมประกอบการศึกษาด้วย

การศึกษาครั้งนี้แบ่งออกเป็นสองส่วน

ส่วนแรกเป็นการอธิบายความสัมพันธ์ระหว่างนิยายรักโศกกับอุดมการณ์เรื่องความรัก นิยายรักโศกมีบทบาทในการให้การศึกษาเชิงจริยธรรมแก่ผู้เสพ ผู้เสพจะได้เรียนรู้อุดมการณ์ความรักผ่านการเสพนิยายรักโศก ส่วนที่สองแสดงให้เห็นปฏิสัมพันธ์ระหว่างอุดมการณ์ความรักในพุทธศาสนากับบริโศกนิยม ในทางพุทธศาสนาพบว่าอุดมการณ์ความรักที่ลุ่มหลงอยู่สองประการคือความรักคือความทุกข์และเป็นผลจากการสร้าง ความสัมพันธ์กันในชาติก่อน(บุพเพสันนิวาส) บริโศกนิยมมีอุดมการณ์ความรักสองประการคือความรักเป็นเป้าหมายของชีวิตและความรักเป็นสิ่งจำเป็นต่อชีวิต ซึ่งกล่าวรวมได้ว่าความรักคือสิ่งสำคัญที่สุดของชีวิตมนุษย์

จากข้อมูลที่ใช้พบว่านิยายรักโศกเชิญชวนให้ผู้เสพเชื่อมั่นในความรักและยกย่องความรักให้กลายเป็นความจำเป็นต่อชีวิต ถึงแม้ว่าความรักจะเป็นเหตุแห่งความทุกข์แต่ก็เป็นความทุกข์ที่ยอมรับได้ตราบเท่าที่ผู้เสพยังคงรับรู้ว่ามีความรัก ความทุกข์จากความรักไม่ได้นำเสนอว่าเป็นความทุกข์สำหรับชีวิตแต่เป็นความสุข ดังนั้นนิยายรักโศกจึงแนะนำให้ผู้เสพยึดมั่นกับความรักและใช้ความรักเป็นแรงบันดาลใจในการดำรงชีวิตต่อไป นอกจากนี้ความรักยังถูกทำให้เสมือนหนึ่งเป็นสินค้าสำหรับบริโศกมากกว่าจะเป็นอารมณ์ความรู้สึกทั่วไป งานวิจัยชิ้นนี้ยังพบว่าแนวคิดเรื่องบุพเพสันนิวาสในพุทธศาสนาแบบไทยนั้นถูกตั้งคำถามและมิได้นำเสนอผ่านนิยายรักโศกมากนัก แนวคิดเรื่องพรหมลิขิตกลับได้รับความนิยมมากกว่าบุพเพสันนิวาส แต่อย่างไรก็ตามพรหมลิขิตก็ยังคงถูกตั้งคำถามและสงสัยโดยพุทธศาสนิกชนชาวไทยทั่วไป

ภาควิชา.....ไทยศึกษา

สาขาวิชา.....ไทยศึกษา.....ลายมือชื่อ อ.ที่ปริกษาวิทยานิพนธ์หลัก.....

ปีการศึกษา.....2552.....:

##4880919822 : MAJOR THAI STUDIES

KEYWORDS : IDEOLOGY OF LOVE / TRAGIC ROMANCE / BUDDHISM /
CONSUMERISM / IDEOLOGY IN FILM

PRAM SOUNSAMUT : THE IDEOLOGY OF LOVE IN THAI
POPULAR TRAGIC ROMANCE, 1997-2007. THESIS ADVISOR :
ASSOC. PROF. SUCHITRA CHONGSTITVATANA, Ph.D. 233 pp.

This research aims at studying the ideology of love in popular Thai tragic romance during 1997 – 2007 in order to see the persistence and change of ideology of love in Thai society, as a result of the interaction between ideology of love in Buddhism and Consumerism in Thai society. The research is qualitative research. The major data are ten tragic romance in a form of films; *The Legend of Warlord*, *Nang Nak*, *Behind the Painting*, *Maebia*, *The Whistle*, *The Letter*, *Monrak Transistor*, *Dear Dakanda*, *Me Myself*, and *Love of Siam*, but other types of popular narrative, such as television series and popular songs during 1997-2007 will be included, to support the major data and major argument in this research.

This research is divided into two parts. The first part explains the relation between tragic romance and ideology of love. Tragic romance has a role in giving its audience an ethical education. The audience will learn the ideology of love through and from experiencing tragic romance in the film. The second part shows the interaction between ideology of love in Buddhism and Consumerism. There are two ideologies of romantic love in Buddhism; love is suffering and love is a consequence of previous association, *Pubbhesannivāsa*. For Consumerism, there are two main ideologies of romantic love; love is a goal of life and 'a must' for life, which can be concluded as love is the most important thing in life.

From the data, popular Thai tragic romance persuades its audience to believe in love, to love, and focus on love as a 'need' for life. Although, love will cause suffering at the end, but this suffering is appreciable as long as the audience realize that they do love or are loved. Suffering from love is not presented as a suffering (*dhukka*) in life, but it is happiness. Hence, popular Thai tragic romance encourages its audience to cling to the person they love and to use their love as a motivation to continue their life. Moreover, Love becomes another kind of commodity for consumption. Furthermore, the research also found that the idea of previous association in Thai Buddhism has been questioned and rarely presented in tragic romance. The idea of destiny (*Brahmalikit*) is more popular and is mentioned more often than previous association, but it is also questioned and doubted by average Thai Buddhists. Contemporary Thai tragic romance propagates the individualism or free will in love over the idea of predestined. Love is not a will from the past or the will of the divine, but it is a free will to love or not to love someone. However, the research also found that there is an emergence of the concept of compassionate love influenced by Buddhism (*metta* and *karuṇā*) in the data. Living together with goodwill is more important than being attached to one another. This shows that the ideology of love in Buddhism still persists and has a significant role in Thai society.

Department : Thai Studies Student's Signature _____

Field of Study : Thai Studies Advisor's Signature _____

Academic Year : 2009

Acknowledgements

First of all, I would like to thank my mother, Mrs. Yupapan Sounsamut, my father, Mr. Palangsan Sounsamut, and my sister, Miss Atchara Sounsamut, for having supported me since the first day I began my study life.

This thesis cannot be finished without a full support from my advisor, Associate Professor Dr. Suchitra Chongstitvatana, who gives me knowledge and always cares for me. I am sincerely grateful to her dedication and kindness.

Also, I would like to thank the committee which consists of Professor Dr. Siraporn Nathalang, Professor Dr. *Ruenruthai* Sujjapun, Assistant Professor Dr. Suradech Chotiudompant, and Dr. Namphueng Padamalangula for giving me many useful advices for the improvement of this thesis.

Additionally, I would like to thank Associate Professor Dr. *Sunait Chutin-taranond*, Assistant Professor Dr. Prapod Assavavirulhakarn, Associate Professor Sukanya Sujachaya, Dr. Peter Skilling, and my master degree advisor Associate Professor Dr. *Cholada Ruengruglikit*. They all provide me many useful suggestions.

I would like to thank all my colleagues for the discussions, for helping me collect some useful information, and for providing me happiness and comfort during the time I wrote this thesis: Arthid Sheravanichkul, Dr. Thaneerat Jatuthasri, and Thanaphon Cheungsirakulvit.

I would like to thank Associate Professor Dr. Justin McDaniel for helping me with the publication, and Mr. Frederick B. Gross, Ms. Jiraporn Kerdchuchune for helping me editing my English.

I would like to thank my friends: Phongphan Suriyachote and Kanchit Yarin, who sent me many textbooks and helped me during my research in the United States; Saharat Jatemanorom, who kindly gave me a good advice about psychological theories; Wanchai Natesuwan and Rattanapimarn Phukum, who have been good friends over years.

This research is fully supported by the Royal Golden Jubilee Program, Thailand Research Fund. I am grateful to the program for supporting my study and giving me opportunities in the research community. I would like to show my gratitude to Associate Professor Dr. Kosan Kusamran for his kind support. Also, I would like to thank Ms. Thanawan Wangnai who kindly helped me with the financial report and other paper works.

Part of this research was done in University of California, Berkeley. I would like to thank the Regent of University of California who gave me an opportunity to improve my knowledge. I am grateful to Professor Dr. Dorothy J. Hale, who kindly helped me arrange my visit at UC Berkeley and suggested me to a lot of useful theory which broaden my thoughts. Also, I sincerely thank Professor Emeritus Dr. Seymour Chatman and Professor Dr. Martin Jay, who helped me enhance my knowledge in narrative science and Frankfurt School. Additionally, I would like to thank Ms. Caverlee Cary who kindly arranged a very fascinating intellectual program during my advisor's visit at UC Berkeley in April 2009.

Last but not least, I would like to thank all the staffs at the Center of Thai Studies, Faculty of Arts, who have given me many supports: Mr. Potpreecha Cholvijarn, Mr. Narut Kuptanaroj, Mr. Thep Boontanond, Mrs. Weena Selakhun, and Miss Sitara Jutharat.

Contents

	Page
Abstract (thai)	iv
Abstract (English)	v
Acknowledgements	vi
Contents	vii
Chapter I Introduction	
Significance of research.....	1
Hypothesis.....	6
Objective of the thesis.....	6
Significance and usefulness of the research.....	6
Methodology.....	6
Data selection and Limitation of this research.....	6
Definition of terms.....	8
Chapter II Research Frameworks	
Ideology.....	9
Cognitive and Emotion.....	13
Tragic narrative and the Relationship with Ideology.....	19
The elements of tragic romance.....	24
Romantic love.....	24
Sadness.....	25
Death.....	26
Ideology of love in Consumerism.....	30
Ideology of love in Buddhism.....	41
Chapter III Ideology of Love in Thai Film	
Thai tragic romance between 1997-2007.....	53
Message from the film.....	56
The important of money.....	57
Monrak Transistor.....	57
February.....	60
The changing in lifestyle: Consumerism and Metropolitan life.....	61
The letter.....	61
The conflict between convention and emotion.....	65
Behind the painting.....	65
The acceptance of homosexuality.....	72
Me Myself.....	72
The courage to express personal feeling.....	75
Dear Dakanda.....	75
The Whistle.....	77
The importance of keeping a promise.....	80
The Legend of Warlord.....	81
Maebia.....	91
The value of social norm and moral code.....	99
February.....	99
Love of Siam.....	100
Ideology of love in Thai films.....	107
Love is a value of life and a goal of life.....	107
Behind the Painting.....	107

The Legend of Warlord.....	120
The Whistle.....	123
Monrak Transister.....	125
Love is a must for life.....	128
Maebia.....	129
Dear Dakanda.....	130
Love of Siam.....	133
Me Myself.....	136
February.....	139
Love is Loyalty and Sacrifice.....	141
Nang Nak.....	141
Love of Siam.....	143
Pubbesannivāsa.....	144
Dear Dakanda.....	144
February.....	146
The Letter.....	150
Love is Suffering.....	151
The Legend of Warlord.....	151
Chapter IV Ideology of Love in Others Popular Narratives.	
Ideology of love in Thai television series.....	155
Message from the television series: love and duty.....	155
Lueat Khat Ti Ya.....	155
Hong Nuea Mangkon.....	163
The ideology of love.....	167
Love is a value of life and a goal of life.....	167
Hong Nuea Mangkon.....	167
Love is 'a must' for life.....	168
Lueat Khat Ti Ya.....	169
Pubbhesannivāsa.....	173
Lueat Khat Ti Ya.....	173
Ideology of love in Thai popular songs.....	174
Chapter V The Persistence and Change in Ideology of love	
Ideology of love of consumerism.....	180
Love is a value and goal of life.....	180
Love is a must for life.....	185
Ideology of love of Buddhism.....	189
Pubbesannivāsa.....	189
Love is suffering.....	195
The interaction between Buddhism and Consumerism.....	197
Love is suffering and love is the most important thing in life.....	197
Pubbhesannivāsa and individualism.....	200
Consuming 'love' (love and emotional consuming).....	201
Compassionate love (Tragic romance and ethical education).....	203
Chapter VI Conclusion	210
References	213
Bibliography	216
Appendices	217
Biography	233

Chapter I

INTRODUCTION

What is love? This is a very simply and common question to which no one can give a single universal answer. From the time of the Greeks to the 21st century, from philosopher to neuroscientist, from primitive religion to global religion, many people, during many times have tried to give a definition to 'love'. However, no has succeeded, not because there is no definition of love, but because there are too many definitions. Why? It is because 'love' is an 'ideology'.

Love is not a substance that can be put into an experiment, but we experiment with love. Love is a mental state of mind, although we know that there are brain nerves and systems in our bodies that physically respond to love.* Love is not a sacred object to pay homage to, but we believe in it and put it on the top of the list of the 'wants' for our life. Love is not a difficult word for everyday use, but it is hard to truly say 'love' with those we meet. While some seek love, some give love; while some love brings happiness, some love brings sadness; while love sometimes creates, love also destroys. It is interesting why such a simply word as 'love' has so many properties. It can be said that 'love' is an idea; a collective idea of society. Humans are not 'born' to love, but we 'learn' to love. Thus, love is an ideology because different part of the world, different groups of humans, and even people in the same society define love differently.

If we consider love as an emotion, two major arguments can be made. On the one hand, love is innate in every human kind; it is a basic instinct of each and everyone to 'love' since we were born. Love in our early years helps us to survive danger and helps us to grow. This can be seen for children; when they get separated from their parents, they will cry. In turn, when they stay close with their parents, they feel secure and happy. On the other hand, love is a social activity; love is cultivated by society. If we simply define love as an 'attachment', love is a basic component for forming a society. When we have an attachment with someone, it means we associate with them. Thus, no matter how big or small, societies are built upon 'love'. Therefore, there must be rules for love, and in this respect, love can be considered a cultural heritage of each and every society.

In combination with the above two theories, love as a 'higher cognitive emotion' is evident. While love is innate for all humans to help feel secure in life and to gain self-esteem, it is also cultivated by the surroundings. This means love involves the human 'cognition' process. When society changes, it is possible that the knowledge or the way we feel and understand love changes as well.

Examining the meaning of ideology by Louis Althusser: “*Ideology represents the imaginary relationship of individuals to their real condition of existence;*”¹ we can say that 'love' is another kind of 'ideology'. People feel love or notice that they are falling in love because they associate their feelings with an ideology, thus they call it and understand that it is 'love'.

* See chapter 1 and 2 in; Lewis, Thomas, Fari Amini, and Richard Lannon, ([A General Theory of Love](#). New York: Vintage Books, 2001).

¹ Althusser, Louis., [Lenin and Philosophy, and Other Essays](#) (New York: Monthly Review Press, 2006), pp. 109-10.

It is interesting to study the ideology of love in a society when that society changes. Comparing Thai society forty or fifty years ago, we can see that Thai society today has undergone significant transformations. The growth of capitalism and the coming of western culture, called either westernization or globalization, have transformed the way of life for Thai people. The new social formation and social values convey the way people recognize and understand love. If Consumerism is a good word for explaining Thai society in general, it is interesting to study whether Consumerism, apart from the economic impact, has had an effect on the ideology of love for Thai people.

There are many kinds of love. One of the most interesting psychology theories about love is the 'triangle of love' by Robert J. Sternberg.² Sternberg classified love by three components: intimacy, passion and commitment, of which there are eight kinds of love based on these three components, ranging from non-love, with no intimacy, passion or commitment, to consummate love that has all three factors. When Sternberg refers to consummate love, he means the love between a couple who are willing to express their love to one another by marriage or other commitments. So, consummate love is a love in which the two want to live together with intimacy, want to have a sexual relationship, enjoy passion, and want to continue their life together committed to each other.

In the field of literature, there is a type of the story called romance that narrates the account of two lovers. Romance is universal and can be found in nearly all cultures; an all time favorite for people. Most everyone have heard at least one romance story. Even famous fairy tales such as Snow White and the Seven Dwarfs, Aladdin, Beauty and the Beast, Cinderella, Sleeping Beauty and many more can be considered 'romances'. The center plot of the romance is build around the quest for love, how someone finds their lover and how they make a success of their love. As humans need love to continue their social relationships, we also have an instinct to continue our clan; thus romance, in terms of a love story, captures an audience by giving a sample of someone's 'love' experience to help the audience understand love.

There are two general types of romance tales; one ending with "they lived happily ever after", and another ending with tears. The latter may also be call 'tragedy'. Among the two, the one that ends with tears in which the couple can not continue their love with each other is often the more interesting story. The question is 'why does tragedy give pleasure'? * Why is the sad story about love continually consumed by those who want love? There are many theories that try to answer this phenomenon. One interesting approach, to be discussed more in the following chapters, is that it gives the audience an ethical education, especially on the issue of love.

In Harry Potter and the Prisoner of the Azkaban, J.K Rowling introduces a creature name 'Dementor':

‘Dementors are among the foulest creatures that walk this earth. They infest the darkness, filthiest places, they glory in decay and despair, they drain peace, hope and happiness out of the air around them. Even muggles feel their

² Sternberg, Robert J., and Karin Weis., The New Psychology of Love (New Haven, CT: Yale University Press, 2006), p. 187.

* The question is a title of the research by A.D. Nuttall's. Nuttall, A. D. Why Does Tragedy Give Pleasure? Oxford: Clarendon Press, 1996. Nuttall answers this by psychoanalysis theory, especially using Freud.

presence, though they can't see them. Get to near a Dementor and every good feeling, every happy memory, will be sucked out of you. If it can, the Dementor will feed on you long enough to reduce you to something like itself – soulless and evil. You will be left with nothing but the worst experience of your life, and the worst that happen to you, Harry, is enough to make anyone fall off their broom. You have nothing to feel ashamed of.'

In order to expel Dementors, we have to use a Patronus charm.

The Patronus is a kind of positive force, a projection of the very things that the Dementor feeds upon – hope, happiness and desire to survive – but it can not feel despair, as real human can, so Dementors can't hurt it."

Seeing this as an allegory to tragedy, tragedy is like a Dementor; it has an intention to stir up the negative feeling in its audience by introducing the worst experience of a person's life. Then, when the story ends and the conflict has been resolved, the character is rewarded for their deeds and the audience detaches themselves from the story, like the use of a patronus charm; that is to say, they will have hope, feel happiness, and desire to survive using what they have learned from the tragedy. In this respect, it is interesting to study tragic events in tragic love stories to understand what love is and how it gives hope to the audience by making them sad.

The word 'tragedy' has been over used, which is a problem for 'tragedy'.^{*} Although the word began by meaning the sacrifice of a goat, it has been used widely for a specific kind of literature, and today a natural disaster can also be called a 'tragedy'. Nevertheless, it is arguable that the main characteristic of something we call 'tragedy' is a 'tragic event' that causes a 'tragic emotion'. Thus, to simplify and refer to tragedy in literature studies, it is better to use tragic narrative in a contemporary context.

Another confusion regarding tragedy is that people have used it for all tragic narratives, including books. However, if we go back to the most famous and influential meaning of tragedy as set forth by Aristotle, we will understand some significance characteristics of tragedy:

Tragedy is a representation of an action that is serious, complete, and of some magnitude; in the language that is pleasurably embellished, the different forms of embellishment occurring in separate parts; presented in the form of action, not narration; by means of pity and fear bringing about the catharsis of such emotion. ...³

In his meaning, Aristotle is clear that tragedy has to '*present in a form of action not narration.*' That is to say, tragedy should only be used for a 'play'; tragedy can not be a tragedy without the play and performance. This is significant because by presenting a form of action, the audience will have a chance to have more sympathy and pity for the character than by just reading about them. In addition, it is not only the story that conveys the message, other elements, such as acting, singing, a chorus, and so on, also play an important role in awakening tragic emotion through tragic events

^{*} For more discussion on the different versions defining 'tragedy' see chapter one in; Eagleton, Terry. *Sweet Violence: The Idea of the Tragic*. Oxford: Blackwell Pub, 2003.

³ Murray, Penelope, and T. S. Dorsch., *Classical Literary Criticism* (Penguin classics. London: Penguin Books. 2004), P.64.

and the tragic catastrophe of the character. Thus, tragedy is really only possible in the form of a play.

Unfortunately, the theater culture is much less popular when compared with its golden age, such as during the Elizabethan and Renaissance periods. Today, plays, in the sense of stage plays, are quite limited and are specific for a particular group of audience. It is not that people do not like to watch plays, but there are many new way to experience this kind of entertainment that costs less and is easier to access, such as cinema and free television. If we compare the elements of film and plays, we can see many things in common, except perhaps the freshness of the performance that a play may have over a film. Film has all six constituents, similar to a play, which are *plot, character, diction, thought, spectacle and song*.⁴ The new technology of film screening also allows for a film to present more situations, more fantasy, more cinematography technique; it can be said that film is the substitution of plays in contemporary society. If we can study a play as a narrative, we can also study film in the same manner.*

Considering film as narrative, it is undeniable that films are created with some ideology to convey a message, similar to other types of narratives. When people consume a film, it is likely that they are absorbing or receiving some ideology from the film, at least at some level. Seymour Chatman suggests that they are two types of elements in narratives:

What are necessary components – and only those – of a narrative? Structuralist theory argues that each narrative has two parts: a story (*histoire*), the content or chain of events (actions, happening), plus what may be called the existents (characters, item of settings); and a discourse (*discours*), that is, the expression, the means by which the content is communicated. In simple terms, the story is the *what* in a narrative that is depicted, discourse the *how*.⁵

By selecting some events from many possible events, presented with some point of view and rearranging a story for some purpose, a narrator is inserting some of his "ideology" into the narrative. The narrative is then a way of communicating a message from the narrator to the listener. In this respect, it is interesting to study the ideology within the film to see how and why the narrator narrated the story in a particular way to communicate a message and ideology.

Today, film is a popular form of entertainment. The growth of the cinema industry, especially the coming of the 'cinema complex', makes films easier to attend and more entertaining than before, in essence having become a place to relax. The mixture of cinemas, shopping arcades, food centers and fine restaurants makes going to the cinema not just about watching a film. Watching a film has become a culture for teenagers and young adults, especially single people, since cinema has become a popular place for dating. They can eat and shop and may even enter some interesting events, while they are waiting to see a film. Lately, some special schools, such as tutoring, dance schools, music schools and many others, also operate near cinemas. This may induce some young parents to keep going to such places for their children, and then they may decide to watch a film while they wait. Thus, the cinema complex

⁴ Ibid, P.64.

* See more argument on this topic in Chatman, Seymour Benjamin. Story and Discourse: Narrative Structure in Fiction and Film. Ithaca, N.Y.: Cornell University Press, 1978.

⁵ Chatman, Seymour Benjamin., Story and Discourse: Narrative Structure in Fiction and Film (Ithaca, N.Y.: Cornell University Press, 1978.Chatman, Seymour), p.19.

has become a place for love, a place for showing and nourishing love in the metropolitan life; it could be said that film is a part of love.

Moving back to ideology, ideology has an influence on our way of life. In this view, ideology is a culture, a tradition and a religion. Thus, we may live under more than one ideology.* It is not only the dominant ideology that has become an ideology of the people, some other ideologies may also occur accordingly. Michael Freeden explains Antonio Gramsci's idea that:

Gramsci was therefore inclined to sharpen the distinction between ideology as a more conscious creation of its producers, and a more unconscious of its consumers. ... the establishment of hegemony involved the coordination of different interests and their ideological expression, so that an all-embracing group, possibly society as a whole, would be engaged. Hegemony produced compromise – an equilibrium that took some account of the subordinate groups. Marxist confrontation gave way to building up of solidarity in a manner that could serve the Marxist end of unified community. That was so because different ideologies maintained a state of conflict until one of them, or combination of some, political unity of aims with the semblance of universality.⁶

Gramsci believed that the idea of hegemony does not only occur in a political way; it can be found in an economic system and moral tradition as well. He appears to put more attention on the 'system of thought' rather than the political system alone. From a political aspect, ideology is a total change from one system to another, but in a cultural aspect, ideology can be a gradual shift from one to another. Thus, his idea about hegemony largely influences the field of cultural studies. If cultural studies point their intention to the study of ideology, hegemony, in the meaning of a new ideology attempting to take place or becoming a new dominant ideology, may be the main point of studying the cultural change in a different 'time' and 'space' of society.

It is interesting to study culture in a broader meaning of 'hegemony'. When some ideology wants to dominate over another ideology, it has to make a 'compromise' with the former or much stronger ideology. The act of compromise may not be in the form of an actual fight or attack on the former ideology, but sometimes it is compromised by promoting the latter one to be more 'interesting' than the former one. Sooner or later, when people are happy with the new ideology, the older one will be of less concern, will be questioned and, finally, will become a 'subordinate' ideology to support the newly installed ideology.

Thai society is well known as a Buddhist based society. Even though not all people in Thailand are Buddhist, most of the people in Thailand consider themselves to be Buddhist. The heritage literature, such as classical literature, local histories, dynastic chronicles, usually mention and refer to the ideology of Buddhism as a dominant ideology for Thai people. When Thai society turned to Consumerism, it is interesting how the society adjusted to these two different ideologies. If Consumerism wants to compete with Buddhism, what is the strategy? How do they do it? Has it been successful? In what ways do people still give meaning and concern for the former

* This point will continue in detail in the next chapter.

⁶ Freeden, Michael., Ideology: A Very Short Introduction (NY: Oxford University Press. 2003)

dominant ideology of Buddhism? These are interesting questions for research, which I hope will be answered in this work.

I want to conclude by stating that the study of the interaction between the old ideology and a new ideology is interesting, and is one of the many trends of culture study these days. If we study and understand what is happening in a society while the transition of idea has begun, this will help us get ready for any change and adjustment needed to our life due to the new coming ideology, to live with it, to use it wisely and be more conscious in believing. This will make us an 'active' rather than 'passive' subject of the particular ideology(ies); to understand things as they are and not panic from the change is the goal of a good Buddhist practitioner.

Hypothesis:

Thai romance, presented in the form of tragic narratives, plays a significant role in both sustaining and cultivating the ideology of love in Thai society. In popular Thai tragic romance from 1997 to 2007, the ideology of love, largely assembled through mass media, is an interaction between Buddhist belief and Consumerism.

Objective of the thesis:

1. To explain the relationship between romance and ideology.
2. To examine the ideology of love in popular Thai tragic romance from 1997 to 2007.
3. To analyze the persistence and change in the ideology of love in popular Thai tragic romance.

Significance and usefulness of the research:

1. The results will make known the relationship between romance and ideology.
2. The results will show the differences in the ideologies of love in various types of popular Thai tragic romance from 1997 to 2007.
3. The results will demonstrate the effects of globalization and Consumerism on the changing of ideology of love in popular Thai tragic romance.

Methodology:

1. Analyse the content and the ideology of love in popular Thai tragic romance from 1997 to 2007.
2. Compare the ideology of love in popular Thai tragic romance from 1997 to 2007 with the ideology of love in classical literature.
3. Explain the effect of globalization and Consumerism that has an impact on the changing ideology of love in Thai society.

Data selection and Limitation of this research:

Love in this research only refers to romantic love. Although the study by Sternberg mentioned above classified 'romantic love' by intimacy, passion, and

commitment, the love life in romance has a goal in making a long term commitment. In this view, Sternberg's consummate love is the same as romantic love in the romance.⁷ Romantic love here means a willingness of the couple to continue their life as a family, not just for intimacy and passion. It is an ideal love that has all three components of love.

There are three types of data used in this research: film, television series, and songs. However, the main focus will be film (Chapter 3). The other two will be used as a supplement to the findings from Chapter 3. Nevertheless, there are some criteria of data selection that will have a limitation on this research.

For film, the films chosen in this research are films that were shown in the cinema during 1997 – 2007. However, not all the films were successful in their business, but the selected film for this study have some significance in terms of history of the film, both in term of profit and film aesthetics. That is to say, either the film was a box office hit or it introduced a new style of producing and consuming a story from the film. The reason and the significance of each film will be provided in Chapter 3.

By considered it a tragic romance, the plot of the story must be a love story between two lovers. Somewhere in the story those two people face a death, whether of one of them or of some other person. After that death, the main protagonist begins to question a moral and/or the value of life. Finally, the protagonist will continue their life using the lesson that they learned from the death. Therefore, in tragic romance, unlike tragedy, the main protagonist does not necessarily die. The story may end happily, but the loss of someone is the climax and/or a turning point of the story.

A television series is different from a film, in that a television series is a long running story. Thus, many possible events can occur, including a death. Therefore, this research has chosen only those television series in which one of the main protagonists dies at the end of the story. It should be noted here that for the average Thai television series, it is not common to have the main protagonist die at the end because in general Thai viewers prefer a happy ending. In this regard, it is interesting that after *Hong Nuea Mangkon* and *Lueat Khat Ti Ya*, which I think was an experiment by the producer trying to introduce a new trend, there have not be many television series that end with a death.*

For songs, I have chosen songs from hit albums. This was to ensure that the songs were very popular during that year. However, songs have their limit given their length; thus, in term of romance, it may not be proper to call them 'romance'. Even though many songs present a story about two lovers, the story and conflict is outside the songs; the song is just an expression of some character's feeling. In this research, I have chosen songs only in the context in which the narrator is heartbroken, but they still love the other person and try to make a plea for their return, even if they already have a new lover. This kind of story supports the subject of this research, which is the interaction between the ideology of love in Buddhism and Consumerism. Hence, this is only one of many possible tragic plots in contemporary Thai popular songs.

⁷ Sternberg, Robert J., and Karin Weis., *The New Psychology of Love*, p. 186.

* For example, in *Huachai Chokkolaet*, the male protagonist dies after he eats chocolate on his wedding day to kill himself, preventing him from marrying the one he does not love and to be cherished by the one he loves. The story could have ended in this way, but the story continues in a later episode by bring back the male protagonist, saying that he was rescued by the doctor in time. Later, he has a chance to meet a boy who is also allergic to dark chocolate as himself, which is very rare. When he follows the child, he meets his lover again and discovers that the boy is his son. Thus, the story ends happily.

Definition of the terms

Tragic romance

Tragic romance in this research means a love story in which the two main protagonists are not successful in their love. The main protagonist may not die at the end, as in a 'tragedy', but the death of some supporting character will provide a lesson for their life. The story may end happily, but it is a happiness that is caused by the realization of the death and that the characters have learned something from the death. That is to say, the turning point of the story begins when the death is introduced.

Ideology

In this research, ideology is used as in the explanation of Louis Althusser, that is: ideology is a *represents the imaginary relationship of individuals to their real condition of existence*.⁸ Ideology is an idea that influences one's thought and actions; people doing thing or performing in their daily life according to their ideology. Ideology in this research is not limit to political ideology, but is used in a more general way for any institution that impacts people's thoughts and shapes their way of life.

When this research discusses the interaction between ideologies, this is a reference to an action in which the new ideology is trying to overcome the old ideology by an ideological process, not through violence. Therefore, the old ideology still has some influence on the subject system of thought, but the new ideology is present and raises doubts about the old one by presenting a new way of looking at the conflict. The term 'hegemony', as used by Gramsci, may be use to explain this interaction, but not in a strict sense. The focus of this research is on the presentation in the cultural material of a reflection of real life, not real life.

⁸ Althusser, Louis., *Lenin and Philosophy, and Other Essays*, pp. 109-10.

Chapter II

RESEARCH FRAMEWORKS

In the introduction, I have sketched some interesting points about the study of the ideology of love. In this chapter, I will discuss some important theories and early studies that relate to the study of the ideology of love. I will begin by defining what is the meaning of ideology and how it can be studied as a cultural phenomenon in more detail. Then, I will give some explanation about emotion and the importance of emotion that is related to knowledge, which can be called 'ideology'. After that, I will review some early theories about the use of tragic narratives as 'ethical education'. Next, I will relate elements of the tragic narratives with ideology in order to show the possibility of studying the ideology of love in tragic narrative. In the last section, I will propose some key concept of this research, i.e. the notion of considering Consumerism as an ideology and the ideology of love both in Consumerism and Buddhism.

Ideology

The study of 'ideology' has a very long tradition since at least the classical Greek times. Various explanations and many ways to study ideology have been developed. Today, in general terms, ideology is a *'set of beliefs, especially the political beliefs on which people, parties, or countries base their actions.'* This definition appears to focus on the political aspects. It is inevitable that we live our daily lives under 'some' ideology. Nevertheless, it is not only political ideology that has an influence over our daily life; our lives are impacted by many sets of ideologies.

Ideology is simply understood as an agreement between people, more than two, who share the same ideas and express such ideas in a way to show the similarity of/within a group. Therefore, when we live as a group, it cannot be denied that we live 'in' and 'by' the 'ideology' of various groups. Ideology, then, is not limit to political ideology, but also other types of social ideologies, such as religious, educational, entertainment, school, family.

One thesis about the importance of ideology, which is the framework of this research, was introduced by Louis Althusser. He continued and expanded upon Karl Marx's idea about 'the reproduction of the condition of production' in his thesis on Ideological State Apparatus (ISA). The first thing to be noted here is that although Althusser claims ISAs to be a 'political' view, his thesis has now been widely adapted into Cultural Studies.* Since he explains how other institution of society impact the state apparatus, his argument is beneficial for understanding the power of culture and sub-culture in modern society. ISA is unlike 'hegemony', which focus on 'class struggle' and seems to be more 'violate' than ISA. The ideological way of changing people's ideology is more interesting because it does not totally change an ideology, but is a process of 'introducing' and 'persuading' a new ideology to change the old one, as we shall see later.

* See more details in chapter one in Storey, John. Cultural Theory and Popular Culture: An Introduction. Harlow, England: Prentice Hall, 2001.

Louis Althusser begins his discussion regarding ISA in *'Ideology and Ideological State Apparatus: A note toward the investigation'* by reviewing Marx's idea on how the 'state' was formed.

Marx conceived the structure of every society as constituted by 'level' or 'instances' articulated by a specific determination: the *infrastructure*, or economic base (the 'unity' of the reproductive forces and the relations of production) and super structure, which itself contain two 'levels' or 'instances': the politico-legal (law and the State) and ideology (the different ideologies, religious, ethical, legal, political, etc.).¹

Althusser believes this is a descriptive way of explaining the formation of the State. Although he agrees with the second 'instance', which is ideology, he thinks Marx was concerned less about this instance. Hence, when Marx mentioned ideology, he also was thinking of something imposed or forced by some organization. Althusser uses the term Repressive State Apparatus to refer to Marx's idea:

... Remember that in Marxist theory, the State Apparatus (SA) contains: the Government, the Administration, the Army, the Police, the Courts, the Prisons, etc., which constitute what I shall in the future call the Repressive State Apparatus. Repressive suggest that the State Apparatus in question 'function by violence' – at least ultimately (since repression, e.g. administrative repression, may take nonphysical forms)².

Althusser, then proposes another type of State Apparatus, what he calls, Ideological State Apparatus (ISA). He gives some example of ISAs: religious, educational, family, legal, political, trade union, communication (press, radio and television, etc.), cultural (literature, the arts, sports, etc.). There are two differences between Repression State Apparatus (RSA) and ISAs:

At first moment, it is clear that while there is one (repressive) State Apparatus, there is plurality of Ideological State Apparatuses. Even presupposing that it exists, the unity that constitutes this plurality of ISAs a body is not immediately visible.

At second moment, it is clear that whereas the –unified- (Repressive) State Apparatus belongs entirely to the public domain, much the larger part of the Ideological State Apparatuses (in their apparent dispersion) are part, on the contrary, of the *private* domain. Churches, Parties, Trade Unions, families, some schools, most newspapers, cultural ventures, etc., etc., are private.³

ISAs are more private and plural than RSA; therefore, ISAs are more complicated and varied than RSA. For example, there is a law requiring one to report a death within 24 hours after someone dies. If the relatives do not report the death, it is against the law, and there will be a punishment for breaking and ignoring the law from the State. However, how the relatives want to deal with the corpse is not mentioned in

¹ Althusser, Louis., *Lenin and Philosophy, and Other Essays* (New York: Monthly Review Press, 2006), p. 90.

² Ibid, p.96.

³ Ibid, p.97.

the law. People can perform their own ritual for the death as long as it is not against the law and affects other people's rights. The way people perform a funeral is not according to the law, but to their own religion or belief. Therefore, there will not be some punishment from the state, if, for example, a Thai Buddhist buried a body instead of cremating it.

From this point of view, law is not the only factor in forming a state or a group. That is to say, apart from general law that forces people to live under the same rules, other ideologies have a function in putting people together in various groups of interest; ideology(ies) is a sub-rule that bonds people who have the same interests. Different ideologies may have their own punishments, as Althusser said regarding the RSA of ISA, but those punishments are not general for people outside the group. For example, if we kill an animal by intention, Buddhism may see this as a sin and one that will have to be repaid after one's dies. In the same situation, Christianity may consider this act as normal, creating no sin.

'Ideology is knowledge': As ideology is not the 'single' opinion of someone; it has to be considered and shared by other people who agree with the same ideology in order to make it an ideology of the group. Hence, ideology has to be practiced and continued by the members of the group. Ideology has to pass to new members and the next generation of the group in order to sustain the ideology. That is to say, it has to be cultivated and educated. People are not born with the ideology, but they 'learn' the ideology. We learn to justify what is right or wrong according to our ideology.

Amongst many ideological apparatus, Althusser believes that in the capitalist social formation, the 'educational apparatus' is dominant. He explains:

It takes children from every class at infant-school age, and then for years, the years in which the child is most 'vulnerable', squeezed between family State apparatus and the educational State apparatus, it drums into them whether it uses new or old methods, a certain amount of 'know-how' wrapped in the ruling ideology (French, arithmetic, natural history, the sciences, literature) or simply the ruling ideology in its pure state (ethics, civic instruction, philosophy). ...

...

Of course, many of these contrasting Virtues (modesty, resignation, submissiveness on the one hand, cynicism, contempt, arrogance, confidence, self-importance, even smooth talk and cunning on the other) are also taught in the Family, in the Church, in the Army, in Good Books, in films and even in the football stadium. But no other ideological State apparatus has the obligatory (and not least, free) audience of the totality of the children in the capitalist social formation, eight hours a day for five or six days out of seven.⁴

Educational apparatus is dominant because, in a capitalist society, children grow up in the school and spend more time in the school than in other facilities. Even though they live with the family, the family only plays a small part in the children life. Therefore, 'education', in this respect school, is important for cultivating ideology.

After he shows the important of ideology in ideological State apparatus, Althusser moves back to present his two theses on the structure and functioning of ideology.

⁴ Ibid, pp. 104-5.

Thesis I: Ideology represents the imaginary relationship of individuals to their real condition of existence. We commonly call religious ideology, ethical ideology, legal ideology, political ideology, etc., so many 'world outlooks'. Of course, assuming that we do not live one of these ideologies as the truth (e.g. 'believe' in God, Duty, justice, etc. ...), we admit that the ideology we are discussing from a critical point of view, examining it as the ethnologist examines the myths of a 'primitive society', that these 'world outlooks' are largely imaginary, i.e. do not 'correspond to reality'.

However, while admitting that they do not correspond to reality, i.e. that they constitute an illusion, we admit that they do make illusion to reality, and that they need only 'interpreted' to discover the reality of the world behind their imaginary representation of that world (ideology = illusion/allusion).⁵

In his first thesis, Althusser explains that ideology is invented to be a 'representation' of reality. These are the real conditions of all human existence, but how people relate themselves to the real conditions of existence is called ideology. He explains:

... it is not their real condition of existence, their real world, that 'men' 'represent to themselves' in ideology, but above all it is their relation to those conditions of existence which is represented to them there. It is this relation, which is at the center of every ideological, i.e. imaginary, representation of the real world. It is this relation that contains the 'causes', which has to explain the imaginary distortion of the ideological representation of the real world. Or rather, to leave aside the language of causality it is necessary to advance the thesis that it is imaginary nature of this relation which underlies all the imaginary distortion that we can observe (if we do not live in its truth) in all ideology.⁶

Althusser is clear on his point that ideology is not totally the real condition of human existence, but it is the explanation of that real existence. It is the imagination of someone or some organization through something. Thus, even for the very same concept, such as love, people from different societies may differently define or make the imaginary relation to the concept.

However, if ideology is just a concept or belief, it cannot be count as ideology. In his second thesis Althusser writes:

Thesis II: Ideology has a material existence. ...

...

An individual believes in God, or Duty, or justice, etc. This belief derives (for everyone, i.e. for all those who live in an ideological representation of ideology, which reduces ideology to ideas endowed by definition with a spiritual existence) from the ideas of the individual concerned, i.e. from him as a subject with a consciousness, which contains the idea of his belief. In this way, i.e. by means of the absolutely ideological 'conceptual' device (*dispositif*) thus set up (a subject endowed with a

⁵ Ibid, pp. 109-10.

⁶ Ibid, p. 111.

consciousness in which he freely forms or freely recognizes ideas in which he believes), the (material) attitude of the subject concerned naturally follows.

The individual in question behaves in such and such way, adopts such and such practices which are those of the ideological apparatus on which 'depend' the ideas which he has in all consciousness freely chosen as a subject.

...

I shall therefore say that, where only a single subject (such and such an individual) is concerned, the existence of the ideas of his belief is material in that his ideas are his material actions inserted into material practices governed by material ritual which are themselves defined by material ideological apparatus from which derives the ideas of that subject.⁷

'Ideology has a material existence': Althusser's 'material existence' is not limited to a concrete object, such as a carved stone, cross, books, etc., but refers to the 'practice' of an ideology. If someone believes in some ideology, but they do not practice that ideology, they cannot be said to live under that ideology. For example, we have learned how Christians believe in God, but if we do not believe in Christianity's God and we are not performing any ritual in a Christian way, we cannot say that we are Christian. Therefore, the most important aspect of ideology as an ideological apparatus is that it has to have material existence.

From his two theses, Althusser explains that 'ideology' is not a real condition of existence; it is something humans created to explain the real condition of existence; it is used to relate humans with the 'truth'. It can be said that ideology is another kind of 'myth' that people created to explain the world they live in and organize the relationship between people within a society.

The importance of ideology, as in the meaning of Louis Althusser, has an influence on cultural studies. Cultural studies are interested in what people from different cultures make of their 'meaning' through their culture. Ideology, in Althusser's respect, is a key concept in explaining the formation and significance of ideology in real cultural practice. Remember that Althusser said: '*Ideology represents the imaginary relationship of individuals to their real condition of existence*' and '*Ideology has a material existence*.' Therefore, cultural studies are then the study of the material existence of existing ideology to see how people from different cultures 'represent' themselves in the society. It can be said that cultural studies are the studies of 'ideologies'.

Cognitive and emotion

If we look in the dictionary, emotion is defined as a '*feeling such as happiness, love, fear, anger, or hatred, which can be caused by the situation that you are in or the people you are with*'.⁸ Emotion, in general, is a reaction of someone through something, whether it is human or not. However, emotion is a big issue in many research fields, such as brain-science, psychology, sociology, anthropology, aesthetic. The problem is not to find a different meaning of emotion, but to find out 'why' and

⁷ Ibid, pp. 112-4.

⁸ COBUILD., and University of Birmingham., Collins COBUILD English Dictionary for Advanced Learners (Glasgow: HarperCollins, 2006).

'how' people have and show 'emotion'. There are two major approaches to answer this question: evolutionary and cultural.

In brief, the evolutionary approach believes that emotion is 'innate'. Humans use emotion not only to express their feelings, but also to convey hidden messages. The ability to act out and show emotion is attached to humans from the moment we are born. By studying facial expressions cross-culturally, the evolutionary approach believes that emotion is 'universal'. That is to say, everyone expresses the same emotion throughout the world. There are six 'basic emotions' or 'universal emotions': joy, distress, anger, fear, surprise, and disgust.⁹ Emotion is also associated with the body system. Our body will automatically reflect our emotions. The brain is responsible for sending a code to other organs to show one's emotion. Thus, emotion is the physical reaction of people to a stimuli (or appraisal). There are three general claims from this approach:

... First, emotions serve various functions, for example by orienting the individual and organize various responses to enable adaptive response. Second, emotions are species-characteristic patterns of action; they are coordinated, script-like behaviors, with biological bases observed in different cultures. Third, emotions helped individuals meet specific selection pressures in the environment of evolution adaptedness, ...¹⁰

The cultural approach believes that emotion is another cultural heritage; that is, it is not innate. Emotion is knowledge that we have learned, similar to language. It is possible that there are some emotions that can be seen in different cultures, but the explanation for the characteristic of those emotions will be different. Thus, in the same situation, people from different cultures will show different reactions, or more specifically, emotions. For example:

In the Gifjingali language of the aborigines of Australia, fear and shame are capture by the same word, *gurakadj*. The distinction between shame and embarrassment is not made by Japanese, Tahitians, Indonesians, or Newars of Nepal. ... In Czech one finds *litost*, which means the sudden realization of life's tragic circumstance. In German there is the well-known word *Schadenfreude*, pleasure in seeing the failure or suffering of another person.¹¹

As the cultural approach is interested in the study of language related to emotion, they used the language approach to study the emotional lexicon and have found that there are three levels of emotion. The basic level is a separation between positive and negative emotions. The next level is basic emotion. The highest level is the '*subordinate level of emotion knowledge*',¹² which is the detail or a subcategory of

⁹ Evans, Dylan., *Emotion: a very short introduction* (New York: Oxford University Press. 2003), p.5 the writer also notes that he uses 'joy' instead of 'happiness' and uses 'distress' instead of 'sadness' because he thinks that happiness and sadness are moods rather than emotions.

Keith Oatley reduces the basic emotions to five: happiness, sadness, anger, fear and disgust. See Oatley, Keith, and P. N. Johnson-laird. "Towards a Cognitive Theory of Emotions." *Cognition & Emotion*. 1. 1 (1987): 29-50.

¹⁰ Oatley, Keith, Dacher Keltner, and Jennifer M. Jenkins., *Understanding Emotions* (Malden, MA: Blackwell Pub, 2006), p.55.

¹¹ *ibid*, p.183.

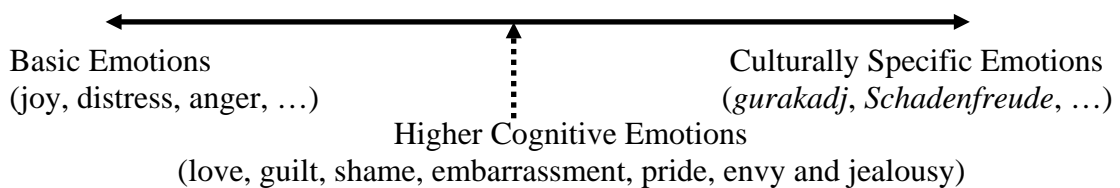
¹² *ibid*, p.182.

basic emotion, for example 'love' is: *love, compassion, lust, longing*. This subordinate level of emotion is different for different cultures.

To conclude the cultural approach:

For cultural theorists, the core of an emotional experience is found in words, in metaphors, in concepts that permeate the conscious experience of emotions. Emotions are discourse processes, and they are roles that we fulfill within relationship. ... some elements of emotion may be universal, but what is most striking are pronounced cultural differences in emotion that are socially learned in the process of social discourse, according to culturally specific concern about identity, morality, and social structure.

These two approaches have different ends for explaining why we have emotion. However, Dylan Evans mentions Paul Griffiths, who proposes the idea of putting the findings of the two approaches together. For Griffiths, there are three types of emotions on the spectrum, some innate and some culturally specific, with the others standing between the two. The new categories invented are the 'higher cognitive emotions', which *'are less innate than basic emotion, but more innate than culturally specific one'*.¹³ With this thought, emotions, such as love, guilt, shame, embarrassment, pride, envy and jealousy, are universal, but they *'exhibit more cultural variation'*.¹⁴ That is to say, the higher cognitive emotions can be found in every culture, but how and why people realize those emotions is different according to their culture.



As this research is focused on 'romantic love', we can say that romantic love is a part of 'love' as a higher cognitive emotion. Although many researchers define 'love' as a universal or basic emotion, love in that sense is used as a general term. It means *'desiring or participating in affection, usually but not necessarily reciprocated'*.¹⁵ According to a psychological explanation, love is a basic emotion for humans from the time they are born. It has the function of creating a tie and the feeling of security. Love, in this general meaning, can also be found in other living creatures. However, romantic love is different. Romantic love involves other cultural factors; for example, religious, social normative, law, tradition, etc. Thus, romantic love is considered to be a higher cognitive emotion.

Romantic love is different in different cultures. It is not just the feeling of love, which is a basic emotion, but it is how people feel and act through those feelings both in themselves and in public. There must be some characteristic of romantic love that is universal. For example, feeling affection for someone, the willingness of having children, the need for security, wanting some long time friend and so on, which are universal and an innate cause from the feeling of love. These can be said to be a basic

¹³ Evans, Dylan. *Emotion: a very short introduction*, p. 19

¹⁴ *Ibid*, p. 21

¹⁵ Oatley, Keith, Dacher Keltner, and Jennifer M. Jenkins. *Understanding Emotions*, p. 175.

emotional part of love. Nevertheless, in the case of romantic love, it is not only the instinct that takes part in the human mind; it is also surrounding factors that have an influence on people's way of thinking. That is to say, when it comes to 'romantic love', people can not use only their instinct for feeling romantic love, but they have to act according to other surrounding factors. Therefore, romantic love is related to the ideology of a community. Evans, using music as an analogy for romantic love, writes:

...the symphony sounds slightly different when played by different orchestras, even though the score is the same. In similar way, romantic love is played out slightly differently in different cultures. In the west, it is marked by special features not found elsewhere. These special features include idea that romantic love must take you by surprise, the idea that it should be basis for a lifelong commitment, and the idea that it is supreme for self-fulfillment. So, while romantic love is a universal theme, it is a theme that admits of some minor variations.

...although love at first sight is possible, in relatively rare; it seems much more common for love to grow gradually over the space of several days, weeks, or even months. Contrast this with the emotion of fear, which typically overtakes a person in a matter of milliseconds. And, while fear is easily recognizable by its typical facial expression, there is no specific facial associated with the emotion of love.¹⁶

To put the theory in more scientific terms, Evan mentions the findings of Griffiths:

Griffiths proposes that emotions like love should be called 'higher cognitive emotion', because they involve much more cortical processing than basic emotion. While basic emotions are largely processed in subcortical structures buried beneath the surface of the brain, emotion like love are more associated with area of neocortex. The neocortex is the part of the brain that has expand most in the past five million years of human evolution, and support most of our most complex cognitive abilities such as explicit logical analysis. The fact that the higher cognitive emotions are more cortical than the basic emotion means that they are more capable of being influenced by conscious thoughts, and this in turn is probably what allows higher cognitive emotions to be more culturally variable than the basic emotions.¹⁷

Thus, romantic love is culturally variable. Although love is innate in humans and other living beings, the way people define love, the path of understanding love and the 'feeling' of love, are different in different cultures.

We have learned that emotions are both innate and cultivated. Now, I will focus on the culturally induced emotions and their effect on human cognition. The cultural aspects of emotion indicate that emotion is culturally learned and cultivated. Emotion has to relate to the cognitive process of one's own knowledge. Emotion, in this aspect, is considered more a collective knowledge from our ancestors and the living heritage of the society, rather than a gift attached to the human species.

¹⁶ Evans, Dylan. Emotion: a very short introduction, pp. 19-20.

¹⁷ Ibid, p. 20.

In a study of the relationship between memory and mood, Bower found that our mood has an effect over our memory:

... We should better able to learn material that is congruent with our current emotion, because the material is more extensively integrated into active memory structure, and more easily retrieved at the time of recall.¹⁸

Moreover, some modification of Bower's theory also found:

... Emotion infuse into a cognitive task, and influence memory and judgment depending on the extent to which the task depends on complex and constructive processing, or on matters that depart from prototype.¹⁹

From this long tradition, emotion or mood has an effect on human memory. When we are in a sad mood, we are supposed to remember the negative events in more detail than the positive events. In turn, when we are happy, it seems that we will look at the positive and forget some of the negative events. Oatley (et al.) summarized:

... first, that we seem to remember emotional events particularly well; and second, and somewhat paradoxically, our current emotion and moods influences what we recall.²⁰

Interestingly, when comparing the ability of a person to recall past events with the emotion that those people had at that time of the events, it has been found that people will remember the details of negative events better than for positive events, especially when they have a negative emotion.

Numerous studies lead to the conclusion that the bad is stronger than the good. Negative stimuli, such as startling, frightening sounds or disgusting smells, trigger more rapid, stronger physiological response than positive stimuli, such as pleasing sounds or delicious tastes. In various experiments, the loss of \$10 is experienced as more painful than pleasure experience of gaining \$10. Negative trauma, such as death of a loved one or sexual abuse, can change individual for a lifetimes.²¹

Moreover,

¹⁸Oatley, Keith, Dacher Keltner, and Jennifer M. Jenkins. *Understanding Emotion*, p.264. Refer to the article, Bower, G. H. "Mood and memory." *American psychologist*, 36 (1981): 129-148.

¹⁹ *Ibid*, p.265. They summarized from works done by Forgas, Joseph P.; Forgas, Joseph P. *Feeling and Thinking: The Role of Affect in Social Cognition*. Studies in emotion and social interaction. Cambridge: Cambridge University Press, 2000.; Forgas, Joseph P., Kipling D. Williams, and Simon M. Laham. "the interaction between affect and motivation in social judgments and behaviors." In Forgas, Joseph P., Kipling D. Williams, and Simon M. Laham. *Social Motivation: Conscious and Unconscious Processes*. The Sydney Symposium of Social Psychology series. Cambridge, UK: Cambridge University Press, 2005. and Forgas, Joseph P. Sad and guilty. Affective influences on the explanation of conflict episodes. In *Journal of personality and social psychology*, 66 (1994): 56 – 68.

²⁰ *Ibid*, p.274.

²¹ *Ibid*, p. 172.

We can conclude that, both in real life and in the laboratory, emotionally salient material is remembered better than neutral material. If the event is important and unusual, the condition is set both for an emotion and for distinctive recall. And if the event is subject to being thought about often, or if traumatic flashbacks occur as they can do with severely traumatic events, then the events itself will remain more salient in memory.²²

From the above, it can be seen that emotion has a function more than for expressing one's feeling or for protection from danger; emotion is a medium for our meaning. Emotion is related directly to human memory. According to many other experiments and findings mentioned by Oatley (et al.), it can be said that emotion is important for human cognition. In order for us to be able to remember and recall some past events effectively, emotion is one of the factors impacting our memory.

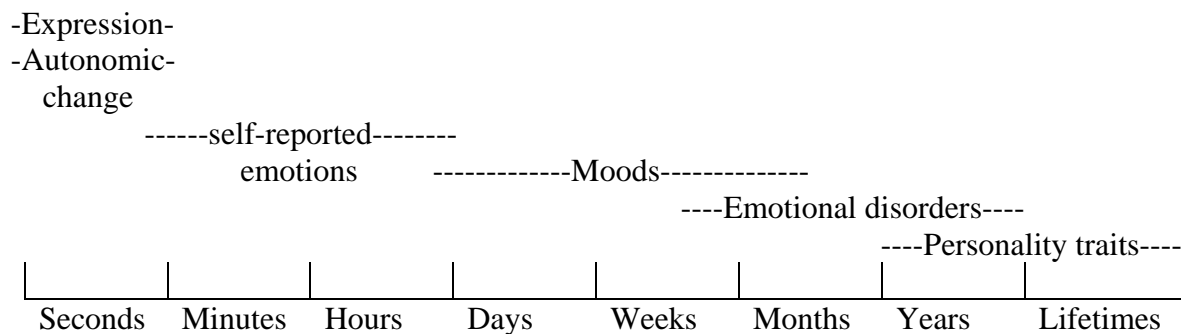
In this section, I have reviewed two important theses about emotion. First, love as a higher cognitive emotion. Love is universal for all cultures, but it is also specific in different cultures. Generally, the feeling of love is the same, but the act of love and 'how' people from different cultures define love is different. Second, emotion has an effect on the human mind, with negative emotions seeming to have an effect on memory more than positive emotions. Emotion is important for people to make a judgment and memorize events since people use emotion to support their memory. The ability to remember past events is significantly related to the emotion felt at the time of those events.

Tragic romance seems to use these two characteristics to make its narrative remembered by its audience. Tragic romance that presents a love story by using negative emotion at the climax of the story, can be seen as part of a process of continuing the cultural heritage; as an ideology of a specific society.

In the next chapter, I will discuss more about how tragic narrative can be seen as an institution of education and entertainment, along with the elements of tragic romance and the usefulness of those elements. However, I would like to make clear the distinction of mood, feeling and emotion. It should be kept in mind that when the word 'emotion' is used, it does not refer to a short period of time to react through the stimuli, or in technical terms, auto-reflex, but it is the thinking that persists in people's minds. That is to say, emotion is raised after we 'think' through the situation.

Below is a table of the length of time a word is used to express emotion. From the table, the feeling happens in seconds when we face the stimuli as an automatic expression, facial expression and body system. Then, minutes later when our brain recalls the events, we will experience an emotion about the event, which may last for hours. When our emotion become more stable and we have time to reconsider the event, the action of continually thinking of that event will put our mind in a 'mood'. This is very important because it is a feeling that we are thinking of the event after the event has past, which is what is meant by a continuing emotion.

²² Ibid, p. 277.



The table here shows the significance of emotions; that emotion can last for years and maybe for a lifetime. The emotion may fade out some hours after the event stops, but the feeling of such an emotion in connection with the event will still live in our mind. Moreover, the table also explains how 'emotion' is related to cognition. Our body may change automatically when we face the event. For example, we smile when we hear a funny story; but, emotional joy or happiness will only occur when we recall that funny story.

Tragic narrative and the relationship with ideology

Even so, there is much to be said for the opinion that in confronting death, one may learn something of how to live. If we have the resources to encounter our own death without undue terror, then we probably have some of the resources to live well too; and tragedy grants us opportunities for such an encounter in imaginative and thus non-injurious terms.²³

One of the uses of literature is that it can give a lesson for life. A narrated story, even though often imaginary or created from surrounding ideas and not real,^{*} has to have a point to communicate. Thus, the story itself is not as important as the idea behind the creation. That is to say, the more important part of the narrative is not the story itself, but how the story is narrated; the manner in which it is narrated; the intention of the narrator. For example, the story of Romeo and Juliet can be narrated into both comedy, by highlight the quarrel between two families, or tragedy. But, the writer wanted to present the story in a more serious manner, so he chose to highlight the story of the unsuccessful love instead.

In addition, there is Aristotle's definition of 'Tragedy':

Tragedy is a representation of an action that is serious, complete, and of some magnitude; in the language that is pleurably embellished, the different forms of embellishment occurring in separate parts; presented in the form of action, not narration; by means of pity and fear bringing about the catharsis of such emotion. ...²⁴

²³ Eagleton, Terry., Sweet Violence: The Idea of the Tragic (Oxford: Blackwell Pub, 2003), p.36.

* Although it comes from or has its source from a real life story, it is 'narrated' so it is not necessarily the real situation that has happened.

²⁴ Murray, Penelope, and T. S. Dorsch., Classical Literary Criticism (Penguin classics, London: Penguin Books, 2004), P.64.

From this well known definition of tragedy, we can see the difference between tragic narrative* and other narratives, because it is the '*representation of an action that is worth serious attention*', and, a serious way of narrating '*presented in the form of action, not narration; by means of pity and fear bringing about the catharsis of such emotion.*' The latter tells us that the sadness in tragic narrative has some benefit in the 'catharsis' of emotion. There is much discussion and research about the real meaning of this word and it does not have any conclusion. However, one of the acceptable explanations of the word is 'ethical education'. Jonathan Lear writes:

Tragedy, it is argued, provides us with the appropriated objects towards which to feel pity and fear. Tragedy, one might say, trains us or habituates us in feeling pity and fear in response to events that are worthy of those emotions. Since our emotions are being evoked in proper circumstances, they are also being educated, refined, or clarified. By being given repeated opportunities to feel pity and fear in the right sort of circumstances, we are less likely to experience such emotions inappropriately: namely, in response to circumstances which do not merit pity and fear. Since virtue partially consists in having the appropriate emotional response to circumstances, tragedy can be considered part of an ethical education.

(...)

...If tragedy helps to provide an ethical education, then in experiencing it we come better to understand the world, as fit object of our emotional responses, and better to understand ourselves, in particular, the emotional responses of which we are capable and which the events portrayed require. It is because we gain a deeper insight into the human condition that we derive a special cognitive pleasure from tragedy.²⁵

In this perspective, catharsis has a benefit in giving an 'ethical education'. It is a sample of life for people to learn. In the beginning of this section, the quote from Terry Eagleton makes it clear how the tragic narrative is important as a lesson for life. Moreover, Nussbaum writes:

For the Stoic the cataleptic impression is simply a route to knowing; it is *knowing*. It doesn't point beyond itself to knowledge; it goes to constitute knowledge. (Science is a system made up of *katalēpseis*.)** If we follow the analogy strictly, then, we find that knowledge of our love is not the fruit of the impression of suffering, a fruit that might in principle have been had apart from the suffering. The suffering itself is a piece of self-knowing. *In* responding to a loss with anguish, we are grasping our love. The love is not some separate fact about us that is signaled by the impression; the impression reveals the love by constituting it. Love is not a structure in the heart waiting to be discovered; it is embodied in, made up out of, experience of suffering. ...²⁶

* Tragic narrative is the broader term of tragedy. See chapter 1.

²⁵ Lear, Jonathan., "Katharsis", in *Essays on Aristotle's poetics*, Amélie Oksenberg Rorty (ed), (Princeton University press: UK., 1992), pp.318-9.

** Writer note: ... 'cataleptic' is the Greek *katalēptikē*, an adjective from the verb *katalambanein*, 'apprehend', 'grasp', 'firmly grasp'. It is probably active rather than passive: 'apprehensive', 'firmly grasping (reality)'. ...

²⁶ Nussbaum, Martha Craven., *Love's Knowledge: Essays on Philosophy and Literature* (New York: Oxford University Press, 1990), pp. 267-8.

Nussbaum mentions Stoicism as a perspective to show that love is a result of the experience of suffering; that is, suffering is important in understanding love. If love is an ideology, which means we learn to love, suffering from love is beneficial for us to understand love.

Apart from Western thought, Eastern philosophies also have the close explanation of the benefits of tragic narrative as an ethical education. First, Nagendra says:

According to the Buddhist philosophy, pain is one of the Supreme Truth of life. The realization of truth is always a positive gain; it is a joyful experience in essence. Tragedy, which emphasizes the Supreme Truth of life, is a veritable means of this realization and ultimately results in a happy experience.²⁷

Even though he does not describe in detail, we can see the relationship between emotion and ethical education; the supreme truth of life is suffering. Tragedy gives a chance for its audience to experience suffering. After the story ends, the audience will realize the truth of suffering. Then they will understand what is the cause and effect of suffering. In some cases, the story may guide some paths to get rid of that suffering.

After reading, listening or watching a tragic narrative or any serious play, the audience may not be enlightened by such story, but the story will teach them, will educate them to have a 'right view' over the situation. This may be a seed for understand more about the 'Supreme Truth' of life.

The Indian literature tradition also mentions the 'theory of rasa'. It is a theory about the importance of emotion in literature. In one comment of this theory, Chari, writes:

"Evocation" is not, however, to be understood in the sense of actually producing a mood in the mind of the reader, for this would mean judging the work in terms of the "affective fallacy," what is meant is that the purpose or illocutionary intent (force) of a literary work is to present or elaborate an attitudinal or emotional situation so that the presentation will call up the situation in the reader's mind in its fully imagined detail and will be recognized as the situation of particular emotion.²⁸

In this respect, the experience of emotion, or rasa, in the literature is not just to add an aesthetic value to the literature to make it different from other prose writing, but it is also to provide an 'education of the emotion' for the audience.

There are eight rasa originally mentioned in the theory by Bharata; however, some later masters of the theory, such as Abhinavagupta, developed the theory and added a ninth rasa, Sānta Rasa. The argument between what is really meant by the ninth rasa and what the benefit of Sānta Rasa has been raised. One comment made by Priyadarshi is very interesting. Priyadarshi Patnaik believes that Sānta Rasa is different from the other eight Rasa. It is a stage of emotion where the audience became

²⁷ Nagendra., Emotive Basis of Literature and Other Essays (New Delhi: B.R. Pub. Corp, 1986). P.54.

²⁸ Chari, V. K., Sanskrit Criticism (Honolulu: University of Hawaii Press, 1990), P.46.

emotionless and calms down – reaching to sama. That is to say, Sānta Rasa leads one away from emotion. He explains:

In fact Abhinavagupta, instead of being deterred by the possibility that all eight sthāyībhāvas can be sthāyībhāvas of śānta, point to the fact that some common factor in all these cases must be leading to śānta. He identifies it as the ‘perception of truth’
(...)

Hence, śānta according to Abhinavagupta has ‘right knowledge’ or sama (right knowledge is the pre-requisite of sama or the state of calm and thus sama implies ‘right knowledge’) as it sthāyībhāva or primary state.

In nāṭya śāstra (or in the interpolated verse on śānta) it is said:

Now śānta, which has sama for its sthāyībhāvas, and which leads to mokṣa, arises from vibhāvas such knowledge of the truth, detachment, purity of mind etc.
(śānta rasa, p.92)

Sama, equanimity or tranquility is the primary prerequisite of mokṣa or the state of bliss. This indicates a state where one has overcome his desires.²⁹

Here, Sānta Rasa can be seen as ethical education. It is a rasa that happens when we have learned a moral, a right knowledge, from the narrative. By those morals, we can reach 'moksa' or the liberation of samsara. In the Buddhist and Indian religious view, what we have learned from the tragic narrative will benefit us to understand life; sooner or later we can use that knowledge to benefit us to live happily in this world; perhaps a first step to getting rid of the pain in a painful life.

From all the reviewers above, we can see the importance of the tragic narrative in terms of ethical education; tragic narrative gives us an example of life. To understand the negative part of life helps us to understand life better; to understand reality and to feel happiness in life. Raymond Williams says; *'tragedy, in this view, show suffering as a consequence of error, and happiness as consequence of virtue.'*³⁰ If we do not have the experience of loss, we will not understand the happiness of our present. For example, if we do not have the experience of losing money, we will not understand or feel as much bliss when we receive money. However, some more serious experiences, such as losing our independence, losing the one we love, losing a life, does not happen often; so, although we would learn from such experiences, it may be too cruel to learn by the real experience, which is where tragic narrative comes in. Tragic narratives help us to learn to deal with those experiences, to experience that loss, without a real experience. Thus, we will be happy to have our independence, we will be happy to have someone we love nearby, we will be happy of have this life, without facing a real situation. This is the benefit of the tragic narrative in terms of giving an ethical education.

In relation to ideology, we already know that the educational system is one institution for cultivating and sustaining ideology. In conjunction with the idea of

²⁹ Patnaik, Priyadarshi., Rasa in Aesthetics: An Application of Rasa Theory to Modern Western Literature (New Delhi: D.K. Printworld, 1997), pp.226- 227.

³⁰ Williams, Raymond., Modern Tragedy (Stanford, Calif: Stanford University Press, 1966), p.31.

tragic narrative as ethical education, we can see tragic narrative as a part of the ideological apparatus. It is a teaching in the form of entertainment that is used to give information about life; how to live happily; how to deal with some problem in life; what is the goal of life; what we are living for; how to nourish our life; in what way life is worth living.

The answer to how tragic narrative creates and sustains the ideology is given by Walter Kauffman who said:

The five themes we have found in Oedipus are found in many tragedies: man's radical insecurity, epitomized by sudden fall into catastrophe; his blindness (...the characters in the tragedy fail to see, so that we stuck by their blindness); the curse of virtue; the inevitability of tragedy; and questions about justice. It may seem tempting to reduce these five themes to three and to suggest that they constitute the essence of tragedy.

Man's insecurity and blindness can be seen as two facets of one fact: man's finitude. The curse of virtue and doubts about justice may be seen together, too: tragedy call morality into question. And that the inevitable, inescapable, incurable is the domain of tragedy, is almost a commonplace of the literature on the subject. ...

(...)

Do all tragedy call moral into question? Not by any means, any more than all rise the question of whether some central act was or was not voluntary, or whether someone is or is not responsible for what he did. These themes are neither singular in Oedipus nor common to all major tragedies. They are typical themes, but there are others. ...³¹

From the quotation, we can see a process of tragic narrative in cultivating and sustaining an ideology. First, tragic narrative introduces the fact that man is 'finitude'; we have limitation in our life that can make us fall into a bad situation. Second, tragic narrative is to 'call moral into question'. Tragic narrative will question the unjustness of something or some ideology. In Romeo and Juliet, the argument between the two families and the power of hatred over love is questioned. In Titanic, the conflict between the classes is questioned. Then, when the ideology that has been questioned is 'inevitable', the people can not deny those ideologies. It gives the audience an education of those morals and helps them to be more believable and able to surrender to those moral.

However, opposed to Kauffman, I would say some times when people feel they are 'insecure' and 'inescapable' from some fact or some moral, they may find a new solution or a better set of ideology which is more applicable for them and makes them more secure in society rather than accept the old ideology. When those ideas are presented more often or become more effective, the old fashion set of ideologies may fade out, blur or get mixed up with the new ideology. Above all, the process of sustaining and cultivating ideology through and from tragic narrative is one manner of giving an ethical education. That is to say, the tragic narrative helps the audience understand more about the meaning of life and how to continue their life happier by using the lesson of life from the tragic narrative.

³¹ Kaufmann, Walter., Tragedy and philosophy (4th edition, Princeton University Press, USA, 1992), pp.131-133. my bold.

In presenting tragic narrative as an ethical education, I am aware that literature may not have as much power in changing people's minds as other institutions of ideological apparatus, such as the educational system, political ideas, religion, family; but what I would like to claim here is that tragic narrative has a place in the ideological apparatus. Even though it is not the main force, it is a support for the other major ideological apparatus. Audiences may be scared of dying for love, but they learned that love is worth dying for. Shy audience members may not be brave enough to confess their love in front of the public, but they may better understand the outcome if they do not dare to confess their love at all. Some audience will work hard for income and for wealth, but tragic narrative will educate them that money is not all there is for life, happiness in love and family.

Furthermore, the main point of this research is to show the '**interaction between Buddhist belief and Consumerism**'. Thus, the framework of this research is to see the 'interaction' between these two ideologies that happens in contemporary tragic narratives. I will not conclude or justify which one is better, but I will try to show the dynamic of the ideology that has gradually been changed by mass perception.

The elements of tragic romance

When we are talking about a 'romance', we are talking about a 'love story'; a story about two people who are in love with each other. Unfortunately, when the word 'romance' is put with 'tragic', the love story, which seems to be happy, rapturous and blissful, turns into the opposite. Tragic romance is a story between two lovers who, at the end, cannot end up with each other, not as in the fairy tales where 'they live happily ever after'.

Tragic romance, which is part of tragic narrative, has three significance aspects in related to the ideology: Romantic Love, Sadness and Death.

Romantic love

Romantic love is central to all romance in either a happy or sad way. The story about love is easily captured and holds the interest of the audience, since love is mysterious. Even if we know what love is, we cannot explain what it is; it has no definite answer. Romance, then, engages people by trying to explain and provide a way to understand love. In terms of ideology, there may be some concept of romantic love, but the concept is still questionable in some cases. Thus, tragic romance is born to question those concepts. However, similar to tragedy, when that question has not been answered, it helps people keep in line with the former ideology.

Once again, I see love as an ideology, which means it is something that has been cultivated. We are not born to love, but we learn to love. Nonetheless, the advantage of the ideology of love is that it is quite universal; which means it is quite free from other ideologies, unlike political, religious, etc. that are limited within a group. People can understand and can feel love in a love story, even if it comes from a different culture; plus, a love story is timeless. We can feel pity and sympathy with Romeo and Juliet, even though we live in the 21st century; we can cry for a Korean love story, even if we live in Thailand; someone can 'remake' the same love story in different parts of the world, for example, *Il Mare and the Lake*. Thus, love, as in the willingness to have someone close, is universal, although the explanation of love is different depending on the specific ideology.

Before moving forward, it should be noted that 'romance' has been used with at least three different meanings in literature studies. First, it has been used as a genre referring to novels and verse narratives, with the story mainly about a hero or heroic adventure mostly consumed by the higher classes and aristocrats during the medieval period. * The story may refer to love, but that is not the main purpose of the narrative. Romance in this meaning has also been used to call some other stories which have the same structure, for example *sānguó yǎnyì* or Sam Kok, in Thai, or which in English is called 'The Romance of the Three Kingdom'. Second, it has been used as a period of artistic works; the romance or romanticism period beginning around the 1890's as a counterpart to positivism. ** It was the age of an interest in aesthetics and was concerned with morals as a source of knowledge rather than a pure science. Third, it has been used as a narrative referring to a story about love. It is a story in which the central desire of someone is to find love; that is to say, it is a romantic love story.

When I talk about romance in this research, I am only referring to the third meaning. **In this regard, romance is defined as a story about someone who has a strong desire to find a lover or to have love, and it should be a sexually desired love.** The goal of the protagonist is to find someone to marry and/or to live with as a couple. By the end of the story, the protagonist may or may not succeed in having someone as a lover, but the importance of the story is the road taken to get to those results. I would say the romantic love in romance, especially when it is a tragic romance, dominates some philosophical problems about love. The story will question some of the general moral or specific beliefs about love. The result of the story will be to educate the audience, or at least give an example of the way to love. Some minor conflicts, such as political, social class, religious, may be introduced in the romance, but the main subject of the story is supposed to be a story about love.

To be more specific, love in a romance is an attachment love. It is a story about the benefits of having someone with whom to be attached. Naturally, people need love as an attachment since we are born; but romantic love is a second level of love. It is not a love for feeling secure in life, but it is a love to fulfill one's life, that is, in the case we assume that being married is the destination of our life.

Sadness

Sadness, as I have said earlier, is a negative emotion; it is easy to convey people's ideology when they are in a sad mood. Moreover, people will recognize the events that awaken a sadness emotion in more detail as compared with a positive emotion.

Moving back to the writing of Plato, and although his writing attacks poetry, in this context tragedy, his attack on poetry shows us the hidden power of tragedy. In length:

'So we're now in a position to see that we'd be perfectly justified in taking hold of him and placing him in the same category as a painter. He resembles a painter because his creation falls short of truth and further point of resemblance is that part of mind he communicates with is not the best part, but something else. Now we can see how right we'd be to refuse him admission into any community which is going to respect convention, because now we

* See more detail in chapter one and chapter two in Sedgwick, Eve Kosofsky. [The Coherence of Gothic Conventions](#). New York: Methuen, 1986.

** See more detail in chapter: The Decade of the 1890's: The Revolt Against Positivism in Hughes, H. Stuart. [Consciousness and Society](#). New Brunswick, N.J.: Transaction Publishers, 2002.

know which part of the mind he wakes up. He destroys the rational part by feeding and fattening up this other part, and this is equivalent to someone destroying the more civilized members of a community by presenting ruffians with political power. There's no difference, we'll claim, between this and what representational poet does: at personal level, he establishes a bad system of government in people's minds by gratifying their irrational side, which can't even recognize what size things are – an object which at one moment it call big, it might call small the next moment* – by creating images, and by being far removed from truth.³²

Plato links poetry to the political. He claims tragedy that is '*gratifying the irrational side*'; that tragedy makes it easy for people to put aside reason and let themselves flow away with the story. So, if the story is not presented as a good ideology, it is dangerous for people to consume it. Conversely to his thought, he tells us that tragic narrative has a power to convey people's ideology. Tragic narrative uses sadness as an element to present an idea, making the idea of more concern to the audience. However, when people are weakened by the sadness, their mind is open for a message or an idea because their rational part or the social consciousness part of the mind fades out. Therefore, when people witness tragic narrative, it is possible people will think more about the message of the story than if the message were in a comedy; and it is possible that the message the story presents will get into the mind of the audience to let them think of the message more carefully. Sooner or later, when people agree with the message, it will become their 'ideology'.

Additionally, if we look back at the definition of ideology given by Althusser, we can see that entertainment is in the lists of the ideological apparatus. So, if we see that the process of presenting tragic narrative as another type of advertisement for some ideology, tragic narrative will fall into Barth's category of 'myth'. It is the process of 'made to believe' in some ideology.

Death

When King Lear dies in Act V, do you know what Shakespeare has written? He's written "He dies." That's all, nothing more. No fanfare, no metaphor, no brilliant final words. The culmination of the most influential work of dramatic literature is "He dies." It takes Shakespeare, a genius, to come up with "He dies." And yet every time I read those two words, I find myself overwhelmed with dysphoria. And I know it's only natural to be sad, but not because of the words "He dies." but because of the life we saw prior to the words.

(Mr. Magorium's Wonder Emporium, 2007)

Another characteristic of tragic narrative is someone has to die. In tragic narrative, the main character may not die, as in a tragedy, but some character in the narrative has to die. As a result of that death, the main protagonist will learn something and they will think carefully about their life. That is to say, the death in the tragic narrative is used to give some lesson to the main character. Unlike the conventional tragedy, tragic narrative in this research is concerned with the function of

* Translator note: The same object appears smaller in the distance than closer to it. As far as mere sensation is concerned, this is a variation in the actual size of the same object; thought and measurement would reveal truth.

³² Plato, and Robin Waterfield., *Republic* (Oxford: Oxford University Press, 2008), pp.358-9.

the death as it is a starting point of expressing an 'ideology'. The death is the turning point of the story, so it is not necessary for a tragic narrative to present the death at the end of the story as a climax; death can be announced in the middle of the narrative or even at the beginning. However, the result of the death will impact the 'ideology' of the main character; death is the beginning of questioning life. When the story includes a death, the answer to the question about life will begin to be answered. The death of some character is the starting point for other characters to look deeply into their life, to question their life and to find some solution for their own life. Finally, they will change their attitude about life and their ideology about life as a result of the death. Some may be braver; some may be stronger; some may be able to look through the situation with a different view.

For the audience, when they witness the death, the feeling of sadness will be awakened. When the feeling is stable and becomes an emotion, at that time people will start to think of the content and the message that the tragic narrative wants to present. As people fall into the negative emotion and in the weakness of consciousness, it is easy to absorb and acquire what is presented in the tragic narrative. The death alone is not connected with the ideological apparatus, but is the tool for the narrator to shake the emotion of the audience. That is to say, death is only the beginning of the message that the narrator wants to present through the tragic narrative; it is the climax of the story that later will reveal the ideology of the writer.

It should be emphasised here that when we talk about tragic narrative, the 'tragic' means the feeling of the character not of the audience. It is not easy for all people to experience the same feeling in the same situation. Even if they have the same feeling, the degree of that feeling will be different according to their past experience, their distance to the effect of the situation and how much they sympathize with the situation. For example, when someone receives the news that his sister has won the jackpot for the national lottery, he and his sister may feel happy but the degree of happiness of his sister will be greater than for the brother. It is because the sister has a direct experience and the situation has a direct result for her. If you are a friend of the brother, you may feel happy with his sister, but, you are not happier than he is. Therefore, it is not easy to generalize different people's feelings into only one feeling in the same situation.

It is the same for tragic narrative. If we define tragic narrative by using the impact on the audience, there will be significant argument about which narrative is 'tragic' or not. With the same reasoning as in the lottery example above, Terry Eagleton writes:

“Tragic” and “very sad” are indeed different notions; but this is not the former is technical while the latter is drawn from ordinary language. ... The long-standing spouse of an expired elderly person might well feel the event tragic, even though it is neither shocking, fearful, catastrophic, decreed by destiny or the upshot of hubristic transgression of divine law. ‘Tragic’ here means something like ‘very *very* sad’ for the spouse, and just sad or very sad for everyone else.³³

For this reason, 'tragic narrative' is not based on the audience's feeling, but based on the character's feeling. However, the feeling of the audience has to be near or close to that of the characters, although they may feel less than the character. If the

³³ Eagleton, Terry., Sweet violence: the idea of the tragic (UK: Blackwell, 2003), pp. 1-2.

tragic narrative can not make its audience feel 'sad' to some degree, whether it is just a sympathy, empathy, pity or compassion with the character, it can not be counted as a tragic narrative because the major emotion of the tragic narrative is sadness, as discussed above.

In conclusion, when we talk about the meaning of 'tragic' in tragic narrative, tragic is not the feeling of the audience, but of the character who feels very sad through the situation. The audiences may be only sad with the situation that the character has faced, but it is not as much as the character when they witness the events.

Then why is death so important? Death is the most frightening thing for people because one will not be able to continue one's life. If we are happy with life, have some wishes to be fulfilled, have some intention for life and still have some worry about people around us, we are afraid to die. As a result, death is the most effective element for making people feel 'sad' in the tragic narrative. Aristotle's definition on tragedy can be used again here:

Tragedy is a representation of an action that is serious, complete, and of some magnitude; in the language that is pleasurably embellished, the different forms of embellishment occurring in separate parts; presented in the form of action, not narration; by means of pity and fear bringing about the catharsis of such emotion. ...³⁴

When the author presents death in their narrative, it is easy to make the audience feel 'pity' and 'fear' of that death. The suddenness of the death may shock or surprise the audience, but when the audience has 'empathy'^{*} with the situation, they will feel 'pity' with the character. Thereupon, the audience's pity will soon make them feel sad. That is to say, death is important for tragic narrative because it is the major cause of generating sadness in the audience.

Apart from the death, the funeral as the consequence of the death is very important for the study of the ideology. In the four rituals of life, namely, birth, become an adult, marriage and death, the most important ritual is the ceremony of the death. Naturally, people can die only once. Plus, the ceremony is performed by other people to honor the dead as the last thing one can do for their beloved. Therefore, most people are more concerned about the funeral than for other rituals. On the one hand, one has to be sure that the dead one's spirit will go to a 'better' place. This is also to comfort the heirs that their beloved will continue in peace and will not have a hard time after their death. On the other hand, the relatives and friends of the dead one will have a chance to respect the dead and recognized their good deeds again. Thus, a funeral is important not only for the dead to ensure their position in the afterlife, but also for the relatives to participate in a memorial ceremony.

A funeral, then, is a place where the ideology of life is highly concerned and is made concrete. To give an example, in the northern part of Thailand, people believe a tale of the 'Hasdilingh' bird, which is a celestial bird. In their funeral rite, people will

³⁴ Murray, Penelope, and T. S. Dorsch., *Classical Literary Criticism* (Penguin classics. London: Penguin Books, 2004), P.64.

^{*} I use 'empathy' here instead of 'sympathy' because empathy invokes the cognitive better than sympathy. I want to emphasis here that the act of 'pity and fear' is not an automatic response to the events, but it is a feeling that happens after carefully thinking about the events.

put the coffin over a model of a Hasdilingh* in order to signify, and hope, that the bird will be a vehicle for taking the spirit to heaven. Hindus burn and float the dead body over the Ganges River because they believe that the Ganges River has its origin in heaven. Christians bury the body in a graveyard in order to give the spirit a resting place before they will meet God on the judgment day. These examples show us that people try to 'make meaning' by the funeral by making some link with their religious ideology.

The funeral is a very important ritual. The way people deal with the dead body is a result of their belief in life after death. In turn, the funeral is a tool to confirm and ensure the significance of the next life in various beliefs, this is so the funeral's participants are aware of life and are reminded to walk the right path, as each master teaches. Here, the funeral is not just a ritual for the dead, but it is a ritual for the living. In another words, the funeral is not only the way people deal with the corpse, but it is also a terrain for the ideology of life taking place. It is a ritual that makes us look more carefully at our lives. Importantly, it is a ritual that re-emphasizes the teaching of a religion's master. Thus, the funeral is perhaps more important to the living than the dead. Living people will have a chance to learn; to be more conscious; to look more deeply at their life when they participate in the funeral. The funeral ritual is a use of the dead to teach the living.

Importantly, the funeral is not just a ritual, but it is a space where 'ideology' takes place. Likewise, the importance of the 'death' in tragic narrative is not only the suddenness of the death that invokes sadness, but also for the remaining characters to recollect past events, past memories about the death and to think of that death at the funeral. How those remaining characters use that death as a lesson for life is very significant for the narrative. Generally, after the funeral, the 'message' of the narrative or what the narrative wants to teach will be revealed. In so doing, the audience will understand what is the meaning of life; what do we live for; and how we continue our own life by witnessing the death and the funeral. Here, the funeral scene in a tragic narrative is important for the narrator to have a chance to present their idea about life.

Again, as I have already mentioned, religion is another institution of ideology. The funeral as a service of religion is then another way to assure the teaching of a religious master, as well as being the best time to teach the people because, when people are sad, normally we have to find something or some people or some belief to make us more comfortable. This is an ordinary self defense mechanism to protect oneself from mental harm. As you may see, religion as an ideology is coming at the right time and moment to sooth the living who have lost their beloved and also suggests to them the path to follow.

In conclusion, the funeral or ritual for the death is very significant for life. It is not necessarily a ceremony for the dead, to bless them to go to a better place, but it is a 'space' for the religion to teach the people about life, the goal of life, the way of life and the practice of life. Meanwhile, it is a time for the guests at the funeral to recollect what the master is teaching and to help them to continue their life. Hence, as all the funeral participants are in a negative mode of emotion, in term of effectiveness of the teaching, it has to be said that people will be more concerned and think more carefully about the teaching and somehow those teaching will effect their way of life.

* Generally the model is made from paper and wood so that it can be burned easily and to serve as fuel for burning the dead body.

Ideology of love in Consumerism

Normally, when we talk about Consumerism, we will first think of an economic system intended to maximize material consumption; a consequence of the 'industrial revolution' movement from around the late 1890s. However, the origin of the word is not clear. The use of the term Consumerism in an early time had a close relationship to the term 'capitalism'. James Fulcher says: 'capitalism is essentially the investment of money in the expectation of making profit.'³⁵ The key concept is 'investment for money', that is to say, using money to make more money.

After, the expansion of the industrial revolution, people changed their way of life and the way of consuming things. In the United States, the revolution changed that producer-oriented nation into a consumer-oriented nation.³⁶ The revolution promoted the importance of 'money' as a medium for exchange; the more 'money' people have, the more they have a potential of a better living. Higher income also signifies a better quality of life and a greater ability to consume. Hence, the power of investment and consumption is not limited to an elite class or aristocrats or the royal family, as before, but it has been passed down to those in the middle class who have 'money'. This was also the beginning of a new social formation, wherein many of the 'bourgeois' play an important part in the economy.

Capitalism as a part of the industrial revolution changed the way people lived, creating a widening gap between worker and investor. For the worker, they had to work harder to earn more money, while the investor tried to use the worker as much as possible to earn more profit. As the result, the 'work' and 'leisure' life of workers changed.

Capitalist production had transformed people's work and leisure lives. The investment of capital in the expectation of profits drove the industrial revolution and rapid technical progress increased productivity by leaps and bounds. But, machines can not work on their own and it was wage labour that was central to the making of profit.³⁷

As workers had to work harder to earn money, they had to separate their work and their leisure. Even though machines helped reduce some of the time spent on the labour process, machines needed people to operate them. The life of the worker in the age of the industrial revolution was the beginning of a new way of living. As the workers had to separate their leisure time from work time, they had to 'buy leisure'. They had to have a day off for their leisure, and they had to pay for leisure activities. Also, it was the beginning of the idea to travel for leisure, which was the beginning of the travel company. Most of all, this separation of work and leisure was the beginning of the entertainment industry, as the old style of entertainment for pleasure changed. That is to say, capitalism changed the way to experience 'pleasure' in the life of the worker. Pleasure, mostly during leisure time, had to be 'bought' with money that the worker had earned; there was no more free entertainment or free pleasure.

³⁵ Fulcher, James., Capitalism: A Very Short Introduction (Oxford: Oxford University Press, 2004), p.2. Capitalism has an origin from Britain in the age of sailing for trading overseas, especially by the East Indian Company.

³⁶ Answer Corporation, Consumerism (online), 5 December 2008, available at <http://www.answers.com/topic/Consumerism>

³⁷ Fulcher, James. Capitalism: A Very Short Introduction, p.8

The well known scholar, Karl Marx along with his colleague Friedrich Engels, introduced the concept of communism as opposed to the capitalism economic system.* Essentially, they saw that the economic system was a result of the formation of society; that is to say, the interaction between classes in the society caused economic systems to develop.

There are three terms introduced by Marx. The first two are the 'use-value' or the true value of the things, and the 'exchange-value', or the value that is used for an exchange. Peter Singer put Marx idea in a simple way:

... 'Exchange-value' is a key term in Marxist economics. It is contrasted with 'use-value'. The use-value of a pound of sugar is its power to satisfy people's desire for something sweet. The exchange-value of a pound of sugar is two pounds of potatoes or, expressed in terms of money, say, 20p. Use-values therefore exist independently of a market or any other system of exchange: exchange-value do not.³⁸

The 'use-value' is the true value of things; the value that occurs when we use something. The 'exchange-value' is the 'price' of the things; the value of those things as compared with other things. The price varies according to the mode of production and the demand in the market. This brings in the third term, which is the most important. Marx introduced the term 'surplus-value', which Singer concludes:

Suppose that the cost of keeping worker alive and reproduced for one day is £1, and suppose that a day's work consist of twelve hours. Then the exchange-value of twelve hours' labour will be £1. Fluctuation above this figure will be short-lived. Suppose, however, that the development of the forces of production means that a worker's labour-power can be use to add £1 to the value of some raw materials in only six hours. Then the worker effectively earns his wage in six hours. But capitalist has bought twelve hours of labour-power for his £1, and can now use the remaining six hours to extract surplus-value from the worker. This is, Marx claims, the secret of how capital is able to use the worker's creative power to increase its domination over the worker.³⁹

The relationship between use-value, exchanged-value and surplus-value is the main concern of materialists. It changes the way of looking at commodities as something that are not only consumed directly, as a material for use-value, but it also has something called 'surplus-value' when we exchange it in the market. Hence, the price of the things, in this view, is not the relationship between use-value and exchange-value, but it is the relationship between use-value and surplus-value to constitute the exchange-value.

Marx thesis on the economy, along with his political ideas, inspired many later scholars. His surplus-value told us that there is something behind the things we consume. Whatever the surplus-value, it is a 'made to believe' process. It is something

* Marx and Engel have many works on ideology in many aspects. In this research, I will only refer to his view on economics which would be the inspiration for later works.

³⁸ Singer, Peter., Marx: A Very Short Introduction (Very short introductions, 28. Oxford: Oxford University Press, 2000), P.61.

³⁹ Ibid, pp 66-67.

that in truth costs nothing, or it is not equal to the exchange-value, but we consume it or are willing to pay for that surplus value.

To put it simply, humans have basic 'needs' to survive, which are food, shelter, medicine and clothes. The local brand and/or local fabric* can cover our body and give us warmth, which is the use-value of clothing. Nevertheless, some people buy designer brands, which cost more than the local clothing. The price they pay for those designer clothes is not the exchange-value or the use-value of that clothing, but is the 'surplus-value.' For example, T-shirts at the local Sunday market may cost 50 THB, while Abercrombie T-shirts cost 2,000 THB. The use-value of these two T-shirts is the same, to cover the body and to give warmth. But wearing Abercrombie may signify being rich, trendy and fashionable by the wearer. Even if some buyer says the quality of the fabric and cutting is the factor, what they are really paying for, the extra 1,950 THB, is the surplus-value of Abercrombie's clothing. Therefore, the surplus-value is not necessarily the value of the things itself, but it is the value that people, society, social norms, and social belief 'add' to give the product more 'value'.

In truth, neither Marx, nor the industrial revolution, was the beginning of 'Consumerism,' but it was Marx who brought forth the issue of consumption over need. Historians claim that Consumerism had its origin since the Greek and Roman times, especially in China. At that time of consuming goods over need, consumption was about 'novelty'. Nobles or rich people consumed valuable and/or unnecessary items to show their status and separate them from ordinary people or the poor. Nevertheless, as there was not a clear separation between 'work time' and 'leisure time' for them, Consumerism at that time was not much criticized. The emergence of the industrial revolution and, perhaps, Marx, is what caused later scholars to view Consumerism with a negative point of view.

When talking about 'over-needed' consuming, it is necessary to mention Roland Barthes. In his well-known book, 'Mythologies', *Barthes does a kind of Marxian semiology of mass culture and everyday life. His object is to show how mass culture is saturated with ideological proposition ("myth") present as if they were natural and self-evident.*⁴⁰ Barthes' 'myth' is something that is not the direct use of the product itself, but it is the imaginary benefit of the product. Based on his structuralism background, Barthes believes that advertisement and other media, which is the medium of promoting and differentiating the product from the others, creates a 'sign' for products. Thus, people buy things according to advertisements because of the product's 'sign'. That is to say, consumers consume a sign rather than the product itself.

In conclusion, Consumerism is the idea that people consume things not only for their basic 'need', but they consume goods because of their 'wants'. They consume things because of the 'imaginary'. It is not the physical value or the usefulness of the goods, but what has been 'constructed' in order to sell the product. When people buy those products, they are not buying the product itself, but the sign and/or imaginary element associated with the product. In this sense, we can say that 'Consumerism' is not just an economic theory or assumption, but it is an 'ideology':

* This means the fabric that is produced by the local people with local materials. In theory, this kind of clothing will cost nothing because it is a home base product, meaning, people use their free time from work to produce it. This is not the same as a local product for selling, such as what the government promotes in the use and development of local fabric to make a profit.

⁴⁰ Leitch, Vincent B., *The Norton Anthology of Theory and Criticism* (New York: Norton, 2001), p. 1458.

...Consumerism describes a society in which many people formulate their goal in life partly through acquiring goods that they clearly do not need for subsistence or for traditional display. They become enmeshed in the process of acquisition – shopping – and take some identity from possession of new items that they buy and exhibit. ...⁴¹

Consumerism, some also use 'westernization', is the most important ideology today. People identify themselves within the societies by using commodities. Merchandise is not just for use; it is also used to construct people's identity. It is, therefore, not surprising that there are so many styles of clothing, so many models of car, so many series of mobile phones in the marketplace. The choice of the buyer is not the choice of the usefulness of a product, but how the product identifies them within the society.

Recently, there have been many attempts to reconsider 'Consumerism' in a positive way or at least in a neutral way. As we have seen from the beginning, the criticism of Consumerism has been pessimistic. Consumerism, then, has carried a negative connotation when used. It is a passive process imposed by someone or some organization to fool consumers in to buying more; to consume more; to buy what they do not really need. After the long tradition of opposing Consumerism, but with the inability to transform or change modern society to something like the age before Consumerism, along with the new perspective on social value, such as post-modernism, new critics on Consumerism have re-defined the notion of Consumerism. 'Consumerism' and 'consumption' have been looked at and criticized differently.

Humans have to consume goods in regular life. Consumption is, thus, the basis of all mankind. But consumption has to be separated into two levels; the consumption of the good itself and the consumption of its symbolic meaning. I will use the same example from above. The exchange value of ordinary T-shirt is maybe 50 THB, but another 1,950 THB that I pay for Abercrombie is for my happiness and identity within society. Therefore, 1,950 THB is not the surplus-value of a thing, it is the exchange-value of the product's symbolic meaning. With this understanding, there is no surplus-value in a sense of Marxism that is unnecessary to buy, but it is the price to be paid for the imaginary value of the product.

Hence, the 1,950 THB makes me free to show my need and my opinion over the commodity. If the Sunday Market wants to have me as their customer or wants me to buy their goods, they have to learn how to produce a product with a symbolic meaning to satisfy me. Also, if other designer clothes that have the same quality or more quality than Abercrombie want to sell their product to me, they have to 'make me believe more', or 'make me feel more pleasure', or give me more identity in their products, so that I am willing to buy their product instead of Abercrombie. * Thus, consumption, in this meaning of Consumerism, is not a 'passive' process of the market; it is a circulation between the customer, the product and the producer. Consumers in this system are 'active' in the cycle. More than that, customers are the persons who choose or create the symbolic meaning by themselves; it is not imposed by other people or the producer. Conrad says:

⁴¹ Stearns, Peter N., Consumerism in World History: The Global Transformation of Desire (Themes in world history. New York: Routledge, 2006), in preface page I.

* The Abercrombie and Fitch brand promotes and carries a sense of the trendy, urban, and the look of an athletic body guy, and they build their brand image as such.

Consumption as symbolic refers to the notion that consumption is essentially the consumption of symbolic meaning. However ... this is not understood as a passive process but rather as an active one in which the consumer is involved in a creative (and pleasurable) process of meaning negotiation and construction. Consumption is thus seen as *meaningful* and pleasurable, and it is our engagement with the symbolic that make it so.⁴²

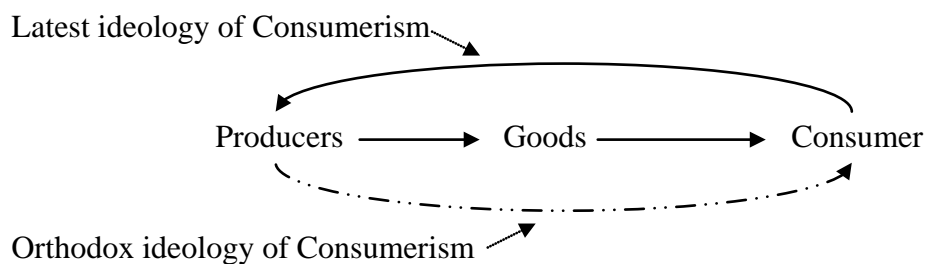
Additionally

... . There are no authoritative bases for judging the merits of truth claims or cultural values enshrined in theories. Yet people do make judgments. Now with no authority capable of legislating in these matters, the individual is, in practice, invest with the authority to decide for himself or herself. 'Truth is what I claim it to be', ...⁴³

Moreover,

According to the latest ideology of Consumerism our motives to consume are of a post-necessity variety, rooted in freely chosen wants and desires – they have nothing to do with needs. The implication is that, at least in more affluent societies, our lives are no longer dominated by need to satisfy basic needs. We have moved on. We live in a post-scarcity society in which we are more free than ever before to attend to 'higher' things in life.⁴⁴

Conrad makes clear in his 'latest ideology of Consumerism' that it is an active process that consumers have over the commodity. For him, consumption is the 'free will' of the consumer to choose to buy a commodity that satisfies their life. This latest ideology of Consumerism has change the meaning of Consumerism for a negative point of view into a more positive one.



Furthermore, around the 1990s in the United States, the term 'Consumerism' has also been used to explain the rights and protection of the consumer in acquiring commodities. If we look up in the dictionary, Consumerism is not just an economic theory or a social science theory on consumption, it also refers to *a modern movement for the protection of the consumer against useless, inferior, or dangerous products, misleading advertising, unfair pricing, etc.*⁴⁵ In this meaning, Consumerism is not

⁴² Lodziak, Conrad., The Myth of Consumerism (London: Pluto Press, 2002), p. 31. Conrad's italic.

⁴³ Ibid, p. 29.

⁴⁴ Ibid, p. 95.

⁴⁵ Random House, Inc. "Consumerism." In Dictionary.com Unabridged (Online), 03 Dec. 2009. Source: Dictionary.com <http://dictionary.reference.com/browse/Consumerism>

considered a bad side of consumption anymore, but has become something that can be used to explain the benefits of the consumer over the producer.

Consumerism as a way of life has change the focus on the process of creating the 'myth' of the products by the producer into the process of choosing and consuming products by the buyer. Even though the producer still has to add symbolic meaning to the product, that symbolic meaning is not created by the producer alone; it is not a manipulative process. The consumer is key to the cycle of the latest ideology of Consumerism. 'Pleasure' has become the most important term for the latest ideology of Consumerism since modern consumers consume goods base on their pleasure. In this meaning, the producer's job is not only to sell the product, but also to know how to give the customer pleasure when they consume the product. I can not deny that the ability to the access of exchange sources, such as money, is a limitation on the people in buying things in a market. However, no matter how much they are able to spend, it is not the spending on the commodity alone; it is the cost of pleasure along with it.

The latest ideology of Consumerism, which can be traced back to the old Chinese empire, has shown us that Consumerism is not new in this world. The change to the idea of consuming for pleasure goes back a thousand years. The only change to Consumerism is the amount of people who can participate in the cycle. In the old time there were only nobles and the upper class who could experience the pleasure from the commodities. Now, everyone struggling in this mass media oriented world is able to consume for their own pleasure. Even though money and wealth are still factors discriminating people into different classes, class in contemporary society is not a factor of consumption.

In my own view, even if it is called the latest ideology of Consumerism, it is not different from the Structuralism and Marxism interpretation of Consumerism. The latest ideology just mixes up the 'need' and 'want' into one idea of 'pleasure'. They change the focus of selling labour for basic need and buying leisure to fulfill a tough life in the labour market into the happiness in consuming goods. They claim the consumption of luxury items is not a crime or false in any way, but is a pleasure over the symbolic meaning of goods. No matter how and in what way the latest ideology Consumerism tries to explain, we can see that they do not reject the idea of consumption over 'need', consumption for leisure and consumption for identity. They only attempt to convince people to accept the ideological base of consuming that has now become a way of life, rather than looking at Consumerism as a devil that is destroying the foundation of society and people's morality. Additionally, consuming for pleasure is more pleasure for life than consuming for only basic needs.

Normally, love and other emotions are not a product one can sell. Love has no physical appearance; I cannot put love into a plastic bag and hand it to you. Even though love gives warmth, I cannot wear love instead of clothes to make me warm. Even though love can cure everything, I cannot get well from my cold only with love. Even though love makes us secure, we cannot live under love to escape from the sun and rain. Even though love fulfills our body, love alone cannot make us full and satisfy our hungry or thirst. Thus, in terms of a basic physical need for human life, love is not the answer. In terms of an exchange of goods or a market system, love has no value because it cannot be sold or exchanged with other physical things. In the end, love has no cost. Love is not something that can be exchanged for 'money' and other medium of exchange because it cannot be 'priced'.

However, in the world of Consumerism, 'love' is 'product'. It has a low capital investment as it has no cost, but producers can gain a lot of profit from love. Love is not something that any investor or any factory or any company can produce as a concrete object, but they can add 'love' to their product in order to sell and to make an imaginary benefit from the product.

As I have said, Consumerism can be simply explained by the consumption for pleasure, and love is always about pleasure. When any product wants to represent the product as a 'pleasure thing' in the market, one of the easiest strategies is to add 'love' to the product. That is to say, love becomes a major intention to buy a product, but there is no physical element in the product called or represented as love; the product itself is a by-product of 'love'.

For example, in *Comfort* fabric softener advertisements, a child sees her mother put only a half portion of the fabric softener into the washing tub. The girl looks sad and asks her mother why she put only a small amount of fabric softener into the tub. Mother has to explain to her child that this is a concentrated fabric softener, only a half portion is equal to five portions of the regular formula. Then, the girl looks happy again. Finally she says to her mother, 'I thought you loved me less (หนูนึกว่าแม่รักหนูน้อยกว่าเดิม).' The advertisement has connected love with the product to persuade the viewer to buy the product. The usefulness of the fabric softener is not mentioned in the advertisement; the only thing mentioned about this fabric softener is the concentrated formula. Hence, the advertisement relates love with the amount of fabric softener used, which is the only special feature of this product in the advertisement. The girl looks sad because she saw her mother use only a little bit of fabric softener; she thinks her mother loves her less so she does not put the right amount or enough of the fabric softener into her clothes. Here, love is represented by the amount of fabric softener being used. When the mother explains that this is a concentrated formula and, most of all, it is equal to five regular portions, then, the girl gets back her happy face. She realizes that her mother has not lessened her love. Instead, she loves her more because that small amount is equal to five portions. This implies that her mother loves her five times more than regular.

We can see from the above example that love becomes a benefit or a characteristic of the product, even if the product has nothing relate to love. The usefulness of the fabric softener is to soften the clothes. However, softening clothes alone is not enough to satisfy the masses. It does not give a pleasure in consumption. When, a fabric softener relates itself with 'love', people understand and appreciate it more for they think love will spring up when used. This is the reason why love can be sold in the market, although it has no physical appearance.

At first glance, fabric softener itself is not essential for life; it is a luxury product. People can wear clothes without using fabric softener. Softened fabric is a 'pleasure' in wearing clothes. However, at this stage, the softened clothes can be seen and justified by their physical appearance. When the advertisement adds love to the product, this makes the product more appealing to buy. People, who may hesitate to buy fabric softener as it is not really essential, will see a new benefit from the fabric softener as a sign of love. To put fabric softener in the clothes means to put love and a sign of caring for the ones we love. Then, buying and using fabric softener, in this way, is not only for the usefulness of the fabric softener, but also for its symbolic meaning. At this point, love now has a physical appearance, but it is not a physically physical appearance, but an ideological physical appearance.

I think the reason why love has become a commodity is from the effect of Consumerism. At the beginning of Consumerism, if we start from the industrial

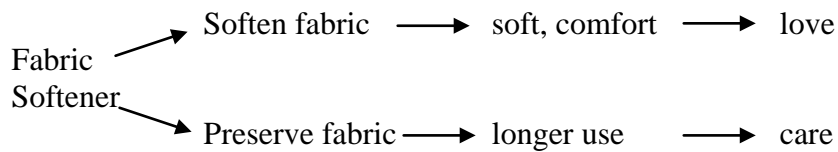
revolution, the labour system separated a labour's private life with their work life. Therefore, working time is for work only; it is not for working along with leisure, as before. People spend more time working and have a very limited amount of time for private life. While work puts a lot of tension in life, private life give them pleasure and helps them recover from work life. As I have already mentioned, leisure activity is then compulsory for life. One of the characteristics of all leisure activities is that those activities make us become attached with someone, allowing us to make friends and meet people, which attaches us within the society. For someone who has a family, this leisure time is an opportunity to show their love and feeling of attachment with each other.

If we consider leisure time and free time as a time for 'love', those who sell their labour probably need more time for love. The system of Consumerism forces them to work more in order to earn more money. The more they work, the less time they have for family. When labour can not appear or can not express their love by themselves physically, something has to come to be a substitute for expressing their love. It is one of the myths of Consumerism that tells us that purchasing some good can be a substitute for love or can signify love. The best example is a 'diamond ring'. A diamond itself is only a stone, but some time in the past they became designated as a precious item and a valuable thing. In the past, nobles and some middle class kept diamonds or made jewelry from diamonds for decoration to show their wealth. Later on, there was a crisis in selling diamonds in the United States, so the diamond company 'added' a new symbolic meaning to diamonds. Diamonds became a sign of eternal love, love forever and strong love. To present your beloved with a diamond meant you loved them. A diamond ring was promoted for use in engagements and weddings. As a result of this campaign, diamonds are not only a precious stone to show wealth, but are now a representation of eternal love.

Another consequence from the lack of time for love is from mass media, since mass media has changed the way people experience entertainment. We do not need to go to the theater, but we can see a play. We do not need to go to a concert or attend a local ceremony, but we can hear the songs. We do not have to pay for a ticket to see a circus. Most of all, we do not have to travel to other place to see the world. Mass media has changed the way of entertainment, including what we can call metropolitan life. People do not need to spend a lot of time seeking their leisure. They do not need to go hiking or climbing a mountain, or even to go to the beach, which may take a day or two to perform such an activity. They can have their own entertainment at home, after regular daily work or during the weekend. The new forms of entertainment have changed the ways of consumption. Advertisement, or perhaps 'made to believe', is now a factor of consumption. People have been given information about the product via the advertisement. Therefore, people consume things from the wording or the myth created by the advertisement. In short, advertisement is a weapon of Consumerism and 'made to believe' is a symbolic value of the commodity.

Consumerism has change the way we express love or show our love to someone, with the physical appearance or action, sometimes, being less important. People show their love by using commodities which have been encoded or ideologized to be a sign of love. Love, which normally cannot be measured, now, when it is connected with a commodity, has a physical appearance. Love can be purchased and can be handed out like an object because it has been connected with the object.

Product = usage + physical meaning + symbolic meaning



In addition to connecting love with the object and making a physical appearance for love, Consumerism also promotes the importance of love as a necessity for life. People can not live without love. People are dependent on love. Love is happiness.

Life in the world of Consumerism, as I have mentioned many times earlier, is tension and a lack of time; people spend most of their time working. Although doing work is happy for some, work hours and work places are generally a terrain of stress. The work hours are a time for other people, even though this benefits us in the end. Some may be against this idea because of the different nature of work. I can not deny that there are many jobs that are not routine work, for example; a higher ranking officer in a company who focuses more on the project; a field based work like investigation police, detective or lawyer who have the challenge to solve a problem; a researcher and scientist who tries to discover a new thing to make people's lives better. However, this challenging work is still based on the idea of 'work for others' not for oneself; plus those people who work in a higher ranking position, manager or boss, are only a small amount compared with the general or lower skilled worker in the market. For the majority of workers in the market in the world of Consumerism, working is a part of stress time and a time for other people not for oneself. Thus, the happiness during work is not a true happiness that fulfills one's soul.

Most of time happiness in the work place and during work hours, we can say, is the connection between the worker and other workers or partners. Again, this is not love that causes happiness in a sense of fulfilling one's life, except perhaps if your beloved is working at the same place as you. In a negative view, this kind of connection is not for fulfilling the empty heart of the worker; it is just a feeling that makes the worker keep working at their routine work. It is a feeling that is 'made to happen' in order to keep people working and focused on their work. The goal of this type of relationship is to tie people together to work more efficiently; that is to say, to do more and better quality work. Sometimes people have a close friend or can say they are tied with someone at work, but those feelings are not like the feeling of love that we experience from our family, beloved ones or close friends. Time may not be a factor for making friends, but it is a factor to prove a friendship. Friends at work are social friends to keep life in the work place and work hours going on, negatively used, 'bearable'.

The gap between people at the office or the work place may be caused by the competition at work. Rank is the most important factor to discriminate and make people constitute the gap in the workplace. I would say, from a negative point of view, that the ranking system in a Consumerism system is to keep people apart from each other and not let them be too close. The closer they are in personal relationships, the more dangerous for the workplace. Therefore, the tiny gap of ranking at work is a weapon for the capital, investor, and boss to keep their property and fortune safe. Hence, those gaps, the tension between the working status; the ability to control some resources; the power of command over other workers; causes there to be 'unreal' friends. The hopeless picture I have drawn here is not intended to oppose the working system, but to show that happiness in the workplace and during working hours is not

real happiness in some respects. As a result, people in a world of Consumerism still need to seek real love and real happiness in their private time. That is to say, connecting with someone we are really attached to, without question or gap; without doing something as we want by a command or the order from someone; doing something for one's own benefit both physically and mentally, and activities aimed at fulfilling one's life.

In free time, we are our own boss of time. It is a time for ourselves to do what we want, as long as we want. The concept moves back to the early days of opposing Consumerism. It is also a time for love, both of ourselves and for others. Leisure time, free time or private time, whatever it is called, is the time for life. A time for doing what we want. The most important characteristic of love and some other positive emotion is that it gives a pleasure to life. With these pleasures, people feel alive again and feel life is worth continuing. Filling the pleasure in life or correcting what we have lost mentally in the working time is, then, necessary and the importance of leisure time. Once more, the free time or leisure time is a time for love.

Today, people have lost much of their time to work and spend less time on their leisure, especially in the urban sphere. For their leisure time, it is easy to be fulfilled by consuming 'mass' products rather other activities, as I mention earlier in this section. Mass media plays a very important role in giving people in the world of Consumerism pleasure in their free time. Many researches on mass media consumption confirm that mass media 'fulfills' people's needs in many different ways and aspects. In short, mass media is now an institution for pleasure; easy to reach and a cheap way to consume. Along with mass media and the broadcast system, the power of 'advertisement' comes into play as an important role for convincing people to consume products. As in the case of the fabric softener above, love is a focus point for them to sell and create interest in their product. Consequently, the effect of promoting love to sell things causes people more hunger for love. The advertisement has encoded the idea of love as a pleasure and love as a must of life into the consumer to make them believe in love. Later, when they need to have love or show their love, but have less time to spend with each other, the 'product for love' comes to substitute human attachment. Hence, it moves people from human based appreciation, love as contact with people, into objects of base appreciation, love using consuming products. Pleasure, in the sense of connecting people with love, then, gradually changes into using and present a product that has a symbolic meaning of love.

Consumerism puts love above everything in the market, as it is easier to sell love than a product. To convince people to buy a new product based on the quality or the use-value of the product alone is not easy. In turn, selling them a symbolic meaning, love, adorable, high class, good looking, delicious, happiness, is easier. These symbolic meanings are already attached to people as a social animal who loves to participate in a group. Consumerism just puts them forward and promotes them, adding more importance to them. Above all other positive emotions or feelings that give people pleasure, love seems to be more effective than other thing because we can not define or explain or answer what is love. Love is still a mysterious concept that opens the end for many answers. There are no solutions for love, thus, a producer is free to decide and have the consumer 'make to believe' how to show their love. For this reason, love 'is nourished' to be more and more important for one's life.

In the movie, *Into the Wild* (2007),* after trying to detach himself from the world of Consumerism into the wild to live on his own without 'consumer things', Christopher, the main character, discovers that; *Happiness is only real when shared*. The movie significantly says two things about love in the world of Consumerism. First, we cannot feel happiness alone by ourselves; we are dependent on other people to feel happy. Second, even though love cannot be bought,** love is a must for keeping our life going. In the end, when Chris discovers that he can not live without other people, in my own view, it is the victory of the Consumerism ideological apparatus over the 'real' existence of people. That is to say, finally he has to live his life dependant upon the attachment to someone or something. He can not live on his own. At least he 'needs' love from someone to make his life meaningful and happy. I mention this film because I think the film is the best summary for love in a Consumerism ideology. Most people, especially, Americans, will appreciate Chris's life as an inspiration for living without the concern for money; but the conclusion of the film, still, confirms the importance of dependent love to fulfill life and make life's fullness.

To conclude my assumptions on the ideology of love in Consumerism:

1. Consumerism has changed the way consumers consume, from product consumption to emotional consumption. With emotional consumption, people are less conscious of the real benefits or the use-value of the product and focus on its symbolic meaning.
2. Consumerism promotes love as a must and necessity of life. Love is not finite in its meaning. Thus, there are many available spaces to define love or to make a physical appearance of love by using an object.
3. Love in Consumerism is an attachment love. It is a love that is dependent and needs someone or something to ensure or to make a meaning of the love. For Consumerism, people can not have love on their own; they need to have someone or something present to receive their love.
4. Love is the ultimate goal of life. The ultimate goal of a Consumerism way of life is to have love. Some may claim richness, successfulness, being famous, as their

* *Into the Wild*, 2007. Film synopsis from imdb.com; A young man leaves his middle class existence in pursuit of freedom from relationships and obligation. Giving up his home, family, all possessions but the few he carried on his back and donating all his savings to charity Christopher McCandless (Emile Hirsch) embarks on a journey throughout America. His eventual aim is to travel into Alaska, into the wild, to spend time with nature, with 'real' existence, away from the trappings of the modern world. In the 20 months leading up to his Great Alaskan Adventure his travels lead him on a path of self-discovery, to examine and appreciate the world around him and to reflect on and heal from his troubled childhood and parents' sordid and abusive relationship.

When he reaches Alaska he finds he has been insufficiently prepared for the hardships to come. Despite making it through the winter his plan is ill-judged and prepares to return home in spring, only to find the stream he crossed in the snow has become an impassable raging torrent and that he is trapped. With no means of sustaining himself adequately he takes to eating berries and fauna, that he identifies using a book. Unfortunately, he awakes one morning to find that the berries he consumed the night before were in fact poisonous, and causes him to starve in his so sought after isolation. Throughout his epic journey the people he meets both influence and are influenced by the person he is and bring him to the eventual and tragic realisation that "Happiness is only real when shared".

** One of the reasons he hates his family is because they use money to buy him love. Christopher in his childhood only had money as a sign of love from his parents. The first act of refusing the money as an importance for life in the film is the 24,000 USD donation, which is his income during college.

goal of life, but above all these goals is only the guarantee of their ability to perform love toward someone or something freely, without any obstacle.

Ideology of love in Buddhism

In his first sermon, the Buddha taught his monk the four noble truths;

"Bhikkhus, these two extremes ought not to be cultivated by one gone forth from the house-life. What are the two? There is devotion to indulgence of pleasure in the objects of sensual desire, which is inferior, low, vulgar, ignoble, and leads to no good; and there is devotion to self-torment, which is painful, ignoble and leads to no good.

(...)

"Suffering, as a noble truth, is this: Birth is suffering, aging is suffering, sickness is suffering, death is suffering, sorrow and lamentation, pain, grief and despair are suffering; association with the loathed is suffering, dissociation from the loved is suffering, not to get what one wants is suffering — in short, suffering is the five categories of clinging objects.

"The origin of suffering, as a noble truth, is this: It is the craving that produces renewal of being accompanied by enjoyment and lust, and enjoying this and that; in other words, craving for sensual desires, craving for being, craving for non-being.

"Cessation of suffering, as a noble truth, is this: It is remainderless fading and ceasing, giving up, relinquishing, letting go and rejecting, of that same craving.

"The way leading to cessation of suffering, as a noble truth, is this: It is simply the noble eightfold path, that is to say, right view, right intention; right speech, right action, right livelihood; right effort, right mindfulness, right concentration.⁴⁶

In his first teaching to his monks, the bhikkhus, the Buddha taught the four noble truths which are: what is suffering, what is the causes of suffering, how to cease suffering and the way, path, leading to the cessation of suffering. Thus, 'suffering' is the core of this well-known teaching. He also began his teaching by encouraging his followers not to take 'pleasure in the objects of sensual desire'. There are many points to be discussed from this teaching. However, since I am only interested in the 'ideology of love', I will discuss only the idea about love from this sutra.

Two verses from the teaching have to be looked at closely: "appiyehi sampayogo dukkho, piyehi vippayogo dukkho". Ñanamoli Thera translates this above

46 Buddhist Publication Society, Dhammacakkappavattana Sutta, SN 56.11, Translated from the Pali by Ñanamoli Thera (Kandy: Buddhist Publication Society, 1981). Source: From Three Cardinal Discourses of the Buddha (WH 17), available from: <http://www.accesstoinsight.org/tipitaka/sn/sn56/sn56.011.nymo.html>

"Idam kho pana, bhikkhave, dukkham ariyasaccam . Jātipi dukkhā, jarāpi dukkhā, byādhipi dukkho, maran aampi dukkham , appiyehi sampayogo dukkho, piyehi vippayogo dukkho, yampiccham na labhati tampi dukkham . Sam khittena, pañcupādānakkhandhā dukkhā. dukkhā. "Idam kho pana, bhikkhave, dukkhasamudayam ariyasaccam – yāyam tan hā ponobbhavikā nandīrāgasahagatā tatratatrābhīnandinī, seyyathidam – kāmatan hā, bhavatan hā, vibhavatan hā.

"Idam kho pana, bhikkhave, dukkhanirodham ariyasaccam – yo tassā yeva tan hāya asesavirāganīrodho, cāgo, paṭinissaggo, mutti, anālayo. "Idam kho pana, bhikkhave, dukkhanīrodhagāminī paṭipadā ariyasaccaam – ayameva ariyo at t han giko maggo, seyyathidam – sammādiṭṭhi, sammāsaṅkappo, sammāvācā, sammākammanto, sammājiṭṭho, sammāvāyāmo, sammāsati, sammāsamādhī.

as: “association with the loathed is suffering, dissociation from the loved is suffering.” While other scholars translate this phrase quite differently: “association with the unpleasant is suffering, dissociation from the pleasant is suffering;”⁴⁷ “union with what is disliked is painful; separation from what is liked is painful;”⁴⁸ “association with the unbeloved is stressful, separation from the loved is stressful;”⁴⁹ “A company with non-cherished on is suffering, separation from a cherished on is suffering.”⁵⁰

The problem we see is with the translation of 'piyehi', and also the opposite, 'apiyehi', which are translated differently in the various versions. English translators use various translations for this word, i.e. pleasant, liked, loved and cherished. However, Thai versions of this sutra, normally, translate 'piyehi' as 'love'.

When we separate the word to see the root of 'piyehi', we can see the significance of the use of this word in Pāli:

piyehi = piya + ehi

'Piya' is an adjective; equal to 'priya' in Sanskrit, which means 'to love (belove)', 'friend' or 'dear to'. 'Ehi' is a suffix to indicate the 'instrumentive case' in the 'plural form'. Normally, in Pāli grammar, the instrumentive case, the fifth case, is used to 'show the object or person with or by whom something is performed'. When the sutra writes piyehi, it connotes the idea that love is something that is performed by someone with something; an action or feeling of someone through someone or something. Piyehi can also be used as an adjective, meaning that it has to have a noun to modify. We cannot 'love' or 'piyehi' alone. We have to have someone or something to love or to be dear to. Thus, we can say, 'love' in the Dhammacakkappavattana Sutta that leads to suffering is 'attachment love' or 'clinging love' with respect to both people and things.

That is to say, love that causes dhukka, suffering, in this well known sutra is attachment or clinging to someone or something. There are many words in Pāli that can be translated into 'love' in English and also 'rak' in Thai, but the specific character of love that causes suffering is the love for which the subject attaches themselves to someone and/or something.

Besides piyehi, another term using in dhammapada to refer to 'love' is 'pema'. In piyavagga, affliction, there is a verse:

From love springs grief,
From love spring fear;

⁴⁷ Buddhist Publication Society, Dhammacakkappavattana Sutta: Setting in Motion the Wheel of Truth" (SN 56.11), translated from the Pali by Piyadassi Thera. [Access to Insight](http://www.accesstoinight.org/tipitaka/sn/sn56/sn56.011.piya.html) (online), June 7, 2009, Available from: <http://www.accesstoinight.org/tipitaka/sn/sn56/sn56.011.piya.html>.

⁴⁸ Buddhist Publication Society, Dhammacakkappavattana Sutta: The Discourse on the Setting in Motion of the Wheel (of Vision) of the Basic Pattern: the Four True Realities for the Spiritually Ennobled Ones" (SN 56.11), translated from the Pali by Peter Harvey. [Access to Insight](http://www.accesstoinight.org/tipitaka/sn/sn56/sn56.011.harv.html) (online), July 20, 2009, Available from: <http://www.accesstoinight.org/tipitaka/sn/sn56/sn56.011.harv.html>.

⁴⁹ Buddhist Publication Society, Dhammacakkappavattana Sutta: Setting the Wheel of Dhamma in Motion" (SN 56.11), translated from the Pali by Thanissaro Bhikkhu. [Access to Insight](http://www.accesstoinight.org/tipitaka/sn/sn56/sn56.011.than.html) (online), June 7, 2009, Available from: <http://www.accesstoinight.org/tipitaka/sn/sn56/sn56.011.than.html>.

⁵⁰ Pathak, S.K., "Dukkham Aryasaccam as Depicted in the Buddhist Nikaya and Agamas", in [Indo-Tibetan Studies Series-IV: Concept of Suffering in Buddhism](#) (Kaveri Books, New Delhi:2005), p 55.

For him who is free from love
There is neither grief nor fear.⁵¹

In this verse, the word 'pema', 'prema' in Sanskrit, is used. Pema has the same root as piyehi, √prī root, but here, it is used as a noun. 'Pemato' is the subject of the sentence and indicates the singular. 'Love' in this verse is the cause of grief (soko) and fear (bhayam); 'sorrow and lamentation, pain, grief and despair are suffering.'⁵² The verse emphasizes the idea that love is a cause of suffering. Therefore, whether we use love as a noun to refer to the action of loving or we use it as an adjective to modify things we love, love in both cases is the cause of suffering.

Later, in the same sutra, when the Buddha teaches about the cause of suffering, he says: "The origin of suffering, as a noble truth, is this: It is the craving that produces renewal of being accompanied by enjoyment and lust, and enjoying this and that; in other words, craving for sensual desires, craving for being, craving for non-being."⁵³ From this line, we can see the extension of what the Buddha means when he teaches about love. The 'love' that leads to suffering is the love that is caused by 'tan ha' or craving.

Focusing on our topic, romantic love is a love that is caused by or led by the craving for sensual desire. Normally, when we say we 'love' someone in particular, especially in a romantic way, we mean we desire them or feel happy to be with them. We are willing to 'contact' those we loved with our sense-impressions (phassa): eye-contact, ear-contact, nose-contact, tongue-contact, body-contact and mind-contact. These six contacts are caused by our craving or desire for sensual attachment. Love, in this meaning, is for the pleasure of our senses and mind. Thus, love, as a romantic love, can be said to be the cause of suffering.

If we choose Greek as the early beginning of western culture, there are also many Greek words for 'love'. 'Eros' and 'agape' are maybe the two words most often translated as 'love'. 'Eros' is used to describe a passionate love or love led by passion. It is an older word than 'agape', as this word was derived from the Greek god 'Eros', the god of lust, beauty, love and intercourse. Thus, in general 'eros' is more commonly used to translate 'love' than 'agape'. Denis de Rougemont writes in his footnote on Platonic love:

I am, of course, aware that Socrates is made to say in the Phaedrus that the greatest satisfaction of the lover comes, not from physical fulfillment, but from consciousness of the joint attainment by lover and beloved of self-mastery; and in the Symposium that erotic passion at its highest is a delight in beauty of every kind, so that the lover who has ascended high enough will descry the supreme, eternal, self-same, and perfect beauty, the reality and substance of that in which everything else called beauty is a participant. But I

⁵¹ Sathian Phong Wan Pok, trans. Phut Wachon Nai Thambot (พุทธวจนในธรรมบท)(6th ed, Nonthaburi : Cho Mafai, 2531). Translated from Pāli 'pemato jāyate soko, pemato jāyate bhayam , pemato vippamuttassa, natthi soko kuto bhayam .' (Pāli Romanized by author)

⁵² Ñanamoli Thera. Dhammacakkappavattana Sutta: Setting in Motion the Wheel of Truth'

⁵³ Ibid.

am concerned above all which what European culture generally has preserved of Plato.⁵⁴

‘Agape’ refers to a love of God, a purified love or a willingness to rejoice with God again, a word influenced by Christianity. Rougemont writes:

... To love according to this new way is a positive act and act of transformation. Eros had pursued infinite becoming. Christian love is obedience in the present. For the love God is to obey God, Who has commanded us to love one another. ...

The symbol of Love is no longer infinite passion of soul quest for light, but the marriage of Christ and the Church. And in this way human love itself has been transformed.⁵⁵

For ‘agape’, it is a love that is related to God. As God teaches Christians to love each other, to ‘agape’ is to follow that suggestion. The goal of ‘agape’, it might be said then, is the union with God. Thus, ‘marriage’ is a keyword for ‘agape’, both marriage with someone and marriage with the Church. That is to say, ‘agape’ refers to the love that we are, as a subject, close with someone or something, wisely and thoughtfully, in order for purification of the mind and soon or later we will live with God.

When either the word ‘eros’ or ‘agape’ is used, they both connote or have a hidden affliction to beauty, whether by the command of God or by oneself. In the narrowest sense, love in the western world is related to adultery or a very close relationship with someone, as in ‘eros’. In a broader sense, to love someone is to be attached to things; no matter whether it is God's will, as in ‘agape’, or in our own interest. That is to say, the word ‘love’ in a western ideology is an ‘attachment love’. To love is to be attached with someone or something both mentally and/or physically. To love is to care about someone and look after them, as if it is yourself.

In my opinion, the reason that some scholars try to avoid to use the word ‘love’ directly in their English translation is that there is another type of ‘love’ in Buddhism that is not ‘piyehi’. Thich Nhat Hanh, a well known Vietnamese monk, argues that the ‘Four Immeasurable Minds’ in Buddhist teaching is the ‘true love’, he says:

The Four Immeasurable Minds are the four elements of true love: maitri* - loving kindness (the desire to offer happiness); karuna – compassion (the desire to remove suffering from other person); mudita – joy (the desire to bring joy to people around you and allow their happiness to bring you joy); and upekkha**, equanimity (the desire to accept everything and not to discriminate). When you love because living being need your love, not because someone belong to your family, your nation, or your religion, then you are loving without discrimination and practicing true love.⁵⁶

⁵⁴ Rougemont, Denis de., Love in the Western World (New York: Pantheon, 1956), p.61.

⁵⁵ Ibid, p.68-69

* Thich Nhat Hanh is a Mahayana Buddhist monk. He uses the Sanskrit term rather than the Pāli in the Theravada tradition. Thus, maitri is metta in Theravada Buddhism.

** Upekkha in Pāli.

⁵⁶ Nhat Hahn, Thich., Teaching on Love (Berkeley, California: Parallax Press, 1998), p.2.

Nhut Hanh also clarifies his intention of using 'love' later in his book by saying:

Maitri can be translated as 'love' or 'loving kindness.' Some Buddhist teachers prefer 'loving kindness.' Because they think 'love' is overused, but I prefer to word 'love.' Words sometimes get sick and we have to heal them. We have been using the word 'love' to mean appetite or desire, as in 'I love hamburgers.' We have to use language more carefully. 'love' is beautiful word; we have to restore its meaning. The word 'maitri' has roots in the word 'mitra', which means friend. In Buddhism, the primary meaning of love is friendship.⁵⁷

From his writing, maitri, or metta, is love which leads to the end of suffering, not its cause. It is the love that is led by 'the desire to offer happiness' to the other, not 'the craving of sensual desires'. The huge difference, as a practice, between love that is led by metta and love that is led by kamatanha is the important point of this discussion. For metta, the subject is willing to 'give' out his good will to other people. While, for kamatanha the subject is willing to 'take', 'cling' and 'attach' its beloved with itself; metta is a detachment love and kamatanha is an attachment love. In other words, love led by metta is the love based on a 'non-self' perspective; while love led by kamatanha is a 'self' perspective love. The concept of 'self' and 'non-self' is another subject that could be discussed at length, but is not the main aim of this study. However, in short, the sense of 'self', or self belonging, thinking in Buddhism is a cause of suffering. The Dalai Lama, a venerable and supreme monk in Tibetan Buddhism, says:

The root cause of all suffering is the ignorance that misconceives the nature of phenomena and apprehends oneself as self-existent. This ignorance leads us to exaggerate the status of phenomena and create the categories of self and others. These bring about experiences of desire and hatred, which in truth result in all sorts of negative actions. These in turn, bring about all our undesirable sufferings.⁵⁸

Likewise, love, which is encouraged by the Buddha, is the love that we are not willing to or the desire to fulfill our 'want'. Love is needed to 'understand' and needs to be used wisely. Buddhadasa said; 'Buddhism is a system designed to bring a technical knowledge inseparable from its technique of practices, an organized practical understanding of the true nature of things or 'what is what'. If you keep this definition in mind, you should have no difficulty understanding Buddhism.'⁵⁹ Understanding love will make us love in the right way and by the right path. True love, or love in Buddhism, is metta, which is the first thing mention in brahmavihara; love, compassion, joy and equanimity.

Therefore, love in Buddhism is different from general use. Love in Buddhism is not an attachment or being attach to someone. It is a willingness to 'understand' the human condition and, thus, understand what is happening to our life in various circumstances. Loving in Buddhism is not a willingness to be attached with someone

⁵⁷ Ibid, p.4

⁵⁸ Gyatso, Tenzin, HH the Dalai Lama., and Rajiv Mehrotra (editor). In My Own Words: An Introduction to My Teachings and Philosophy (Carlsbad, Calif: Hay House, 2008). P.64.

⁵⁹ Buddhadasa. Handbook for Mankind. (9th ed. Prabbuddhamingmongkol 45 foundation. Phuket: Sahadhammika, 2009), p.28.

or something, but an understanding of the condition. Overtly, love in Buddhism is a kind of 'good will' toward other living beings or things rather than 'having' them as our property. When we use the sentence 'I love you' in Buddhism, it does not mean 'I am attached with you physically or by passion'; it rather means I have a feeling of good will toward you. I will be happy with your happiness; I will help you to pass your hard time in life wisely, by understanding you; you do not belong to me, but you are a good friend of mine.

Specifically, when we talk about 'romantic love', or love as a couple or married life in Buddhism, it is not something or a feeling of being close to each other with passion or in a sexual way. It is an 'intention' of helping each other to progress to a better way and right path. Love, in this view, is like a friend who is willing to see one another not suffer. This kind of love, for which I use the term 'detachment love', is the love that the teachings of the Buddha suggest.

In short, the main or the most important aspect of love is to realize true love, to avoid passionate love and to understand love wisely by not clinging with the object we are dear to. If we can perform love in this way, and follow the right view and right path as in the teaching, love will not lead us to suffering but to happiness.

In addition to the idea of 'love is suffering', another ideology about love in Buddhism should be mentioned in this research; the idea of 'previous association' (Pubbessannivasa).⁶⁰

One of the major teachings in Buddhism is the relationship between 'cause and effect'. Everything that we 'are', both mentally and physically, is a consequence from our present and past deeds. Technically, Buddhism uses the term 'the law of karma'* (kamma in Pāli) to express this idea. 'Karman' in Sanskrit means act, action, performance or business,⁶¹ used as a noun.

Similar to the idea of love, there are many levels for understanding and explaining this idea, as well as much discussion on this topic. In general, common Thai Buddhists will understand this matter as a law of 'cause and effect'. However, one major difference between the canonical idea of the law of karma and for that in popular Thai Buddhism is the knowledge of how the law of karma works. Many Thai Buddhists comprehend the law of karma as an expectation of a better life in the future and use it to explain their suffering that has recently occurred. Therefore, many Thai people make a plea to the gods or [m]any spirits or make merit for the sangha believing that this will cause them a better life as a return or reward from their offering. Notwithstanding the canonical interpretation, the law of karma is used to give insight and help practitioners to 'understand' that whatever has happened to us right now and what will happen to us in the future is the effect of our past and recent deeds. The teaching in this aspect is to help Buddhists to have full 'awareness' in their lives and practice dharma in order to prevent bad results coming after.

The law of karma also has a close relationship with the concept of 'samsāra', the wheel of rebirth.⁶² Again, I will not touch on the concept of rebirth in depth.

⁶⁰Phra Dhammapitaka, (P.A. Payutto), Dictionary of Buddhism (พจนานุกรมพุทธศาสตร์) (Bangkok: Mahachulalongkornrajavidyalai, 1995), P. 334.

* I use 'karma' in this dissertation rather than 'kamma'. Although in the Pāli canon, kamma is used, in general 'karma' is more widely used as it is related or mentioned in other Eastern languages, such as Hinduism and Jainism. In the Thai language, when we write about the concept of 'cause and effect', we also use the Sanskrit form.

⁶¹ Ibid, P.60.

⁶² Ibid, P.349.

However, the basic idea of samsāra is that we will be reborn again and again and again as long as we do not attain nirvana, or nibbhāna. The ultimate goal of all Buddhist is to achieve nirvana when they past away and not be reborn. This ultimate goal is a basic knowledge of Thai Buddhist, but sometimes, as it is an 'ultimate' goal, meaning it is not easy to do, many Buddhists think that they can not or are not capable of achieving nirvana in this life. Therefore, when they pray or make merit, they have a will of being reborn in the next life in a better condition as compared with this life.

The teaching in Buddhism is centered on suffering; so the benefit of not being reborn as an ultimate goal of life is a guarantee that we will not suffer again. Ideally, practicing or following the teachings of the Buddha is aimed at attaining nibbhāna. Even though it is not possible in this life for most people to have the ultimate state of mind as nibbhāna, whenever we practice dharma it will benefit us by having a more appreciable state of mind. That is to say, the aim of Buddhism, with respect to the aspect of the wheel of rebirth, is the willingness of the Buddhist practitioner to get rid of suffering and of being reborn in a more blissful state until they are capable of understanding what is the real or the ultimate way of ending all suffering, which is nibbhāna.

To put the idea of nibbhāna in concrete terms, Buddhist cosmology separates the world into two levels: the mundane plane (lokiya-bhumi) and the supramundane plane (lokuttara-bhumi). Buddhadasa writes on this, which is worth quoting at length:

Vipassana meditation is mental training aimed at raising the mind to such level that it is no longer subject to suffering. The mind breaks free from suffering by virtue of the clear knowledge that noting is worth grasping at or clinging to. This knowledge deprives worldly things of their ability to lead the mind into further thoughtless liking or disliking. Having this knowledge, the mind transcends the worldly condition and attains the level known as the Supramundane Plane (lokuttara-bhumi)

In order to comprehend clearly the supramundane plane, we have to know first about its opposite, the mundane plane (lokiya-bhumi). The mundane plane comprises those levels at which the things of the world control over the mind. Very briefly, three levels are recognized in the mundane plane, namely: the sensual level (kamavacara-bhumi), or the level of mind still content with pleasures of every kind; the level forms (rupavacara-bhumi), the condition of a mind uninterested in sensual objects, but finding satisfaction in the various stage of concentration on form as objects; and lastly the formless level (arupavacara-bhumi), the yet higher level of mind finding satisfaction in the bliss and peace of concentration on object other than forms, these three levels in the worldly plane are the mental level of being in general. ...

[...]

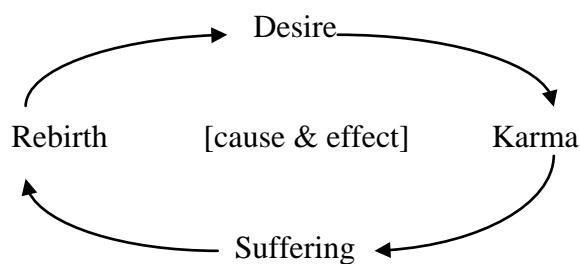
Even though a person dwelling in any of these three levels may have gained such bliss and clam tranquility that he has come to resemble rock, a lump of earth, or a log of wood, yet grasping and clinging to selfhood are still present. Also, present are various kinds of desire, albeit of the finest and most tenuous sort, such as dissatisfaction with the state in which he finds himself, which prompts him to go in search a new state. **That desire for change constitutes karma***, so such a person has not yet transcended the worldly state. He is not yet in the supramundane plane.

* My bold

A mind dwelling in the supramundane plane has transcended the world. It views the worldly state as devoid of essence, self, or substance, and will have nothing of it. ...⁶³

From this passage, we can learn two things associated with my topic. First, the ultimate goal of Buddhist philosophy is to bring an end to all suffering. Second, suffering is caused by grasping at or clinging to something. As long as we take pleasure in things, whether in their object or form, we will not be able to experience true bliss; finally, we have to be reborn again. The way out of being in the law of karma and the wheel of rebirth is to get rid of desire.

We have to go back and forth along the way between desire, suffering, karma, rebirth, and cause and effect. If we bring cause and effect as a general rule we will have this diagram:



From this diagram, desire, or *tanha*, forces humans to act, to do, or to perform something, karma. This karma will cause suffering; suffering will cause rebirth. When humans are reborn and are not able to get rid of their desire, the cycle will begin again.

In short, whatever deeds that are led by desire sooner or later will cause suffering. Love in Buddhism, thus, is not a grasping at or clinging to something, but is a 'metta', as we have discussed above.

I have talked quite a bit about the idea of the wheel of rebirth to give a picture of orthodox Buddhism or Buddhism in a strict sense. Moving back to the topic, I would say the law of karma and the wheel of rebirth form a very well-known idea of previous association. 'Pubbesannivāsa', as used in the ideology of love, is a belief that whomever we meet in this life, we might have met in a previous life. We had an association with them in our past life; therefore, we meet them again in this life. In a more romantic idea, we have met each other before in a past life and pray to meet each other again in this life.

The idea of Pubbesannivāsa not only occurs in Buddhism; many major religions have some close idea to Pubbesannivāsa. However, in my view, I think a strict or canonical sense of Pubbesannivāsa in Buddhism is quite different from other Eastern religions, especially Brahmanism and Hinduism. For Buddhism, Pubbesannivāsa is a consequence of the past. That is to say, we are together as a couple because we performed some karma, whether it was good or bad, with them in the past. Thus, we have to see each other again in this life to correct our bad deeds performed to each other; or in the opposite, to help each other to perform more good deed for 'us' to go beyond this world and transform to a better world. For Hinduism

⁶³ Buddhadasa Bhikkhu. Handbook of Mankind. pps 131 – 133.

and Brahmanism, the reason that we see or meet each other in this life is because it is 'destined' by the gods.

In Thai we use the word, 'Brahmalikit', which means 'destine by Brahman or gods'. It is interesting that the word Brahmalikit does not exist in the Dictionary of Buddhism.⁶⁴ This is understandable since Thais received this idea from Hinduism or Brahmanism. The reason why it may not be included in the Dictionary of Buddhism is not because it is not acceptable to Thai Buddhists, but the idea of Brahmalikit does not fall under the rule of cause and effect. If we decide that Buddhist philosophy is based on cause and effect, the idea of being predestined by the gods or by divine power may not be orthodox, or, within canonical Buddhism. However, as in the earlier chapter regarding popular Thai Buddhism, Thai people have accepted the idea of Brahmalikit and have mixed it with the idea of previous association. Here, it should be noted, and for later in this research, that the idea of Brahmalikit and Pubbesannivāsa are not the same idea, even though Thai people often mix them together. Especially with respect to romance, the idea of Brahmalikit is more interesting and more romantic than the idea of Pubbesannivāsa alone.

Apart from Hinduism and Brahmanism, the western world also has some close idea, which is soul mate. The rough idea is that the couple used to be together in the past or in a god world. When they come down to earth because they have committed some sin, they are separated from each other. The task for them is to find the other half. Finally, one day when they have a chance to meet each other again, whether it is by god's will or god's destiny, they come to be unite again as a couple and as a single soul. Then, they are ready to go back to living with god again.

That is to say, the idea of love as predestined by a god or other divine power is not unique to Buddhism. Love in Buddhism is a consequence of past karma; we associated with someone in a past life, which causes us to meet each other again in this life. Couples meet each other by 'Pubbesannivāsa', not by some spiritual guidance or unknown power; it comes from our previous intention of wanting to associate with the one we love again in this life.

One of the special characteristic of the Buddha was that he could recall his previous lives. On the day of the Buddha's Enlightenment, he had visions of his past lives. Buddhism calls this ability 'pubbenivāsānussati' or remembrance of former existences. In one well known version of 'The Life of the Buddha' in Thailand and around South East Asian Theravada Buddhist tradition, Phrathamsambodhi (พระปฐมสมโพธิ) on the Abhisambodhiparivart episode 10 (อภิสมโพธิปริวรรต ปรีเฉพ ๑๐) writes:

When it reached the beginning of the night, the Buddha, who had won over Māra, developed concentration until he gained eight meditative attainments. He spoke of the **recollection of former lives** with his higher knowledge. Then, with constant mindfulness, he recollected the events backward since his final throne ... (emphasis added)*

⁶⁴ P.A. Payutto, Dictionary of Buddhism.

* The original message: ครั้นล่วงเข้าราตรีปฐมยาม สมเด็จพระพิชิตมารพุทธจักรุราชทรงเจริญพระสมาธิภาวนา ยังอัญญุสสมาบัติให้บังเกิดแล้ว ทรงพระปรารภเพื่อจะระลึกบุพเพนิวาสานุสสติญาณ ด้วยกำลังพระอภิปัญญา และทรงพระอนุสรจินดาจับเดิมแต่ปัจฉิมมัลลลังก์อาสน์ โดยปฏิโลมถอยหลังลงไป

After he recalled all his past lives reaching to one hundred thousand mahākālp,* he was enlightened. My marking of the passage in bold is to indicate the idea of past lives or previous associations that have an effect on this life. The reason for the Buddha's Enlightenment in his last life was a result of his prayer and good deeds from his past lives. The Buddha's Enlightenment was because of his strong intention from his many previous lives. He was not assigned by or enforced by other gods, a supreme god, or any later Buddha. Actually, he had the supreme spiritual power because he was enlightened by 'himself'; the Enlightenment coming from his knowledge of and his experience in many past lives. Moreover, he spread out his knowledge to his followers. He was an educator rather than a god. He was not a god in a sense that he could control all Buddhist lives, to destine all Buddhists, or have the power to bring good fortune to all his followers. He just gave Buddhist knowledge and suggested the path for them to practice in order to get rid of suffering, as he did. In this view, we can see that our previous lives are strongly associated with and influenced by our existence in this life.

Therefore, it can be concluded that the idea of Pubbesannivāsa is an important idea in Buddhism. It is an explanation of how and why someone meets someone, sometimes fully unexpected. If we consider the idea of Pubbesannivāsa in a 'romantic' way, the theme of someone happening to see someone and falling in love, or someone praying or willing to see someone again in the next life is romantic. Thus, Pubbesannivāsa is more moving than other reasons when presented in a romance narrative. For example, in one of the very well-known Thai classical songs, 'Pubbesannivāsa', first perform by Sonkhiri Si Prachuap:

We belong together, we will be together. If we performed merit together in the past, we are sure to meet. It's called the force of Pubbesannivāsa. We might have used to offer food to the monks; to build a temple together in a past life.

You are always looking at me, I am sure my heart will surrender. I love my dear Sriprae. Love happens from the heart, nobody is taught. Love is not illusion. I love you because of Pubbe.

...

We belong together, we will be together. If we perform merit together, I would beg to be your slave. It is called Pubbesannivāsa. I am very sure that you will not deny me too.**

The song clearly explains the idea of Pubbesannivāsa or previous association as regular Thai people believe. However, there is another song using the same name, 'Pubbesannivāsa'. This second song was performed by Sun Thra Phon, a well-known singing troupe that still continues to perform today. The songs goes:

* 'Mahākālp' is a simile of time that cannot be count. One mahākālp is equal to the time for which every one hundred years one of the angels using a very light fabric, thin as smoke, wipes a mountain, which is 20 kilometers in both height and width, until the mountain collapses and becomes flat; that is one Mahākālp long.

** เนื้อคู่กันแล้วก็คงไม่แคล้วกันไปได้ ถ้าเคยทำบุญร่วมไว้ ถึงจะยังงี้ก็ต้องเจอกัน เขาเรียกบุญเพสันนิวาสสร้างสรรค์ คงเคยดักบาตรร่วมกัน สร้างโบสถ์ร่วมกันไว้เมื่อชาติก่อน น้องสบตาพี่ ไม่หลบตาหนีพี่รู้แน่ หัวใจของพี่พ่ายแพ้ รักน้องศรีพรเสียแล้วแน่นอน รักเกิดจากใจ ใครมีได้เลี่ยมสอนมิใช่ภาพลวงภาพหลอน พี่รักบังอรคงเพราะบุญเพ ... เนื้อคู่กันแล้วก็คงไม่แคล้วคงไม่พลาด ถ้าเราทำบุญร่วมชาติ ขอยอมเป็นทาสแม่ดวงสุดา เพราะวาบุญเพสันนิวาสเรียกหา พี่จึงมั่นใจแน่นอนหา ว่าขวัญชีวาคงไม่ตัดรอน

Let's think, this world is strange. 'Pubbesannivāsa' provides love. Whoever belongs together, belongs together. Love will look at them and make them happy. Though there is a river bar at the front, a sky obstructing us, Pubbe still force us to meet and love each other. No matter how far it is or there is a high mountain hiding, love will be worshiped.

Love has dignity, love has no boundaries, love has no religion. If you have merit to be together with (someone), Brahmalikit brings happiness. Love as such is like a young cow getting dull and mad. This kind of love gives a punishment, you can not be angry and blame love. It is not Pubbesannivāsa that causes love to be apart.*

Compared with the first song, the later song is more popular, and today, many modern wedding ceremonies perform the second song. In the first part, we can see the idea of Pubbesannivāsa very clearly. However, in the second part, the word Brahmalikit is used. Brahmalikit in the song is not used as a term of divine power or pre-destiny by Brahman, or the gods, but is used as a simile to compare the feeling of happiness, which springs up in the lover, with the divine power. The song uses the phrase 'Brahmalikit brings happiness', not Brahmalikit pre-destines love. The majority of the song provides information about the idea of previous association. The song is a good example of the mixture of two ideologies, as I say above. The song helps us to understand the co-existence of Pubbesannivāsa and Brahmalikit in Thai belief.

In the last part, the song mentions the cause of the separation of the couple. If the couple breaks up, it is not because of Pubbesannivāsa. The cause of separation or divorce comes from the madness of the lover, or loving in a wrong way. This part of the song is a counter-response to one of the well known verses in classical Thai literature, Maddhanabadha, which goes:

Love is like a young cow, acting wild if lock away.
It will try to flee, if not put in a cage.**

Besides, giving and confirming the ideology of love in Buddhism in these songs, the songs give an excuse for Pubbesannivāsa. If a couple separates, it is not because of Pubbesannivāsa, but it is caused by their unconsciousness in love; that is to say, loving in a wrong way. Although it is not clearly talking about Buddhist teaching on love, which is not clinging or being attached with things, there is a sense of warning of 'over love' or loving without consciousness. Above all other intentions, I think this part of the song significantly helps us to understand the idea and the use of the word 'Pubbesannivāsa' in a Thai context; that Pubbesannivāsa is a positive idea and a word about love; it is never used in a negative sense. In the circumstance of blame, Thai people will use the law of karma instead of Pubbesannivāsa. For this reason, Pubbesannivāsa, in a romantic use, is only a good condition of love.

I will conclude this part of the 'Ideology of love in Buddhism' with an argument that will be used as the framework of this research:

* เมื่อคิดให้ตีโลกนี้ประหลาด บุปเพสันนิวาสที่ประสาความรักภริมย์ คูใครคู่เขา รักยังคอยเฝ้าชมคอยภริมย์เรื่อยไป
ขอบน้ำขวางหน้า ขอบฟ้าขวางกัน บุปเพยังสรรประสบ ให้ได้พบสบรักกันได้ ห่างกันแค่วันเนา สูงบังกันไว้ รักยังได้บูชา
ความรักศักดิ์ศรี รักไม่มีพรหมแดน รักไม่มีศาสนา แม้นใครบุญญา ได้ครองกันมา พรหมลิขิตพาชื่นใจ รักเหมือนโคถึกที่คักพิโรธ
ความรักเช่นนั้นให้โทษ จะไปโทษโทษรักไม่ได้ ไม่ใช่บุพเพสันนิวาสแน่ใช้รักจึงได้แรมรา

** ความรักเหมือนโคถึก กำลังคักคักขังไว้ ก็มิจะโลดไป บมียอยู่ ณ ที่ขัง

(1) Love is suffering, with love here meaning only 'attachment love'; a love that is led by craving or defilement. Passionate love is also in this category, even if it is normal in the Western sense.

(2) 'Pubbesannivāsa' provides a major explanation of how we see our lover or couple in this life; albeit with the idea of soul mate. Pubbesannivāsa carries a sense of the law of karma and the wheel of rebirth which is the major teaching of the Lord Buddha. I would not dare to claim that the idea of a second half, or finding your second in life as in a sense of soul mate, is not a Buddhist teaching or in the ideology of love in Buddhism. The only cause for being together in Buddhist teaching is with respect to the past and/or the present karma of the couple, not because they were united once, but separate now.

Before moving to the next section, I would like to point out and share my understanding about the idea of a next life. Generally in Thai tragic romance, even if it is not explicit, they talk about the next life. I would say this is from an influence of Buddhism. We have the wheel of rebirth, so whatever 'tragic' events happen in this life, people are willing to have a better next life. Some may think of the Promised Land, as in Christian and Islam, as a next life. Nevertheless, the Promised Land is a destination; people who die and go to the Promised Land or are waiting somewhere for the judgment day, purgatory, will not be reborn again. This is a big difference. Therefore, if the character or the songs says about 'meeting each other' in the next life, or mention about a past life, I would say it is an influence of Buddhism.

Chapter III

IDEOLOGY OF LOVE IN THAI FILM

In the previous chapter, I answered the question: What is ideology and why we can study ideology from narratives, especially the ideology of love in tragic romance. Narrative, as a series of events composed with some intention, is a means to reflect a narrator's ideology. The audience, to some degree, will absorb that ideology by the power of emotion. Sooner or later, the ideology presented will become the audience's ideology. I also have shown the difference between the ideology of love in Consumerism, which, as a result of industrialism and capitalism, I believe is the dominant ideology in the 21st century; and the ideology of love in Buddhism, which, considering the canonical Buddhist teaching, is not the average and popular Buddhist belief. Accordingly, I have made the ideology of love in both Consumerism and Buddhism to be the framework for analyzing the ideology of love in Thai tragic narratives.

In this chapter I will continue my search for the answer to the ideology of love of Thai people today by analyzing eleven Thai films that were released between 1997-2007.* I will begin the chapter by providing some brief comments about the interesting and weak points of each film selected. Then, I will decode some messages about love presented in each film to identify the conflicts about love in Thai society over the past few decades. This 'question on love' will lead to solving the question by introducing the 'ideology of love' to educate the audience on how to relate their imaginary relationships with their real condition of existence.

Thai tragic romance between 1997-2007

After one century of Thai film, 1897-1997, a new century of Thai film began. When Thai film struggled to compete with the Hollywood film industry, Thai film producers had to change their style of producing films. Both 'story' and 'discourse' of a film is used to help a film communicate with its audience. Apart from *'Dang Bireley and the Young Gangsters'* (1997),¹ which could have been considered as the new hope for the Thai film industry, *Nang Nak* (1999), the story of *'Mae Nak Phra Khanong'*, a local ghost story, is the second Thai film to become a 'big bang' for Thai film at that time. Even though *Nang Nak* had been made into films many times before, this time the story was changed from a scary ghost movie into a tragic romance. *Nang Nak* was proof against the claim that Thai film was limited to just comedy and ghost stories. Although the story is a 'drama' as a genre, Thai people were willing and happy to watch it because the story and production were well prepared. *Nang Nak* (1999), then, can be said to be the beginning of contemporary Thai tragic romance. The change from a local ghost story into a romance, in addition to a well researched historical document, advanced *Nang Nak's* profit with many Hollywood and foreign films

* Please see Chapter One for a discussion of the limitations and criteria used in selecting these films.

¹ Sutthakon Santithawat, *Thai film in 1987-1997* (หนังสือไทยในทศวรรษ ๒๕๓๐-๒๕๔๐) (online).

Source: <http://www.thaifilm.com/articleDetail.asp?id=12>. The total profit of the film was 70 million baht.

during that time, and became one of the most remembered films after the celebration of one century of Thai film.

A few years later, in 2001, there were three films which I have chosen to represent as Thai tragic romance: *Behind the Painting*, the adaptation from the well-known work of Sri Burapa's *Khanglang Phap*; *Monrak Transistor*, an adaptation from a progressive novel writer, Wat Wallayangkul; *Maebia*, another adaptation from a famous novel.

Behind the Painting is a very famous novel in Thai literary tradition. Typically, it is a secondary school supplement for extra reading. It can be said that every Thai who passes high school, and did not cheat by reading a short version or just listening to the story told by their friend, has at least one chance to read this story. In the film version, there was some criticism regarding the use of the speech as set forth in the book, which made it seem as if one is reading a book and is not natural for the characters, but the film is still remarkable in its presentation of the story in a new discourse. By changing and selected certain sequences, the film successfully turned a class struggle romance into a tragic romance.

Monrak Transistor was the third production of the new avant-garde film director, Pen-ek Ratanarueng. The film is an adaptation from Wat Wallayangkul's work of the same title. This film was dedicated to one of the great Thai classic country singers, or pleang luak krung, Suraphol Sombatchareon, who performed the main theme song 'Mai Leaum (Cannot Forget)'. This is the first tragic romance in this research in which one of the two main protagonists does not die at the end. However, the main protagonists suffer from many unfortunate events and, also, experience death, through which they learn the way to love and the real meaning of love.

The film version of *Maebia* is quite different from the original novel by Wanit Charungkit-anan. As the technology has changed, mobile phones, modern offices, modern style of houses, were introduced into the film in order to make it more familiar to the audience. However, the big change is the ending of the story which affected the discourse of the story. The film ends with the female protagonist committing suicide, while in the novel she remains alive. That is to say, the film includes the death of both the male and female protagonist at the end. These changes are very important because it changed the story of the original novel.

For me, I believe, *Maebia* is quite good in terms of 'reinterpretation' of the story. The death of the female protagonist at the end of the story turns the problem of promiscuity and having a mistress in a patriarchal Thai family into a tragic romance, which is different from the original version. However, the main argument is still mentioned in the film, even if it is not as explicit as in the novel. Hence, the film reinterprets the message presented in the novel into a more contemporary discourse.

In 2002, another remarkable piece of Thai classical literature was made into film. *Khun Phaen*, or the official English title *The Legend of a Warlord* shorten the long classical Thai verse literature, focusing on the life and the romance of Khun Phaen, the male protagonist. Even though this is the story of Khun Phaen, after watching the film one can tell that the focus of the story is really on the female protagonist, Pimpilalai or Wanthong. This version of the story of *Khun Phaen* is based on the romance between Khun Phaen and Wanthong. In particular, it presents the unfortunate love of Wanthong as a consequence of Khun Phaen. It could be said that this film version is a delicate story of the tragic romance of Wanthong, rather than the heroics of Khun Phaen.

The success of this tragic romance influenced the film company to allow the producer to make a serious drama film. In addition to the adaptation of some early,

well known novels, whether directly or indirectly, some original screenplays have also been written for film. *February* is the first to be acknowledged in this category. *February, Kumphaphan* in Thai, is among the first films in a new generation of Thai films that presents love tragically. The male protagonist dies at the end of the story, with no indication of any events after, leaving the audience to continue the story. In terms of the narrative, it is quite interesting because it is not much different from other tragic romances, the plot being a cliché for moviegoers. It appears to be a mixture of *Romeo & Juliet* and *Titanic*. However, this movie was a new experiment in Thai film in which there was an attempt to let the film art tell the story, using less dialogue and more musical score and song.

In 2003, a small production tragic romance, *The Whistle* or *Khu Thae Patihan*, was launched. The film was quite popular during the time on the screen, but it became a top selling movie after it was released in VCD and DVD version. The main attraction of this film is the actor, Jedsadaporn Pholdee.

Compared with horror, thriller and comedy in the Thai film industry, tragic romance was still not that successful. However, there were still some producers willing to try to present serious love stories. One of the most successful tragic romances in the past decade was *The Letter* (2004). The producer accepted the fact that the plot of the story was inspired by a Korean movie of the same title, yet the film is fully presented in a Thai context. Compared with the original version, the Thai version only borrowed the remarkable motif of the letter that is sent after a death, but the rest of the story was changed from the original version. The same plot was also remade in a Hollywood version under the title *P.S. I Love You* (2007). The remarkable aspect of *The Letter* is the quality of the movie. During the first two weeks of release, the film was nearly taken out from the theatres, but it was the new phenomena of the web board that spread interest in the performance and the plot of the film. Thus, *The Letter* is an example of a small Thai production film that became popular and made a huge profit from the film.

After *The Letter* it is likely that there would be no serious tragic romances in the Thai film industry. There are a few explanations for this which I will discuss again in the last chapter. However, it appears that tragic romance as a whole story, especially a story in which the protagonist is killed at the end, is not popular. However, the scope of 'tragic romance' in this research is not limited to the death of the protagonist, but the death of someone impacting the ideology of the main protagonist. *Dear Dakanda* (2005) is the first movie in this category. It can be said that *Dear Dakanda* was a major film that put up a significant investment, even though it was a love story. This is because the director of the film was the same director of *My Girl* (2003), which made a huge profit, thus it was somewhat a guarantee for the film company to allow him to shoot a love story. Moreover, three big companies in the Thai film industry, GMM picture, Tai Entertainment and Hub Ho Hin, merged into one company, so the company was able to take a risk on investing in a 'love story'. Fortunately, the film made significant profit and was very popular.

Around 2006-7, there were quite a few serious dramatic tragic romances shown on the screen. Even so, the popularity of the stories was not that great. Mainly comedy drama and horror drama were placed on the Box Office Charts. However, there are two more films that I have included in this research. In terms of death, I have to admit that in these two films the death is not as explicit as in the former nine films. *Me Myself* and *Love of Siam* do not highlight a death in the story, but the loss of the main character's sister in *Love of Siam* and the loss of memory in *Me Myself* have an

influence throughout the story, particularly since those two losses are the main conflict that impacts the life of the remaining characters.

In the next section, I will present the content of the films in two parts. The first part will be the problem of love in the films. Narrative is construct around conflict, thus, it is necessary to analyse the films by the conflict. However, as this research is interested in the 'ideology of love', I will focus only on the conflict about love in these stories. Apart from the ideology of love, which I will present in the second part of this chapter, the conflict about love is significant for understanding 'love'. Love is not just the matter of two people, which is why 'ideology' has been taken as a part of love. Others factors, such as social norms, difference in class, money, occurs in human life. Love is not 'love', as an emotion, alone; love has to go along with the others matters of life. In the next part, some of the problems for the lovers that arise in the films will be presented.

In the second part of this chapter, I will present the ideology of love in the films I have selected. I will present it according to the assumptions that I made in the previous chapter. I have to note here that some films are a record of more than one ideology; thus, the same film and the same quotation from the film may be presented and referred to, even if it pertains to a different paradigm of ideology.

Messages from the films

In this part, I will describe some messages about love in the films to see what the narrator is trying to communicate to the audience. Narrative is a kind of communication that uses a story as a medium to send a message. Therefore, the goal of narrating a story is not just to tell a tale, but also for passing a message from the narrator to the audience. A narrative is constructed from a set of events and those events are narrated in a sequence for some purpose; accordingly, each narrative has two important components: story and discourse. The story, as the raw material, may be the same, but how it is arranged may be different. That is to say, the story may be the same, but the different way a narrator narrates the 'story' by their own 'discourse' can render the message of the story to be different.

When we talk about a good narrative that has the power to move an audience, we are talking about the ability of the narrator in putting a conflict together to present their message. On the one hand, the conflicts have to be complex, but simple enough to be understood by the audience. If the conflict of the story is too complicated and hard to understand, even if it is a very interesting conflict, it will fail to communicate with the audience. Thus, the more interesting the narrative is constructed and the conflict put together, the more interesting the narrative will be.

On the other hand, the message is also important. Although the story may be built around good and interesting conflicts and is well narrated, if it does not convey any message and/or the message is not given with any perspective for the audience, the story may be successful at entertaining, but it will not be useful in cultivating the mind of the audience. Even with respect to a comedy, which is not serious, if it is to be a good narrative, it has to present some message.

Additionally, the message of the story is important for the study of ideology. In fact, the message is a part of the ideology. The message, or discourse, of the story is the way the narrator looks at the conflict as the narrator will present the way to solve the conflict according to their own belief, or ideology. Thus, in order to study ideology within the narrative, we should begin by trying to understand what message the

narrator wants to communicate with the audience. In a work such as a play and a film, which has a limited amount of time to present a story, usually only a few messages can be presented, but these messages should be strong in supporting the argument of that conflict.

The conflicts in the narrative can be classified in many ways. In this research, I will separate them into only two: the inner conflict and the outer conflict. I will start from the outer factors, such as society and classes, before looking at the inner conflict of the character. In presenting each message, I will separate them by the film and, if there is the same message in more than one film, I will provide some interesting concluding points at the end of the sections.

The importance of money

No one can buy true love! This is true. But no one can live without money! This is also true. Although not directly related to 'love', how can people live with love alone and no money? In romance, it is impossible for the writer to devise a plot presenting only a side of money; however, money is sometimes a key conflict in life. In the following two films, money or wealth is the cause of the downfall of the male protagonist. We can not deny that Thai people still have the idea of the man as the head of the family. He has the responsibility for taking care of the rest of the family members. Sometimes, a man believes that more money will make their family happier, but the truth is love is what makes the family a 'family'. *February* and *Monrak Transistor* give us examples of a man who thinks that money is important for love, which they later discover is the wrong idea.

For the metropolitan life, which is strongly affected by the Consumerism way of life, money is one of the important keys for living. People in metropolitan life have to buy most everything for their basic needs, including food, and for their leisure time, as I have already discussed. Therefore, money is key for the 'quality of their life'. When people are somewhere, such as Bangkok, a large metropolitan city, it is undeniable that they would feel more confident and feel safe, feel more pleasure in their life if they have more money to cover their expenses.

In the following two films, the main setting is in a metropolitan city, one takes place in the early age of the growth of Bangkok, and the other clearly takes place in that 'iconic' metropolitan city, New York City. The message of these two films displays the importance of money as an indication of a successful metropolitan life .

Monrak Transistor

In the original novel, the aim of the story is to 'criticize society', as is usual for Wat Wallayangkul's works. Therefore, there are many critical ideas presented in the film; for example, the disadvantage of having no education; the two-faced High Society people; the dark side of the entertainment business; the taking advantage of migrant and/or unskilled workers; the rush and unkind metropolitan life . Apart from these social issues, Wat's works also are known as giving an excellent picture of rural life, especially the beauty of landscape, the generosity of the people and the easy, but happy life. Indeed, it seems like Sadao and Phaen are having a happy life at the beginning of the story. Yoi, who works as the narrator of the film, says after he arrives at Phean's wedding:

... If the climax of Phean's story is here, this would be another short and cute film. And, you can go back home. But it is not! The story of Phean is just beginning. ...

... แล้วถ้าเรื่องของไอ้แผนมันโคลเม็กซ์ซะตรงนี้ หน้ะเรื่องนี้ก็จะเป็นหนังสั้นน่ารักๆ เรื่องหนึ่ง แล้วพวกคุณก็คงจะกลับบ้านกันได้ซะที แต่ยังคงรับ เรื่องของไอ้แผนมันเพิ่งจะเริ่มตัน ...

This shows that the life of Phean and Sadao before they are married and shortly after is really happy because they are both in love with each other.

However, I think the point the film, and also the novel, wants to make about 'love' is that money is not the issue for a love life. The happiness of being with the one we love is more important than wealth. In Thai we have a proverb 'Phor jai nai sing ti tua eng me ou (Be content with the things you have)'. Sometimes the dream and fancy of being wealthy in the age of 'capitalism' is normal, but those dreams, if made in exchange for 'love' and 'happiness', is not worth it. Phean, in his poverty life, although he is not famous as a singer, is well known by the surrounding villagers and they are kind to him. Although he works hard, his work is for himself and his family, not for others. He lives in a rural area that does not have an 'Entertainment Complex', but he still has the chance to go to local festivals occasionally. But most importantly, although he does not have much money, he has a very happy life with Sadao, who does not want his money, but his love.

It can be said that the 'tragedy' or 'tragic life' of Phean is a result of his misconception of happiness. He thinks being famous and being rich will help Sadao and his coming son have a better life. He also has his own dream of being a singer, of being a star. When the chance comes, he grabs it. Some may see this as a normal situation; everyone would do the same if they have the chance. However, if Phean contemplates his life, he would never have gone to the singing competition that changes his whole life in the worst way. At least, if he attends the competition and wins, but does not go to the caravan, he would not have to be afraid of being punished for going AWOL. In the film, the reason for not continuing to write Sadao letters is because he is afraid of exposing his position, which might bring him and Sadao trouble. Phean, himself, in the film also says that he has no place to go and no place to hide from his guilt. For this reason, he has to be patient being a janitor and general servant. Let us think, if Phean continues his military service until its end maybe he would go back and have a happy married life with Sadao. Therefore, the film seemingly puts an accusation on his decision to go to the band on that day.

In addition, on the night Siew fights with Yord, the cane cutter boss, Phean makes a second wrong decision. Although, on a surface level, his heroic act is admirable, helping a friend who is in trouble, if we look closely at the discourse of the film, we can see the film quite agrees that it is a bad decision. In Thai we have a proverb 'kob kon pan pan pa pai pid, kob bandit bandit pa pai ha pon (คบคนพาลพาลพาไปหาผิด คบบัณฑิตบัณฑิตพาไปหาผล), [to be a friend with bad guy will lead to a bad thing, to be a friend with a good guy will lead to a good thing]'. The proverb teaches us to make friends or to acquaint with people that are good. Although Siew is his friend, and whether he is a good friend or not is not mentioned in the film, Siew is a rude person. The film continually mentions that he is rude, sarcastic and lazy; different from Yord, who loves Phean like his son. When Phean gets sick, Yord gives him some medicine and looks after him closely. He also offers Phean a job of being his assistant after the cane field is finished. On that night, the film shows that when Siew and Yord start to fight, the other workers ignore them. Some of them go to sleep.

No one cares about the fighting, except Phean, who gives his hand to Siew until he gets in trouble. Even though this time, morally the wrong person is Yord, since he lost at gambling, Yord uses his power to refuse to pay the debt. On the other hand, the fight begins because Siew curses Yord. It can be said that the film makes Siew out as the bad guy and Yord as the good guy. The discourse of Siew as a bad guy is repeated later in the film. Siew is the one who snatches the gold necklace that causes Phean to be caught. After Phean is put in prison, Siew becomes a drug dealer and invites Phean to join him when Phean gets out of prison. When Phean chooses to help Siew, this means he chooses the bad side and the consequence is to make his prospects unfortunate. If on that night he just ignored the fight as the others did, or just stopped Yord, but did not punch him, he would have finished his work at the cane field and have gone back to the village and lived with Sadao again. Thai people believe that a good friend will not invite his friend to downfall, but it seems as if after Phean meets Siew, his 'unfortunate' life is in some degree caused by Siew.

However, it is because of these two wrong turning points of his life that he makes the right decision at the end of the film. The result of his failing to catch the dream of being a singer and being a star teaches him to understand what true happiness is. Happiness comes from love, not from money or fame. Sometimes our dream is out of reach and is not worth paying for by abandoning our loved ones, so we have to contemplate and think carefully of the consequences of taking a risk. The result of associating with Siew causes Phean to go to prison. In the prison, even though it is a hard time for him, he learns that to go with a bad guy will bring him downfall. When he gets out of prison and Siew offers him a job as a drug dealer, he chooses to go back to the village and leaves the wealth and dream behind. Siew offers:

Phean: Siew, whose clothes have you taken to put on?

Siew: I am not called Siew now. I changed to Peter.

[Phean look at Siew suspiciously; Siew looks at Phean, picks up a cigarette and continues]

Now, I have my own business.

Phean: What is your business?

Siew: Don't ask. Do you want to join me?

Phean: Last time I did business with you, I ended up digging shit in the prison for 2 years.

Siew: I guarantee this time it is safe. There are some big guys watching behind our back.

[He lights the cigarette then his mobile phone rings, he answers the phone and talks to his staff. When he finishes, he whispers to Phean.]

Ya Ba [methamphetamines]! In a short time dude, I have a car, a mobile phone, a house. By the next two times, I can make the down payment on a townhouse for my wife. There she is.

[Siew points to his car. Phean sees Dao sitting in the car smoking. Siew continues.]

She wants to open a beauty salon.

[Phean looks at Dao. He gives a little smile before he turns his face down seriously (looking as if he is trying to think of something). Siew continues.]

Only one year, dude! You can have it all, a house, a car, a mobile phone, a mistress, an escort, a legal wife. You can have it all. In a

couple of years, if you want to operate the Thai Country Song Band by yourself, you can do it.

[Phean looks back at the prison and the back door that he has just walked pass, but doesn't answer]

แพน: ไอ้เสี่ยวมึงไปเอาเสื้อผ้าใครมาใส่วะ

เสี่ยว: กูไม่ได้ซื้อเสื้อแล้ว กูเปลี่ยนเป็นปีเตอร์

(แพนมองด้วยความสงสัย เสี่ยวมองไปที่แพนแล้วหยิบบุหรีขึ้นมา)

แล้วตอนนี้กูทำธุรกิจส่วนตัวไว้

แพน: ธุรกิจอะไรของมึงวะ

เสี่ยว: เออหน้า มึงไปทำกับกูหรือเปล่า

แพน: คราวก่อนกูทำธุรกิจกับมึงอะ กูไปตั้งชื่ออยู่ในคุก ๒ ปี

เสี่ยว: รับรองคราวนี้ปลอดภัย มีผู้ใหญ่เค้าดูแลอยู่ไว้

(จุดบุหรี แล้วคุยกับลูกน้อง ก่อนจะหันกลับมากระซิบกับแพน)

ยาบ้า แป๊ปเดียวนะมึง กูมีรถ มีมือถือ มีบ้าน อีกสองงวดนะ

กูจะดาวน์ห้องแถวให้เมียกูแล้วไว้ โน่นแหละ

(ชี้ไปที่รถ มีดาวนั่งอยู่ แพนมองเห็นดาว)

มันอยากเปิดร้านเสริมสวย

(แพนยิ้มเล็กน้อยเมื่อมองเห็นดาวแต่ก็เริ่มคิดได้และปลง เสี่ยวพูดต่อ)

ปีเดียวนะมึง มึงมีครบหมดเลย บ้าน รถ มือถือ ดินถือ เมียน้อย เมียเก็บ เมียหลวง

มึงมีครบหมด อีกสองสามปีนะ มึงอยากตั้งวงลูกทุ่ง มึงก็ได้ตั้ง

(แพนมองกลับไปทีคุก แต่ไม่ตอบ)

After the conversation, the film shows the greenery of trees, a lively river with a dragon fly and a waving rice field. This means he has chosen to turn back from wealth and his dream and to travel back to the village where he has love. In other words, the catastrophe in his life has taught him that money is not the only thing for life; money is not what Sadao wants. She wants his love and him.

February

February raises an interesting point about the economic effect on a lover's life.

The Thai proverb 'Kat Kon Kluea Kin (กัดก้อนเกลือกิน)',* which is used to express the possibility of living with someone we love without having money. Money affects the life of Jee and Keawta. They have love, but love alone is not enough for a life in a capitalist world. So Jee and Keawta's life is affected by the issue of money. On the day Chan invites Jee to accept his offer he said, '*money is everything*'. Jee does not care about these words, but when he thinks he has to be responsible for Keawta, I would say he falls in love with Keawta, and thus, he accepts the job. Although it is a hard decision to kill someone for money, for love there is not right or wrong. He needs money to keep Keawta company, at least to help her go back to Thailand. That is to

* Literary meaning 'bite a bar of salt for food'.

say, their life can not become better if they do not have money. If love helps to improve you and your coupled life, then money is important for love.

When Keawta does not want Jee to continue his illegal and immoral job of killing people, she can not use her love 'alone'. She offers him a new way of acquiring money, which is selling her paintings. After Keawta is admitted to the hospital, Jee goes back to his illegal job in order to make money to save Keawta's life. In the film, Jee sits besides Keawta's bed at the hospital and says to her unconscious body, 'Eye might not want Jee to do like this' (ไฉนคงไม่อยากจะให้จี้ทำแบบนี้). Although he knows taking a job as an assassinator will not please Eye (Keawta), he has to do it for her. Therefore, the film intends to say love is not just about love alone. Living together in the world of capitalism, there are many factors surrounding love and the effect of love. Money is not the only factor, but it is one of the most important factors for those who are in love and want to continue their life together.

The changing lifestyle: Materialism in Metropolitan Life

A consequence of the important of money in the metropolitan life is the struggle in making money causing city life to be uneasy. The routine schedule, such as waking up in the morning, driving or taking public transportation to work, working, lunch break, and going back home, can create an unhappy, boring and tired life. Even though the work is challenging, the life is fixed to some inescapable schedule. For some metropolitan people, especially those who have grown up in the rural area where life is not such a rush, there is nostalgia for that peaceful, serene life. On the other hand, people, who have grown up in a metropolitan way of life, will appreciate the easier livelihood in a remote area. Travel for pleasure is then one of the most popular leisure activities. In addition to seeing a new environment, the capability of leaving a rush life for a while is also a pleasure.

Moreover, it can be seen in many metropolitan areas, such as Bangkok, that the nightlife, shopping mall or entertainment complex are another way to escape or to recharge from the work life for a short of time during the weekdays or short weekend. In the following film, the setting mainly takes place in a peaceful rural area. The message of the film is made clear by comparing the rapid life in the big city with the slower life in a small town.

The Letter

It is a cliché to compare the busy metropolitan life with a serene beautiful rural life. However, it always works when this cliché is presented in a love story. *The Letter* is a case in point. The film depicts the life in metropolitan Bangkok totally different from the rural life in a remote area in Chiang Mai. These different environments indulge the audience to get involved in the movie by the romantic atmosphere, and, in another way, present some 'bad' parts of the metropolitan way of life and 'ideology'.

By and large the story in this film is not complicated. The message is very simple, so are the conflicts. The tagline of the trailer asks 'This is a story about love. But, not any love that has never been tested. How much 'Love' means to you.' Finally, the trailer says 'If you still believe in Love'.

'If you still believe in Love.' This is the big question for the film. Although in the last half of the film most of the story is about Dew and Ton, in the early part, the film presents the love story of Kate. Kate falls in love with a man that she talked to on the internet. She loves him because she thinks he is handsome, rich and graduated from overseas. She says to Dew:

Kate: Tonight, I arranged to meet my most handsome guy.
 Dew: Who is he?
 Kate: The guy that I chat with every day.
 Dew: You have never met him before. How do you know that he is handsome?
 Kate: He sent me a picture. He is also rich and graduated from Georgia Tech. Let's go together, please.

On the first night Dew goes with her, but the guy does not show up. On Valentine's Day, Kate invites Dew again. This time Dew has work to finish, so she refuses and Kate goes on the date alone. When she finally finds out that the man is not as he described himself on the internet, she calls Dew and leaves a message:

[Kate's voice] Why don't you answer the phone? I found out that damn guy, he is a liar and the worst looking! Additionally, he comes from a suburban area not from abroad like he said. I am trying to find a way to leave him and will be home in a minute. You should have come along with me then I can have an excuse to leave him easier.

She doesn't come back home on that day. Sadly, the next day the police come to the office and report that they found Kate's dead body at 4 am. The police are able to catch the murderer. He is the one who was Kate's friend on the internet. He confesses that he killed her because he went crazy when, after meeting him, she wanted to end the relationship.

Here the film marks the question about appearance. Kate loves people because of their appearance. Finally, she dies because of their appearance. Today, appearance is very important for teenagers. People judge people from their appearance. We can blame capitalism for this. In a system where money is important for life, love is not a matter of sharing life, the ideal love, but the economic factor becomes the most important matter for making a decision about love. The more money, the more attractive that person becomes. To marry a rich person is a guarantee for a prosperous life ahead. However, being good looking, rich or with high education does not guarantee the quality of mind and personality. True love comes from the inside, which this film tries to highlight. In the last letter of Ton at the very end of the story, in which Ton records himself on video, at the beginning of the message he says:

'I never thought that I was handsome or special. Since the first day I met Dew, I tell myself all the time that I will do everything to make Dew the happiest woman. I will not make you cry again.'

Comparing Ton with the guy from the internet that Kate fell in love with, it is very clear that the film tries to confirm the message: we can not judge people from outside or appearance only.

The film also posts the question of the myth of the cyber world. In the world of the internet, people have less direct contact with people. We have a friend that we talk to via the internet, but it seems as if we never talk to anyone at all because the one on the internet may not be the same one as in real life. Everyone can be anybody they want to be in the cyber world; but, we are, still, what we are in the real world. Thus, we can not necessarily trust people from indirect communication. We can not rely on

personal information on the internet if we do not know that person before. That is to say, human contact is much more important than cyber contact. Moreover, love is a feeling of being together, not typing together.

In relation to the problem of the cyber world, *The Letter* wants to emphasize the value of writing letter. After Ton finds Yaylek's letter and reads it to Dew, he says:

Ton: Such a love letter is very good. Dew, let us write letters like this.

Dew: Why write? We are staying together.

Ton: You can write e-mail.

Dew: That is e-mail. It is not a letter.

Ton: But, this kind of letter is prettier. It really exists. Look! Although the writer and the reader are already gone, the letter is still alive. Please, I want to read your letter.

Dew: No! My handwriting is bad.

Writing a letter is more appreciated than writing an e-mail. Usually when people write an e-mail, they will write only an important message, not a sweet letter. It is soulless. Consequently, after people read their e-mail, they often delete the message to keep space. This makes the words disappear. Even though today the space for e-mail is expanding, how many people continue to read the same e-mail again and again. It is not the same as a love letter. Whenever we miss the person who wrote, we can reopen the letter and read it again, as often as we wish. As Ton says, a letter exists. In other words, while the cyber world gives us an easy way to communicate or make contact with people, it also makes people become more and more like a robot. We do not use our feelings to write e-mail. The words in the e-mail, thus, usually are short, emotionless and dry.

I do not think the film has some kind of anti-technology message or the screenplay writer hates the computer. But, the film wants its audience to be more human, rely on their heart and feeling, and not depend as much on technology and money. 'If you still believe in love', as the tagline asks; we have to feel love emotionally, not economically.

Apart from the issue of personal looks, *The Letter* wants to encourage its audience to care for someone we love. Love is to make the one you love happy; that is to say, love is to give. Even though this is, again, a cliché for all tragic romance, it is interesting enough to project meaning in this film to take care of each other both mentally and physically. During the time before Ton and Dew get married, Ton helps Dew recover from a serious mental situation. After Kate dies, Ton brings Dew to see his tree* and says:

I don't know why it happened that I want to find some new relatives for my old tree. When I see it spread out so beautifully, I feel good. It reminds me that there are always new things coming in life, no matter what happens. I want you to start a new life too. Promise me, Dew! You will not cry anymore.

* This tree his parent planted on the day he was born. As his parents died when he was a child, he treats this tree like his relative. It is the only relative left for him.

ผมไม่รู้เป็นอย่างไร อยู่ๆ ผมก็อยากหาญาติเพิ่มให้กับต้นไม้ต้นเก่าของผม
เวลาที่ผมเห็นมันแตกหน่อออกมาที่ไรเห็นแล้วมันสบายใจดี เหมือนมันทำให้ผมรู้สึก
ไม่ว่าจะอย่างไร ชีวิตก็จะมีสิ่งใหม่เกิดขึ้นเสมอ ผมอยากให้คุณเริ่มต้นชีวิตใหม่เหมือนกัน
สัญญากับผมนะดิ๋ว คุณจะไม่วิ่งให้อีก

Again, when Dew refuse to go to correct her work in Bangkok, she feels desperate; on the one side is her work and on the other side is the one she loves. Ton tells her to go to work at Bangkok:

'Dew, you have to live on. Take it as my plea. I want Dew to have happiness. I don't want to see Dew suffer like this. Do you know? Every night I do not dare to close my eyes because I am afraid of not waking up and seeing you again. I am not sure when I will die. If I could arrange it, it would be great. Then, I would not be tortured like this. But as I can not choose, I want every remaining day to see Dew with liveliness. Being the same Dew, I have always known. I promise that I will not die before you come back'.

ดิ๋วยังต้องมีชีวิตต่อไปนะ ถือว่าผมขอรับรองแล้วกัน ผมอยากให้คุณมีความสุข

ผมไม่อยากเห็นดิ๋วมานั่งอมทุกข์อยู่อย่างนี้ ดิ๋วรู้ไหม ทุกวันนี้ผมไม่กล้าแม้กระทั่งจะหลับตาด้วยซ้ำ

เพราะผมกลัวว่าจะไม่ได้ตื่นขึ้นมาเจอดิ๋วอีก ผมเองก็กลัวตัวหรืออาจจะตายวันไหน

ถ้ากำหนดได้คงจะดีนะ จะได้ไม่ทรมานแบบนี้ แต่เมื่อมันเลือกไม่ได้ ผมก็อยากให้คุณวันที่เหลืออยู่

ผมจะได้เห็นดิ๋วที่มีชีวิตชีวา เป็นดิ๋วคนเดิมที่ผมรัก

ผมสัญญาว่าผมจะไม่ยอมตายจนกว่าดิ๋วจะกลับมา.

Apart from taking care of her mentally, all the time Dew stays in Chiang Mai, Ton takes care of everything for her as he can. He does laundry, cooks food, cleans the house and nurses Dew when she is sick. Another time, when Ton suffers from a disease, Dew takes care of him and nurses him all the time. From the city girl who never did ironing or any housework, she does it all for Ton. All of these things are signs of taking care of each other. It is not just a physical action, but it has a value in feeling and heart. Food may not be as delicious as in the finest restaurant; the clothing may not be clean as sending them to a professional cleaner; the hot soup may not help as much with a cold as an injection, but these things are the fuel of life because they come from the heart. The receiver can feel the warmth and welcome of the giver.

Many couples in the busy world of Bangkok, or any major metropolitan city, barely look after each other. It seems as if they just stay together in one house, which causes a mess with a large amount of divorce and unhappy family life. People may blame the economic factor or the rush of city life, but, the most important factor is that they do not 'see' each other anymore. They forget to take care of each other. They forget to give love to each other. This movie draws a picture of what it means by 'born for each other'. They both give their heart to each other. One reason that this film touches many people is because the love of these two people is very romantic. It is very rare to see, especially in city live. Therefore, people hunger to experience such a pure love. This film fulfills their ideal love and makes them touchable. Although at the end of the story Ton dies, his unconditional love for Dew still remains in both Dew's heart and in the audience's memory.

The conflict between convention and emotion

Traditional Thai society has many conventions especially for the noble class. When the society has changed, the convention becomes a tension for the people who live under that convention, especially in the transition period. Those people have grown up under the old convention, yet, in a changing society. One of the most popular themes of the novel after 1932, the political revolution in Thailand, is the conflict between the old value and the new way of life and thinking, democracy². The expansion of the Western education changes the ideology of the new generation in a society where the old tradition is still strong. That is to say, the message of the story tries to present the hard time of people who live under the old tradition, but have to continue their life in a new formation of the new society. Those people have to adjust both their way of life and their way of thinking.

Behind the Painting was one of the famous novels in that period. However it has been regarded as a popular novel until the present time. Although some parts of the story are about the fall of the old social value, the main part is the conflict between the desire to conform to the convention and the need to reveal their emotion to public. The story is also an example of how the society and other ideologies have an effect on ideology of love.

Behind the Painting

In Thai society after the fall of Absolute Monarchy and the rise of democracy and capitalism, there were some conflicts between the classes.* On the one side was the old noble traditional, such as Khunying Kirati in *Behind the Painting*, that was still attached to some old values of nobility; and on another other side, the young independent well-educated new generation, such as Nopphon. The transition of the political system caused some difficulties for the old tradition and the new tradition to adjust their life to fit the gaps. This conflict can be clearly seen in *Behind the Painting*.

The conflict of class and tradition is greatly reflected in *Behind the Painting*, in both the film and novel versions, which is explicitly presented by Khunying Kirati, I quote at length, she says:

I was like a bird in a gold cage. Kirati, Vijaru and Sutharn, we were three sisters. My father wanted his girls to be nobles like him. Especially me, he had the most expectation. I had a chance for a suitable education. When I was grown, my father kept me inside his world. He hired a foreigner to teach me at our palace. For handicrafts and proper manners, he sent me to learn from his relatives inside the royal palace. At the time it was still the absolute monarchy, nobles** stayed separately in their world. I stayed in that inside world by not questioning myself whether it is right to keep our youth and freshness out of sight from people. I did not have any idea, at that time. Maybe it is because we were not trained to think. We already had a path for

² Supanthavanich, Ing-on., *Nawaniyai Nithat* (นวนิยายนิทัศน์) (Bangkok: Active Print, 2548). the statement summarized from pp 12-15.

* 'Class', in this section, does not mean the same idea as 'varna' in India, but it is similar.

** In this sense, noble means royal family woman. Normally, most of them stayed in the royal palace and had their own world and tradition.

us to follow. We had to walk along that straight and narrow path as tradition and custom dictated.

When I was 27, Vijaru my first younger sister got married. I was very stunned. I comforted myself that there was still time and I hoped I would be the next one to get married. I waited until 29; the next one who got married was Sutharn, my youngest sister. She married with the man she loved and he loved her.

Nopphon, what can I say to make you understand my feelings on this youngest sister's wedding? As the younger sisters married before their older sister one by one, I was very embarrassed. I had to present myself at the wedding. It was humiliated as a woman who did not have anyone to love, nobody wanted to marry with me. Being cultivating as a lady, I could make myself smile for the guests at the wedding, even though the truth was I was very hopeless inside, felt lonely, abandon and isolated. It was like I had been left alone in a world of darkness.

[Here the theme song plays]

[song] Am I asleep? Sitting alone hopelessly with a faint heart. Very tired! Going in a way that I would never have chosen. Just wanting to be like normal people, having love as the heart wants.

Am I wrong? Whom do I have to pay for this karmic debt? It hurts to be like this. Having a life different from other people, where I can not choose myself. Does anyone have empathy for my feelings?

What I have, I did not hope for. What I want, I am not fulfilled. Wanting the real thing has become just a dream. Wanting to love someone who truly loves me. I know that love is beautiful, but I have never seen it..

ฉันเหมือนนกถูกเลี้ยงไว้อยู่ในกรงทอง กীরติ วิจารุ สุธาร เรามีอยู่ด้วยกันสามคนพี่น้อง ท่านพ่อพยายามที่จะให้ลูกๆ ของท่าน เป็นเจ้านายเช่นเดียวกับองค์ท่าน โดยเฉพาะฉัน ท่านหมยมันมากกว่าน้องๆ ฉันได้เรียนหนังสือเป็นกิจลักษณะที่โรงเรียนตามสมควร พอเริ่มจะรุ่นสาวท่านก็เก็บตัวฉันไว้ในโลกของท่าน จ้างครูหม่อมมาสอนหนังสือที่วัง ส่วนวิชาการฝีมือและกิริยามารยาทก็ส่งไปอบรมเรียนรู้กับพระญาติหญิงของท่านในพระบรมมหาราชวัง ในสมัยที่ยังไม่เปลี่ยนแปลงการปกครองนั้น

เจ้าอยู่ของท่านต่างหากในโลกอีกโลกหนึ่งเป็นเอกเทศ และฉันถูกเก็บตัวอยู่ในโลกภายใน โดยไม่เคยถามตัวเองเลยว่า

ถูกต้องหรือเปล่าที่เราจะเก็บซ่อนความเป็นสาวสดชื่นของเราเอาไว้จากการพบเห็นของโลกภายนอก ตอนนั้นฉันไม่คิด อาจเป็นเพราะว่าเราไม่ได้ถูกอบรมให้เป็นคนช่างคิด เรามีทางที่เขากำหนดให้เดิน เราต้องเดินอยู่ในทางแคบๆ ตามจารีตประเพณีขนบธรรมเนียม

จนกระทั่งฉันอายุ ๒๗ ปี วิจารุน้องสาวคนรองของฉันแต่งงาน ฉันหายใจวบ ฝ้าปლობตัวเองว่ายังมีเวลาอยู่ และจะได้แต่งงานเป็นรายต่อไป ฉันฝ้าคอยจนกระทั่งอายุ ๒๙ ปี คนที่ได้แต่งงานเป็นคนต่อไปกลับเป็นสุธารน้องสาวคนเล็ก ได้แต่งงานกับผู้ชายที่เธอรักและรักเธอ

นพพรฉันจะพูดอย่างไรเธอจึงจะเข้าใจความรู้สึกของฉันในวันแต่งงานของน้องสาวคนนี้ การที่น้องแต่งงานก่อนพี่คนแล้วคนเล่า ฉันก็อับอายใครต่อใครมากพออยู่แล้ว ยังจะต้องไปนั่งตากหน้าเหมือนประจานตัวเองว่า เป็นผู้หญิงที่ไม่มีใครรัก

ไม่มีใครต้องการแต่งงานด้วยอีก

การถูกอบรมให้เป็นกุลสตรีทำให้ฉันสามารถยิ้มแย้มแจ่มใสต้อนรับแขกเหรื่อที่มาในงานได้ ทั้งๆ
ที่ความรู้สึกจริง ความรู้สึกที่ถูกเก็บไว้ในอกคือ สิ้นหวัง เหวง เปลาเปลี่ยว อ้างว้าง
เหมือนถูกทอดทิ้งไว้คนเดียวในโลกที่มีแต่ความมืดมน

(ภาพยนตร์ใช้เพลงประกอบภาพยนตร์บรรยายความรู้สึกของกิริติ)

(เพลง) หลับหรือเรา นิ่งอยู่คนเดียว อยู่กับหัวใจสิ้นหวังและเลือนลาง เหน็ดเหนื่อยเหลือเกิน
ต้องอยู่บนหนทาง ที่ตัวฉันเองไม่เคยได้เลือกเลย แคว่อยากจะเป็นเหมือนคนทั่วไป
มีรักได้ตั้งใจต้องการ

นี่ตัวฉันผิดหรือไร ฉันต้องใช้หนี้กรรมให้ใคร เจ็บที่มันต้องเป็นอย่างนี้
มีชีวิตไม่เหมือนใคร ฉันไม่อาจเลือกทางได้เอง จะมีใครบ้างไหมที่จะมาเห็นใจ

สิ่งที่ฉันมี ไม่เคยไขว่คว้ามัน สิ่งที่ต้องการ ไม่เคยได้สมใจ อยากให้เรื่องจริง
เป็นเพียงแค่วันไป อยากจะรักใครที่เขารักฉันจริง เข้าใจว่าความรักนั้นงดงาม แต่ฉันไม่มีวันได้เจอ

From her long speech, we can see three causes of her unfortunate life and love. First, is the problem with her 'noblehood', in which the novel provides more evidence on this point. The story in the original version is about the conflict between the "old world" of absolute monarchy and the "new world" of democracy (if there is any in a Thai context). Kirati's life is an example of many noble class people in this transition period. They have to live by two standards of life. While the world is free for them, they still have tradition and custom, an ideology that haunts their life. The problem of Kirati is that her life can not be adjusted to society. She has a new vision or a new way of looking at the world, perhaps because she was educated by westerners and had some schooling, but she has to behave under the old values of a noble woman. She can not say she loves Nopphon, even if she really wants to; she can not leave her husband, even though he is very ill, because of the need to act as the 'good wife'.

Another problem is with herself; while she tries to blame the system and how she was raised, or on 'tradition', which causes her grief, she does not really understand her life. She values her life by 'love'. The film version highlights this point explicitly. From the brief discussion here, it is clear she thinks she has to find love in order to fulfill her life.

Unlike in the novel, this scene is presented quite differently. Although the wording is similar, in the novel, 'love' for the Khunying is attach with 'freedom'. I compare those ideas by using a table:

The film	The novel
[The film narrates this line differently and not in the same sequence. I have copied this line from above.]	When all my sisters married, I felt more and more lonely. When I looked closely at my beauty and my freshness at that time of 29 years old, I still had hope that I would find love and marry with the man I loved.
When I was 27, Vijaru my first younger sister got married. I was very stunned. I comforted myself that there was still time and I hoped I	Nopphon, you must not think too much of my honestly exposing my feeling in this horrible ways. เมื่อน้องสาวมีเหย้าเรือนไปหมด

would be the next one to get married. I waited until 29; the next one who got married was Sutharn, my youngest sister. She married with the man she loved and he loved her.

Love is a great wish. It is a goal of life. I am also like many people who wish to have love, want to marry, want to have a child and want to explore the world. Yet, the more I hope, the more I make myself lonely. As well, there is no sign that my wish will become true. I have to live alone with loneliness, abandoned and isolated.

ความรักเป็นพรอันประเสริฐ

เป็นยอดปราณนาของชีวิต

ฉันก็เหมือนกับคนทั้งหลายที่ใฝ่ฝันอยากมีความ

รัก อยากแต่งงาน อยากมีลูก

และอยากพบเห็นโลกภายนอก

แต่ฉันยิ่งอยากก็ยิ่งเพิ่มความเหงาให้กับตัวเอง

อีกทั้งยังไม่มีแวเลยว่

สิ่งทีฉันอยากจะมีนั้นจะเป็นจริงขึ้นมาได้

ฉันต้องอยู่อย่างโดดเดี่ยว ความเหงา

ความเปล่าเปลี่ยว อ้างว้าง

ฉันก็รู้สึกว่าการเจ็บเหงาเปล่าเปลี่ยวทิวขึ้น

แต่ว่าเมื่อได้พินิจพิจารณาดู ความงาม

ความสดชื่นของตัวเองในเวลานั้น ในวัย ๒๙ ปีนั้นแล้ว

ฉันก็ยังมีหวังอยู่ว่า

ฉันจะได้พบกับความรักและแต่งงานกับชายที่ฉันรัก

นพรเธอไม่ต้องคิดเห็น

การแถลงความรู้สึกอย่างซื่อสัตย์ของฉันไปในทางบัดสี

Love is a great wish. It is a goal of life. I am also like many people who wish to have love, want to marry. I would like to stay and feel by myself the life in the new world as both my younger sisters do not have a chance to do. I want to have my own house, to meet people in the society, to have a little child for me to give compassion from my heart to. I wish my lap and my arms are useful for other people. There are many beautiful wishes that I want to fulfill, if only I have love.

ความรักเป็นพรอันประเสริฐ เป็นยอดปราณนาของชีวิต

ฉันก็เหมือนกับคนทั้งหลาย ย่อมปราณนาใฝ่ฝัน

ถึงความรักและการแต่งงาน ฉันปรารถนาที่จะพูดถึง

และรู้สึกด้วยตนเอง ในเรื่องราวของชีวิตในโลกใหม่

ดั่งที่น้องสาวสองคนไม่มีโอกาสเช่นนั้น

ฉันปรารถนาจะมีบ้านของตนเอง

ที่จะติดต่อสมาคมกับโลกภายนอก

ปรารถนาจะมีบุตรน้อยๆ

เพื่อที่ฉันจะได้หลังความเมตตาปราณีจากดวงใจของฉันให้แก่

ฉันปรารถนาจะให้ตัวที่ให้แขนของฉันเป็นประโยชน์แก่คนอื่น

ยังมีความปรารถนาที่งดงามอีกหลายอย่างทีฉันย่อมจะบรรลุ

ล ถ้าเพียงแต่ฉันได้พบความรัก

From the comparison, we can see that the film version emphasises the sadness and distress of not having love; while the novel version emphasises the wanting of 'freedom', the wanting to get away from the old world (referred to as the life in the court as a noble) and the 'un-adjustability' of her feelings. In one way, she has a very modest view as she is well educated. This causes her to want to be independent and go out in the public. In another way, she is still locked up by the world of tradition from which she can not escape. Love and marriage for the Khunying, in the novel version, is important because it is the only way to get away from the old world and fulfill her

wish. In contrast, the film blurs this point and focuses on the issue of love and loneliness.

The idea of the 'un-adjustable' feeling of her mind is presented quite clearly in the film. The Khunying knows and she says herself that her love with Nopphon is unable to happen and to be true. Even though, in both the novel and the film, there is a way out of her situation by the death of Chaokhun, in truth the love between them still is a problem. The Khunying thinks only for herself and her love, but does not think about the society in which she lives, which is a paradox that she notes:

Nopphon, if we two are in Mitake for the rest of our lives, what you say would all be true.* Yet in a minute, we will go down this hill and face many people. Sooner or later, you will have to focus on your studies. For me, I have a job to be loyal to Chaokhun and I will follow him wherever he goes and look after him as a good wife should. We will both be separated soon and will go to meet many people who are strict in reason and morals. The law of nature can not be used in human society. Nopphon, you have to dare to accept this. Only the truth is a judgment of our fate.

นพพรถ้าเราสองคนอยู่บนยอดเขามิตาเกะตลอดไปจนชั่วชีวิตดับ
คำพูดของเธอถูกต้องทั้งหมด แต่อีกประเดี๋ยวเราก็ต้องลงจากภูเขาสูงนี้ไป เผชิญหน้ากับคนทั้งหลาย
แล้วในไม่ช้า เธอก็ต้องไปสนใจกับการศึกษาเล่าเรียนของเธอ
ส่วนฉันก็มีหน้าที่ต้องจงรักภักดีต่อท่านเจ้าคุณ
จะติดตามท่านไปทุกหนทุกแห่งคอยปรนนิบัติรับใช้ท่าน ตามหน้าที่ภรรยาที่ดี
เราทั้งสองต่างต้องจากกันไปในไม่ช้า
และต่างก็ต้องไปติดต่อสมาคมกับคนทั้งหลายที่เคร่งครัดในเหตุผลและศีลธรรมจรรยา
กฎของธรรมชาติจึงนำมาใช้ในสังคมคนไม่ได้ นพพรเธอต้องกล้ารับความจริงข้อนี้
เพราะความจริงเท่านั้นเป็นคำพิพากษาชะตาชีวิตของเรา

Apart from the political view, we can see from this passage that she is the one who makes herself sad, not the system or society alone. If she really knew what she said at Mitake, she would not expect love from Nopphon again (even after Chaokhun dies). In reality, to be fair with Nopphon, if he comes back and marries the Khunying, how could he go about living in the society? He graduated as a student from Japan, which normally means, at that time, him would go work for the government or become a civil servant guaranteeing that he has to live in a 'society' that still has some old moral and traditional ways. Although at that time people were free to marry or re-marry, and the Khunying married Chaokhun who was much older, this case is different, because the woman is older than Nopphon. At that time of the strong patriarchy system, it was quite normal for someone to marry a woman who was much younger and take her to 'social parties'. Chaokhun even asks Nopphon to take the Khunying out while he goes with 'his' society; at the beginning of the story he says; 'If I take Khunying Kirati to every party, it will not be fun for her age.' Chaokhun understands that the different ages have their different societies and friends. However, the Khunying, at the age of forty-two while Nopphon is twenty nine, seems not to

* Nopporn say that he loves her, love is nature and he does not care about morals. The complete sentence will be show later in the research. Please go to page ... for the full conversation.

understand this point. The Khunying knows that her love for Nopphon is impossible in some ways, but she just does not want to accept it. When the Khunying meets Nopphon at her house for the first time, she answers Nopphon's question about the happiness in her life:

Khunying: ... All my happiness in the past is not with the truth right now, but with the hope and expectation of something in the future. Until now, my happiness has still been the same. **It still floats* in the future.** I am only trying to grasp it, follow it, hope for it and wait for it.

คุณหญิงกิริติ: ...ความสุขของฉันที่ผ่านมาไม่ได้อยู่กับความเป็นจริงในปัจจุบัน แต่อยู่กับความหวังหรือคาดหวังในสิ่งใดสิ่งหนึ่งในอนาคตข้างหน้า จนกระทั่งทุกวันนี้ ความสุขของฉันก็ยังเป็นเช่นเดิมอยู่ **ยังคงเลื่อนลอยอยู่ข้างหน้า** ฉันเป็นแต่ไล่ไขว่คว้า ติดตาม หวังในสิ่งนั้นและรอคอย

The purpose of this dialogue is to give some clue to Nopphon to ask him to marry or at least stay with her, which he (perhaps as a foolish guy) does not get. However, on another level, we can see that she already knows that their love is just a 'dream' and 'floats in the future'. She just ignores the truth that she previously understood and hopes for something impossible.

Thus, the trouble with respect to love for the Khunying is being both 'physically' and 'mentally' 'un-adjustable'. She is a clever woman who knows all the causes of her sadness and 'suffering'. However, she does not 'understand' it and ignores it. Pitifully, she lets herself keep such suffering and finally dies.

Apart from this issue, the last problem of the Khunying's love is the obsession with beauty. Her own view on beauty is quite interesting. Because she is very beautiful, she thinks she deserves a perfect love. Therefore, when she does not have love, she blames herself and does not understand why such a beautiful woman is so unfortunate about love. Continuing from the above quotation in the film at Mitake, she keeps with her story when she became 34 and nobody saw her. Finally, her father introduced her to Chaokhun and persuaded her to marry him. She explains her feeling to Nopphon on the night before she decided to get marry:

Nopphon, I am embarrassed to express my feelings and my thinking on the night before I make the decision. ** Please do not think that I am proud, boastful and loathe myself. As you are my true friend, I tell you honestly and frankly.

I stared at my body and face in front of the mirror for a long time with uncertainly questions; is this a young woman who will marry with an old man the age of her father? How it is possible that this kind of body and face does not have love and can be hopelessly in love? I did not believe it would be possible. However, I was 34, nearly 35, then. Choakhun Atikarn's proposal was a sign of ruination of my hope. It was a sign that the chance for me to find love and marriage with the man I love ended.

* In Thai, the word used is 'loean loi'. Even though it has the same meaning as 'float', it can be an idiom to refer to some hope that is hard to become true or impossible to be true.

** In the novel, this event happens on the same night when her father asks her to marry with Choakhun.

Additionally, when Nopphon visits her house after her sickness gets worse, she does not allow him to see her suddenly. She wants to get dressed and be beautiful again to meet him. She asks Sutharn, her younger sister, to dress her up:

Khunying: Nopphon is coming?
 Caretaker* : Would you like me to let him in now?
 Khunying: Wait a minute!
[Turning her face to Sutharn]
 Sutharn please help me...
[The film sweeps to the scene when Nopphon meets the Khunying's doctor. They talk about the Khunying's worsening condition. In the middle of conversation the Khunying's relative come out from the Khunying's room and tells him to wait for the Khunying to get dressed.]
 Fix my hair, make up my face! Paint my lips in my style and bring some beautiful clothes from the wardrobe for me to choose. Sutharn, please restore my beauty one time before I die.

คุณหญิง: นพพรมาหรือ
 ลูกสาวสุธาร: ให้เข้ามาในนี้เลยไหมคะ
 คุณหญิง: เดี่ยวก่อน...
 (หันไปหาสุธาร)
 สุธารช่วยพี่ด้วย...
 (ภาพตัดกลับไปห้องนั่งเล่น นพพรพบกับหมอ
 และปรึกษากันเรื่องอาการป่วยหนักของคุณหญิง ในระหว่างที่สนทนากัน
 คุณหมอนำญาติของคุณหญิงออกมาจากห้องของคุณหญิง
 และแจ้งให้นพพรรอคุณหญิงแต่งตัว)
 แต่งผมแต่งหน้าให้พี่ใหม่ ทาริมฝีปากตามแบบของพี่ด้วย แล้วขนเลื้องามๆ
 ในตู้มาให้พี่เลือก สุธารน้องช่วยซัพให้พี่งามอีกลักรั้งหนึ่งก่อนที่พี่จะตาย

Above is only an example; there are many times in the film that the Khunying talks about her appearance, as she is very proud of her beauty. This is her inner conflict that causes her a problem. As she is beautiful, she thinks she deserves love, an ideal perfect love. When she does not have love as she imagined, she can not understand it. Life is not that easy for the Khunying, not because she is poor or hungry, but because she can not contemplate in her mind and accept the truth. Although appearance is important in some cases, it is not the only reason for someone to love someone. The Khunying has a misconception on this point. She lets herself down by her beauty. If she does not think that she is beautiful and perfect and thus have a right to have an ideal love, she would not be in grief.

These conflicts, un-adjustability, both physically and mentally, to a new social norm and the narcissism of herself, are the main questions of love in this film. The

* Sutharn's daughter

Khunying can not say that she loves Nopphon because she thinks it is not appropriate for a 'lady'. She can only give a sign or a clue, which Nopphon does not understand. At the same time, she has a new vision, I would say a western ideology, about love as 'free will'. She wants to have such love, but she still cares for and lives in the old tradition, or moral way, and is not brave enough to step out.

The film version presents the Khunying as weaker and more dispassionate than in the novel, which has an impact on the discourse of the story. By making the Khunying sweeter and not too proud of herself, as in the novel version, where from time to time she adores herself in many ways, the film emphasises the Khunying as a victim of unfair love, putting her in the position that she can not choose, making Nopphon look mean to her, more so than in the novel.

I would say, the film version is more focused on the romance between the Khunying and Nopphon and chooses to present the romance tragically rather than focus on the political aspects or the conflict between humans and society, as in the novel. However, all the causes of the Khunying troubles are due to the differences in classes.

Stepping out from the conflict between humans and society, the problem of love from the inner conflict of people is also interesting. First I will discuss the conflict between self and identity.

The acceptance of homosexuality

In the past decade, 2000s, one of many changes in Thai society is the acceptance of gay people or the 'third sex'. It can not be traced or dated to the exact beginning of this phenomenon, but it can be seen that in contemporary society, being gay is no longer a 'crime' or considered unacceptable behavior, unlike twenty, thirty or more years ago, when the homosexual was not much accepted by the public. There are many novels by famous writers, for example; *Pratu Thi Pittai* by Kritsana Asoksin; *Luk Rak* by Suwanni Sukhontha; *Baimai Thi Plit Plio* by Thomyanti, writing on the problem of the unacceptability of the 'third sex' in society. The main conflict is about their 'self' and their exposure through the society.

However, in contemporary narratives, the acceptance of gay people is not as much a concern or presented as a problem. It can be said that society has generally, but perhaps not totally, accepted gay people in some way. However, gay people still have to fight and struggle for their self and identity within the society. The following films present the conflict between the self and identity of gay people in a new context of narrative environment; that is to say, the way of compromising their 'wants' for their life and the 'expectations' from society.

Me Myself

The English name of the film, *Me Myself*, itself is a question. Love me or love myself? When you love someone, do you love him/her or do you love himself/herself? In the film, Tan, when he loses his memory, is the 'myself'. Tanya, who is a gay person and transvestite, is the 'me'. 'Me' is the first person singular pronoun, used as an 'object'. While 'myself' is used for emphasis as the first person singular 'subject'. Here we can see the difference between 'me' and 'myself'. 'Me' represent the way someone has grown up to be, while 'myself' represents the way one really is. 'Me' is constructed

by social and environmental factors, while 'myself' is innate in oneself since they were born.

It is a bit complicated, but to make it a little clearer, we have to go back to the debate on homosexuality. For many years until now, there is still no definitive answer as to why someone is gay. On the one end, it is said that it is because of genes; it is the way one is born. While on the other end, it is said homosexuality is acquired from the environment; people not born gay, but they 'become' gay. The later belief is the ideology behind this film. Near the end of the story, Tanya's aunt, who adopted him after his parents died, says to him:

Since your mother died, I had no choice. I had to bring you here.* You were made up, a skirt put on you. You were made to love beauty. You were made to be like 'us' [transvestites]. So, one day you became like 'us'. I should have given you more of a chance to choose. I am sorry.

ตั้งแต่แม่หนูตายไป ป้าก็ไม่มีทางเลือก ต้องพาหนูมาที่นี่ด้วย หนูถูกจับแต่งหน้า
ถูกจับใส่กระโปรง ถูกจับใส่ความคิดรักสวยรักงาม ถูกจับใส่ความเป็นพวกเราให้กับหนู
แล้ววันหนึ่งหนูก็กลายเป็นพวกเรา ป้าน่าจะให้ออกาสหนูได้มีทางเลือกมากกว่านี้นะ

You can see 'become' and 'choose' in the dialogue. This is an indication of the idea that gayness is caused by the environment, and the film highlights the process of being gay as an example.

In a more general way, the film wants to emphasize the importance of 'me'. Today, many people forget their real identity. People become what 'the others' want them to be. People do not rely upon themselves. They are dependent on others. That is to say, they have lost their 'me'. Moreover, many people today judge people by their appearance. They judge the 'myself' not the 'me'. This causes many problems later.

The film introduces Krit as an example. On the day Oum meets Krit with his new girlfriend, she is very angry. Tan remembers Krit because he saw that Krit had taken a picture with Oum that Oum displayed in the living room. When Tan and Oum reach the car, he asks:

Tan: Is the guy we met the same person as in the picture?

Oum: [answer angrily] YES! he is my ex-boyfriend. We broke up a long time ago. He said I am not good. I am not beautiful, I am not smart. What else do you want to know!

แทน: ผู้ชายคนเมื่อกี้ไม่ใช่คนเดียวกันกับคนที่อยู่ในรูปหรือเปล่าครับ

อู๋ม: (ตอบอย่างโมโห) ใช่ คนนั้น แฟนเก่าฉันเอง เลิกไปนานแล้ว เขาบอกว่าฉันไม่ดี ก็ฉันไม่สวย ไม่เก่งหนี อวยากรู้อะไรอีกม๊าย

Krit left Oum because he judged her by her appearance and her position in the company. When he finds a woman who is more beautiful and more advanced in her career, he turns to the new one. This is because he loves people by judging them from their 'myself'. Later in the movie, he decides to return to Oum. It is not because he

* Actually, Tanya's aunt is his uncle. She is a gay person who works as a showgirl. She adopted Tanya after his parents died. As she has to work and could not hire a nanny, she brings Tanya to the workplace everyday, which she believes may have caused him to be gay.

loves Oum's 'me', but because he heard from the boss that the company will promote Oum. The film does not agree with this kind of love.

The film stresses this message very explicitly. The follow dialogue appears two times in the film. First, when the doctor suggests to Tan that he meet with a psychiatrist to do hypnosis to help him recover from his amnesia. Second, the dialogue appears at the end of the story before the movie goes dark:

- Psychiatrist: How can we be sure that we are what we are, or we are what we want to be, or we are what the others people want us to be?
Nobody knows!
- Doctor: My dear Doctor Maria, in life philosophy, they say the value of a human it according to the freedom to choose. That means, what we are, is what we are thinking right then, aren't we?
- Psychiatrist: Quite right; we are what we are thinking. But it is not that easy. What if we are not what we are thinking?
- จิตแพทย์: เราจะแน่ใจได้อย่างไรว่าเราเป็นสิ่งที่เราเป็น หรือเป็นในสิ่งที่เราอยากจะเป็น หรือเป็นในสิ่งที่คนอื่นอยากให้เราเป็น ไม่มีใครรู้
- หมอ: คุณหมอมาเรียครับ แต่ในปรัชญาในการใช้ชีวิต เขาบอกว่าคุณค่าของมนุษย์อยู่ที่เสรีภาพในการเลือก นั่นก็หมายความว่า เราคิดอย่างไร ณ ขณะนั้นเราก็จะเป็นสิ่งนั้นไม่ใช่หรือ
- จิตแพทย์: ก็ใช้อยู่ เราเป็นในสิ่งที่เราคิด แต่มันไม่ง่ายอย่างนั้นหรอกนะ ถ้าเกิดมันไม่เป็นในสิ่งที่เราคิด

We can see the conflict between self and identity very clearly from this dialogue; that every human has two parts, the part they really are and the part that society or the others want them to be. So, the most important thing is we have to be honest with our 'self', not 'ourselves'. Even though in the real world it is not possible to live completely as you want, at least you should know what you really need and not try to fool your 'self'.

In answer to the question, 'love me or love myself', it is likely that the film wants to encourage the audience to love 'me', not 'myself'. In one deep emotional scene that causes Oum to realize her 'me', Ohm and Oum's neighbors plan to dump Tan's things out of the room so as to never let Oum miss Tan anymore. When she comes back and finds that they are going to dump the things, she gets angry and expels her neighbors. She also shouts at Ohm. So, Ohm goes back to his room. Not long after, Ohm paints his face and wears lipstick, like a transvestite, and comes to face Oum, asking:

- Ohm: If Na Oum wants to be alone, could I stay with Na Tan? *
- Oum: How would it be, Ohm. He is ...
- Ohm: He is kathoey [transvestite], so what?
- Oum: [*she turns her face to Ohm and sees Ohm has make-up on his face*]
Ohm... Why you are doing like this?

* 'Nah' is the Thai term to address the younger sister or brother of one's mother. The term 'aunt' and 'auntie' in Thai refer only to mother's elder sister or brother.

- Ohm: This is the way I can live with Na Tan. If I grow up and am like Na Tan, would you still love me?
- โอม: ถ้าหน้าอ้อมอยากอยู่กับคนเดียว โอมขอไปอยู่กับหน้าแทนได้มั๊ย
- อ้อม: โอมไปอยู่กับหน้าแทนไม่ได้หรอก ก็หน้าแทนเขาเป็น...
- โอม: เป็นกะเทยแล้วยังไงเธอ
- อ้อม: (หันไปเห็นโอมแต่งหน้าทาลิปสติก)
โอม...ทำไมทำอย่างนี้
- โอม: โอมจะตามไปอยู่กับหน้าแทนได้ไง โอมโตขึ้นเป็นอย่างหน้าแทนแล้วหน้าอ้อมจะรักโอมไหม

The answer to the last question is 'yes', because after that Oum goes to Phuket and asks Tan whether he still loves her. Ohm's question has taught Oum and makes her realize that she loves Tan because of his kindness and his manner, that is to say, his 'me'. She loves Tan because of his 'me' not his 'myself', as she loves Ohm because of Ohm's 'me'. Whatever Ohm will be in the future, she will still love Ohm. This is the same as a mother who loves their child. So for Tan, no matter if he is a gay person or not, she still loves him. That is what 'love' is all about.

The courage to express personal feelings

When you love someone, you must tell that person you love them. If you are not brave enough to confess your love, you may regret losing the one you love.

One of the most common inner conflicts of characters in the narratives is the ability or the braveness of that character to express their inner feelings. Although it is the 21st century, this is still a point for discussion. In the following two films, the main protagonist is not brave enough to confess their inner feelings. As a result, they have to face some misery in their life. It can be seen from these two films that, although the new generation is free to express their feelings in public as a consequence of the exposure to western culture, there are some obstacles to expressing those feeling, especially love. One of the most common obstacles is the thinking about their lover. The thinking of looking down upon themselves, of not being qualified enough for their lover. These two films encourage the audience to not think of other people and do what you want and need to do for yourself.

Dear Dakanda

The film encourages the audience to be brave enough to express their love to someone before it is too late. According to the film, during the events in Chiang Mai, Dakanda does not ever love Mhu. She can feel Mhu's love, but she thinks it is a love as a friend. This is because Mhu never says he loves her. He is too shy to confess his love. If he had done this before, rather than after Dakanda met Koh, it seems pretty sure that Dakanda would have accepted his love. In the film, there is one time when Mhu visits Dakanda's house and meets her mother. The mother says to Mhu:

- Mother: I can die in peace now. There is someone dating my daughter.
- Mhu: I am not ... ma'am. You are wrong
- Mother: Keep quiet! I can see you like my daughter. You have my blessing. Have you ever told her you like her?
- Mhu: (Shake his head) Uhuu...

Mother: What! Are you afraid of failure?
Mhu: I don't know.
Mother: If you are afraid to fail, I have a tactic.
Mhu: What is it, Ma'am?
Mother: This tactic I used to use with her father. If you want to know if she loves you or not, you have to perform this while she sleeps. Walk near her and slowly send your psychic thoughts toward her. During the time you count from 1 to 10, if she wakes up before 10, it means she loves you.

แม่ตากานดา: แค่นี้แม่ก็นอนตายตาหลับแล้ว มีคนมาชอบลูกสาวแม่แล้ว
หมี: ผมไม่ได้จับคุณแม่ เข้าใจผิดแล้วครับผม
แม่ตากานดา: อย่ามาพูดเลย แม่มองก็รู้ว่ามาชอบลูกสาวแม่ แม่สับสน
ลูกเคยบอกหรือเปล่าว่่าลูกชอบเขา
หมี: (ส่ายหัวปฏิเสธ)
แม่ตากานดา: อะไร กลัวพลาดหรือ
หมี: ไม่รู้ครับ
แม่ตากานดา: ถ้ากลัวพลาดนะ แม่มีวิธี
หมี: วิธีอะไรครับแม่
แม่ตากานดา: วิธีนี้แม่ใช้กับพ่อ พ่อเสร็จแม่มาแล้ว ถ้าอยากรู้ว่าเขาชอบลูกหรือเปล่าว่่า
ลูกต้องทำตอนที่เขาหลับ ลูกค่อยๆ เดินเข้าไปใกล้ๆ
เขาแล้วก็ค่อยส่งกระแสจิตให้เขา ระหว่างนั้นให้ลูกลับ ๑ ถึง ๑๐ ถ้าเขาตื่นก่อนถึง
๑๐ แสดงว่าเขารักชอบลูกซัวร์

After that, Mhu uses the mother's tactic with Dakanda when they go on a trip. Dakanda wakes up while Mhu is counting, but she pretends not to hear him. When he leaves, she smiles. This means, Dakanda loves Mhu and she starts to know that Mhu loves her, but Mhu never tells her directly. In the very last scene of the film, Dakanda writes to Mhu at Suratthani; she says she has already broken up with Koh. This happened after Mhu confessed his love to her after the final examination, meaning she has found out that she loves Mhu as well. Additionally, after she opens Mhu's sketch book and finds that he has loved her since they first met, she cries. Finally, when Mhu decides to start his new life, Dakanda is sad, but full of happiness in the same time. She is happy with Mhu's new love, which is an altruistic joy. Thus, the unsuccessful love of Mhu and Dakanda is not because they do not love each other, but it is because Mhu did not dare to confess his love.

Unlike Nui who dares to ask for love from Mhu, which makes Mhu decide to go back to Nui. There are many motivations influencing Mhu to make such a decision. First, at Pangan, Mhu has some time by himself. He writes a postcard to recall his memory about Dakanda. I think this makes him understand his fault and the reason why he failed. Second, at Pangan, he becomes himself again. He has a job that makes him feel he has value. He has Nui to take care of as if he has become a child again, so he can feel Nui's love from her caring. He becomes someone that is seen, not like in Khaiyoi at Chiang Mai where no one recognized him. Third, he finally finds himself.

He knows what he wants. He has a goal for life, which is different from his life in Chiang Mai.

Finally, this film is influenced greatly by the book name *Le Petit Prince*, which I think it is very important. The main theme of the film highlights that you have to be responsible for the relations that you make. Mhu does not understand this message. Mhu is afraid of attachment to something or afraid of relationship. In one postcard he writes:

...Here (in Pangan), I have a little income from a person who is satisfied with my work. I have Nui as a friend. I have many good books that I not yet finished. And I love the room where I live. However Dakanda, **tomorrow I might leave here if I fall in love with it.**

...ที่นี้(พะงัน)ฉันมีรายได้เล็กๆ น้อยๆ จากคนที่พอใจงานของฉัน มีนุ้ยเป็นเพื่อน มีหนังสือดีๆ ที่ยังไม่ได้อ่านอีกตั้งเยอะ แล้วฉันก็ชอบห้องที่ฉันอยู่ แต่ก็นั่นแหละนะตากานดา วันพรุ่งนี้ฉันอาจจะไปจากที่นี่ก็ได้ถ้าฉันรักมันเข้าจริงๆ

The bold part clearly explains his idea about relationships. In Chiang Mai, he has a chance to see the *Le Petit Prince* as a play, but he sleeps through the performance. Even after he receives the book from Nui, he does not finish it. After, he boards the boat back to Suratthani, he starts reading the story seriously. Then, he understands the message of the story. Therefore, he decides to go back to Nui and be responsible for the love that they have created at Pangan. *Le Petit Prince* appears many times in the film. It is used as a symbol of being honest with your heart, making a relationship and being responsible with the relationship you have made. In the play, as part of the film, the character who performs as the wolf says:

Wolf: Building relations! We must begin by having patience.
 Little Prince: Patience!
 Wolf: Second! When we already have a relation, we have to be punctual. And the last, Little Prince, is very very important. Little Prince has to be responsible with every relation you make. But I do not understand why humans usually forget this rule. How hard can it be?

หมาป่า: การสร้างความสัมพันธ์ เราต้องเริ่มจาก เราต้องมีความอดทน
 เจ้าชายน้อย: ความอดทน
 หมาป่า: ข้อสองเวลาเรามีความสัมพันธ์กันแล้วเราจะต้องตรงต่อเวลา ส่วนข้อสุดท้ายนะเจ้าชายน้อย เจ้าชายน้อยจะต้องรับผิดชอบต่อความสัมพันธ์ที่เธอสร้างขึ้นมา แต่เจ้านี่ก็ไม่ค่อยจะเข้าใจหรอกนะ ทำไมมนุษย์มันถึงลืม ลืมกันนักข้อนี้ มันยากตรงไหน

It is clearly that the film wants to highlight this part of the *Le Petit Prince* to emphasize the importance of the responsibility of love. Here, 'ties' are not only about taking care or looking after someone we love, as Mhu does while he lives in Chiang

Mai, but also you have to be brave to express that love with the one you love and in public. That is to say, you have to be brave to confess your love, and say 'love'.

Saying 'love' may seem very simple and easy for many people, but for some people it is very hard. *Dear Dakanda* wants to encourage its audience to have courage to confess their love. Similar to *The Whistle*, this film uses Mhu's life to remind the audience to do something before it is too late.

The Whistle

The Whistle begins by using the opening ceremony of Than Nam's film, then flashes back to the story from one New Year's Eve. The film chooses New Year's Eve to signify something about to change in Than Nam's life, indicating that a new life for Than Nam will begin. A New Year's festival is a sign that something new is going to arrive in a good way. In the film they also refer to this meaning of a New Year's festival, when Tun (Than Nam's close friend) tells Than Nam to use the company's New Year party as a chance to tell her feelings to Eak. Unfortunately, Eak is drunk and listens to nothing. This happens before midnight, referring to an end of Than Nam's past life. Hence, the shot taken at the Sky Train Station denotes the meaning of a journey and confusion in Than Nam's life. Then, Than Nam starts her new life when Than Nam meets Muton again after midnight.* She tells him her past that:

I secretly fell in love with an older guy. His name is Eak. I secretly have like him since we were in school. When I had lunch, I would sit behind him everyday. When there was a sports day, I would go to cheer him, even if he was in a different group. Thus, my friends really hated me. When I would go home, I would ride on the same bus that he rode. I would stay on pass my house and then walk back home, in order to be near him as much as I could. When he entered Silapakorn University, I also entered that University, although I did not like and was not good at those subjects. When I studied, I did not get good grades. My exams were bad as well. The teacher scolded me, the seniors also swore at me. Fortunately, Pi Eak still gave me courage. When he got a job, I followed him to the same workplace. I still do not love and am not very good at what I do. My work, then, is not so good. I live day by day and do not know what to do...

เราแอบหลงรักคุณพี่คนหนึ่งชื่อพี่เอก น้ำแอบชอบเขาตั้งแต่สมัยเรียนแล้ว
 ตอนพักกลางวันน้ำก็ต้องไปนั่งทานข้าวข้างหลังเขาทุกวัน
 ตอนกีฬาสิ่น้ำก็จะไปเชียร์เขาทั้งๆ ที่เราอยู่คนละสี เพื่อนๆ ก็เกลียดน้ำมากเลย
 เวลากลับบ้านทุกวันน้ำจะไปขึ้นรถเมล์คันเดียวกับเขา
 น้ำจะนั่งรถเลยบ้านตัวเองไปก่อนแล้วก็ย้อนกลับมา เพื่อจะให้ได้อยู่ใกล้เขาได้นานที่สุด
 พอพี่เขาเอ็นท์ติดที่ศิลปากร น้ำก็ไปเอ็นท์กับเขาด้วย
 โดยที่น้ำไม่ได้รักและไม่ได้ชอบในวิชาพวกนี้เลย พอน้ำไปเรียน ก็ทำคะแนนได้ไม่ดี

* Before this, Than Nam has met Muton two times already. The first time in the park where Muton rescued Than Nam from the fire hose car disaster; the second time after Than Nam dropped a New Year's cake and Muton came to help her make a new one.

สอบก็ไม่ดี อาจารย์ก็ดูหน้า รุ่ยพื้ก็ตาหน้า แต่ก็ยังดีที่มีพื้เอากคอยให้กำลังใจหน้าอยู่
 พอพื้เขาไปทำงาน หน้าก็เลยขอเขาตามไปทำงานด้วย
 หน้าก็ไม่ได้รักและไม่ได้ชอบในสิ่งที่ทำอยู่ดี งานที่ทำก็เลยไม่รุ่ง อยู่ไปวันๆ
 จะเอาอย่างไรก็ยังไม่รู้เลย...

This reflects a past event in Than Nam's life in which she dedicated herself and her future to Eak. After Muton listens to her past, he takes Than Nam to a department store and modifies her appearance to make Than Nam become a good looking girl and be more attractive. Here again, the film puts the emphasis on Than Nam's character; her job is as a stylist, but she does not do anything for herself. This means she did not understand herself and tries to be someone that she is not. Again, at this point the film stresses the idea of having a new life for Than Nam with the coming of Muton.

Here the film posts the question about love by using the conflict in Than Nam's life. The film asks the audience who you should choose; the one that you are trying to catch or the one that is trying to catch you. In the film she has to choose between Eak, whom she loves, and Muton who loves her.

For a long time, since secondary school, Than Nam did many things to win Eak's heart, even choosing to study a subject that she did not like. She became someone else, not herself, because of love. On the opposite side, when Muton comes, he changes her life and makes her life more beautiful with love. He teaches Than Nam to see her own value; lets her see her own ability. In the scene in which Than Nam talks to Muton about her date with Eak, compared with the date between her and Muton, she says:

Than Nam: I am going to be single for the rest of my life. Today is not like yesterday.* I want to eat Japanese food, but Pi Eak is allergic to wasabi. We have to have noodles instead. I ordered Tom Yam Vermicelli; the vermicelli is sticky and slippery. It is hard to grab, I could barely eat the meal. When we go to the movies, I laugh until Pi Eak turns and stares at me. When we read a book, Pi Eak always sleeps. Pi Eak is going to be bored with me.

Muton: Maybe not... maybe he doesn't have enough sleep Nām...stop crying first. I am going to cry with you then.

Than Nam: Why not be sad...I am an ordinary woman, nothing special.

Muton: Who told you that...everybody has something special...you have it also.

Than Nam: What is it then...

Muton: At least you are the best wasabi eater. You can compete in the challenge at TV Champion. Don't worry...I am here. It will be successful.

* Yesterday, here, means the day that she practiced the date with Muton.

ทานน้ำ:

ชาตินี้หน้าคงต้องอยู่เป็นโสดไปจนตายแล้ว...วันนี้ไม่เห็นเหมื่อน
เมื่อวานหน้าจะไปกินอาหารญี่ปุ่นที่เอกก็แพ้วซาบิ
เลยต้องไปกินก๋วยเตี่ยวแทน น้ำสั่งวุ้นเส้นต้มยำ เส้นมันก็หนียว
ลื่นก็ลื่นคิบบักยาก น้ำก็เลยแทบไม่ได้กินเลย พอไปดูหนังน้ำก็ลืมหืม
ข้างที่เอกเขาหันมามองหน้า ตอนไปอ่านหนังสือนะ
ที่เอกก็หลับลูกเดียวเลย ที่เอกเขาต้องเมื่อน้ำแน่ๆ

หมูตอน: ไม่หอรอกน้ำ...เขาคงนอนไม่พอมัง...
น้ำหยุดร้องให้ก่อนเถอะเดี๋ยวเราก็ร้องให้บ้างหอรอก...

ทานน้ำ: ไม่เศร้าได้ไง...

น้ำเป็นแค่ผู้หญิงธรรมดาๆ ไม่มีอะไรพิเศษเลยสักอย่างเดียว

หมูตอน: ใครบอกล่ะ...ทุกคนต้องมีอะไรพิเศษด้วยกันทั้งนั้นแหละ...น้ำเองก็มี

ทานน้ำ: อะไรล่ะ...

หมูตอน: ก็อย่างน้อยน้ำเองก็กินวาซาบิเก่งที่สุดในโลกเลย...

เก่งขนาดไปแข่งที่วีเซมบีเป็ยนได้แล้วนะ...

ไม่ต้องห่วงหอรอกเราอยู่ด้วยทั้งคนยังงี้ก็ต้องสำเร็จ

By putting conflict into Than Nam's life, the film tries to communicate that it is not necessary to change yourself for someone or do something you do not like in order to gain their love; true love and true happiness is what you are. If you try to change too much for the other person, one day your body will dry out and die, leaving you nothing but suffering for yourself and your heart will be exhausted. We can see that Than Nam is not happy with her job and does many things in her job wrong, so, finally, she has to leave the job. At first, she thinks that being with or getting close to the one she loves, which is Eak, will make her happy, but after she becomes Eak's girlfriend, the situation does not get better. Although she is happy with the love, the other parts of her life do not get any better. This indicates that romantic love is not all there is in your life. The death of Mutton also confirms this point. Mutton tries to lose weight for Than Nam until he gets ill, and finally dies from his disease.

His death is a result of not taking care and being sincere in his mind. He is not brave enough to do everything for love. Mutton believes that Than Nam likes a good looking guy; he is afraid that Than Nam will not love him. So he tries to lose weight until he gets sick and dies. While Than Nam sacrifices everything to get near Eak, they finally lose their love because they think instead of the other one. If Mutton was brave enough to tell Than Nam, he may not try to lose weight until he dies. If Than Nam was brave enough to say or to show that she loves Eak, she may have become Eak's girlfriend since secondary school, and then she would have known earlier that she does not fit with him; she would have been able to follow her mind and do whatever she wanted to do. Thus, the film wants to encourage the audience not to judge the mind of your lover, but rather to be brave to talk to the one you love. Be brave to confess your love. Likewise, you do not have to change 'yourself' to please your lover. If you are

brave enough to talk with your lover, you will understand what they need, and in the end, you will know whether or not you fit with them.

The importance of keeping a promise

"I, (name), take you, (name), to be my (husband/wife). I promise to be true to you in good times and in bad, in sickness and in health. I will love you and honor you all the days of my life". (Roman Catholic Wedding Vow)

Love and marriage is about keeping a promise. When you are married or have a deep tie with someone, you have to 'cherish' and be 'honest' with that person. One of the most common problems for a couple's life is 'dishonesty', both physical and mental. When someone is married with someone, whether because of love or not, they are 'tied' together with a promise. If someone can not keep the promise of a married life, it will cause trouble.

At the time when the patriarchal system was still strong in Thai society, there were many novels that presented the problem of a man having a mistress. Today, even though the system is not as strong as before since many working women have become the leader of the family, the social values, such as having a mistress, indicate a charm and the wealth of a man that is still rooted in many Thai male's ideology. 'Promiscuity' itself is the best explanation of the breaking of a 'marriage' promise. Therefore, in some time by some chance for many Thai guys, promiscuity is one of the prime challenges in their life. Even though, they may not engage in it, somewhere and sometimes they might think about it.

Furthermore, these days, the evening soap opera on free television in Thailand shows stories that usually involve the problem of keeping a promise. The two following films, *The Legend of a Warlord* and *Maebia*, are good examples of not being able to keep a promise.

The Legend of a Warlord

Khun Chang Khun Phaen, or in the official English name, "*The Legend of a Warlord*", adapted some of the events of the classical version of this story to address the importance of a 'promise', highlighting the conflict between 'saying' and 'doing'. A promise as a word is very easy to say, but how far one can keep one's promise to the other is more difficult. Love is about promising; thus to 'love' or to show to someone that you love them is to keep a promise. Love is not only about sexual desire, sexual relationship or sexual craving, as in this research language, but it is about a promise about life, about living together and about sharing a life.

It is very interesting that the film highlights something that is lost from the classical version of the story. Normally, when Thai people refer to the story of *Khun Chang Khun Phaen* in its classical literary form, they will think of a 'perfect man' and a 'lustful woman', which I will discuss in detail later, but not many people look into the lesson provided by the life of Khun Phaen and Wanthong. It can not be denied that they both love each other. However, the cause that makes them be apart, and what causes the two lovers, who loved each other since their childhood,* to end their love tragically, is answered in the film by the important of a 'promise'.

In the beginning of the film, when Plai Keaw meets Phimphilalai at the cotton field after he leaves the monkhood, he says:

* Overtly, the classical version says they are born for each other.

Plai Keaw: It is because of love; I traveled this far to study in order to be near you. It was bad karma that made us be apart. Even if I live far away, my heart is missing you.

Phimphilalai: Only words, how much can I rely on them.

พลายแก้ว: เพราะรักดอกจึงบากหน้ามาเรียนวิชาให้อยู่ใกล้ เคารวะกรรมทำให้จาก
หาก मैं อยู่น้อยใกล้ก็รำลึกถึงพิมเจ้า

พิมพิลาไลย: เพียงคำพูดนั้นข้าจะเชื่อได้สักก็มากน้อยกัน

Again, at the end of the story, in her very last words, Wanthong says to Khun Phaen:

Wanthong: Only words, how much can I rely on them. You used to say that you loved me and you will have only me. Look! These days, how many women are beside you. All Pim's life, I have only you. Your Pim died when she realized that she could not rely on her husband's words. That's it! Wanthong might die with the blame of being a two-husband woman.*

Khun Phaen: Whoever, Pim or Wanthong, I still love you.

Wanthong: If you love me, please let the two-hearted Wanthong die from you, die from everyone. Let it be only Phimphilalai in your heart.

วันทอง: เพียงคำพูดนั้นข้าจะเชื่อน้ำคำได้สักก็มากน้อยกัน ตัวพี่เองเคยบอกว่ารักข้า
จะมีแต่ข้า แล้วดูวันนี้ลี ข้างกายที่มีผู้ใดบ้าง ตลอดชีวิตของอีพิมมันก็มีแต่พี่แก้ว
พิมของพี่มันตายไปแล้ว ตายไปตั้งแต่รู้ว่าคำของผัวตัวเองเชื่อไม่เคยได้ เออหนะ
อีวันทองคงจะตายไปพร้อมกับคำว่าหญิงสองผัว

ขุนแผน: พิมหรือวันทองมากผัวพี่รักเจ้า

วันทอง: หากรักข้า ปล่อยให้อีวันทองสองใจมันตายไปจากพี่ ตายไปจากทุกคน
ให้มีแต่พิมพิลาไลยในใจพี่เถิด

From this dialogue, we can see that Plai Keaw does not keep his promise; that is to say, he does not do enough to keep his promise, and therefore, their love ends sadly. If Plai Keaw was not happy with his new mistress, Laothong, and had sent news about himself to Phimphilalai informing her and her mother of the news, Sripachan would not have a chance to force Phimphilalai to marry Khun Chang. Hence, Phimphilalai would not get deadly sick and have to change her name. The film makes this point very clear. First, it cuts to the picture at Chiang Mai where Plai Keaw is having a sexual relationship with Laothong, and then the picture of Phimphilalai spinning cotton at the cotton field as a sign of longing for Plai Keaw. The classical version narrates only that she gets sick, but does not give a cause for that sickness.

* This means she is full of lust. In ancient Thai social norms, a woman can have only one husband in a lifetime. Having two husbands, especially without fully leaving the former one, is completely unacceptable by Thai society.

However, it seems as if the film interprets Phimphilalai's sickness as love sickness; a sickness caused by the un-kept promise of her husband.

To portray Plai Keaw as a betraying husband, the film also changes the sequence of events from the classical version. In the film, Plai Keaw sleeps with Saithong, Phimphilalai's nanny, after he sleeps with Phimphilalai, which is contrary to the classical version in which Plai Keaw has an affair with Saithong before Phimphilalai in order to ask Saithong to bridge him with Phimphilalai. By the film showing that after Plai Keaw leaves Phimphilalai's bedroom, he goes to Saithong and has an affair with her, this is to say that he is not honest and can not keep his promise since the first day he and Phimphilalai physically become a couple. The suffering of Phimphilalai married life, thus, begins on the day she discover this truth, after she is already married, she says:

Phimphilalai: Next time you need not to do this (take a bath) for me again. I have grown up. I can take a bath by myself. I can eat by myself. Even sleeping with my husband, I need not have other people to do for me. On one side, I hate my husband, on another side, I hate you. It is a waste of my trust in you.

พิมพิลาไลย: คราวหลังไม่ต้องมาทำให้ข้าแล้ว ข้าโตแล้ว อาบน้ำเองได้ กินข้าวเองได้
แม้แต่เรื่องนอนกับผัวตัวก็ไม่ต้องให้ใครมาทำแทน ข้างหนึ่งข้าก็คิดแค้นผัวตัว
อีกข้างหนึ่งข้าก็ชิงพี่นั้ก เสียทีที่ข้าหลงไว้ใจ

Throughout the film, the story keeps the theme of the importance of promises of a couple; in other words, on honesty in married life. When Plai Keaw comes back from the war and finds out that Phimphilalai, who is now Wanthong, lives with Khun Chang, he tries to kill them both. Saithong used her body to protect Wanthong and says:

Saithong: Listen carefully! Look carefully, what has Wanthong done wrong? One woman having two husbands is because she did not know.* You blame her again and again. How about her husband having many wives? ... Plai Keaw! Wanthong never loved Khun Chang, even a bit.

สายทอง: ฟังความให้ดีก่อน ดูให้ทั่วว่าวันทองมันผิดอะไร ๑ หญิงว่ามี ๒
ผัวเพราะตัวมันไม่รู้ มาด่ามันปาวปาว ถึงคราวผัวมันมีมากเมีย? ... พลายแก้ว
วันทองมันไม่เคยรักขุนช้างเลยสักนิด

From Saithong's words it is clear that Wanthong has not broken her promise because in her mind she still loves Khun Phaen, even if physically she lives with Khun Chang. I think this is a message that the film tries to communicate; to love someone is not only shown by acts, but it has to be with one's mind as well. Khun Phaen says he loves Wanthong, but all of his acts of having a mistress, of not trusting her and of not caring for her feelings, do not go with his words. Additionally, sexual activity or having sex with someone is not necessarily a sign of loving or connected with the

* This means she does not know that Khun Phaen is still alive, since, as mentioned earlier, he did not send news back to her.

'idea' of love. Thus, it is an excuse for Wanthong that she stays with Khun Chang, not because she loves him, but because she has to stay with him for the benefit of other people.**

Before moving to a new interpretation of the characters, I want to conclude by saying that apart from selecting some events, changing some sequence of the narrative to fit two hours of film, the film's central story is making the point of the value of keeping a 'promise', being honest and not promiscuous. A couple will not have a problem with their life if they keep their marital promise.

Consequent from the argument above, it is necessary to re-draw the characters from the classical version. I will begin with Wanthong, although some of the changes to Wanthong's character have already been noted above. For most Thai people, Wanthong has been blamed for being a dishonest woman. She also has become an icon of a 'woman who was not honest with her husband', and her name has been used as an idiom for a woman who is uncertain about her love, even today. However, as we have seen above, it is likely that the film is willing to present Wanthong as an unfortunate woman who suffered from her love.

The beginning of the film shows a hard connection between Phimphilalai and Plai Keaw. After Phimphilalai offers a sabai* to the novice Plai Keaw on the day he chanted the 'Thet Mahachat', Maha Wetsandon Chadok (i.e. Vessantara Jataka), she comes back home and picks up a model clay buffalo, which she tried to give to Plai Keaw on the day he had to escape from the royal punishment. This motif does not occur in the classical version. The motif is used as an expression that Phimphilalai will never forget Plai Keaw. She has loved him since childhood and has kept him in her mind all the time. She also loves him to the last minute of her life, as shown in her final words presented above.

Moreover, in the film version, the reason that she agrees to marry Khun Chang is to save the whole family from punishment. After Saithong, who is her nanny (and one of Khun Phaen's mistresses), hears the news about Khun Phaen's death, she does not believe it. She goes to meet the abbot of Wat Palaelai and ask for a prophecy. The abbot predicts that Khun Phaen is still alive according to his star in the horoscope. When she tells this message to Sriprachan, Sriprachan thrash her many times and blames her for going out of duty in asking the abbot. Here, the film makes a very important comment. Although this episode is in the classical version, it is slightly different in that in the text Sriprachan does not criticize the abbot. However in the film version, while she is thrashing Saithong, she says: 'The abbot is very old, how could he know such things' (ท่านสมภารแก่แล้ว ท่านจะไปรู้ไปเห็นอะไร). From these words you may

** The first time, in the film, is to save Saithong from punishment and to pay respect and gratitude to her mother. The second time, is to raise Plai Ngam, her son with Khun Phean, because Khun Phean is in prison.

* A sabai is a second or outer piece of a woman's upper dress. It is a normal manner of wearing clothes before the influence of Western style of clothing from the King Rama IV period. In general, it can be found that Thai woman quite often did not wear an upper dress in their daily life, but when there is a special ceremony or they will enter the temple they will wear an upper dress as a sign of politeness. Rich people may wear an upper dress everyday to show their wealth. Amongst the two pieces, the first one is used as a bra, it is tight and covers the breast. The second piece, the sabai, which is longer, is for covering the first piece with the left side of the fabric thrown over the shoulder. This piece of cloth is very important for a Thai woman's dress. It is similar to a kimono in Japanese clothing. It is to show the social status and wealth of the family. Thus, a sabai is another of a woman's treasures, apart from jewelry. In Thai Buddhist tradition, especially at the time the story occurs, presenting or offering a sabai to a monk is a sign of having extreme faith or respect for that monk.

think she does not believe in the abbot. But, in the film, Sriprachan recently brought Wanthong to the abbot to let him cure Wanthong's illness, in which the abbot changed her name to Wanthong. The film is trying to represent that Sriprachan believes what the abbot says, but she just wants to ignore it.

The film tries to illustrate that she agreed to re-marry because she is thinking of the family. As a result, although she does not love Khun Chang and she knows that she will be blamed one day for getting re-married, she decides to let it happen in order to save her family from royal punishment. In so doing, the film not only promotes Wanthong's character as a heroic woman sacrificing her self-reputation and love to save her family, more so than a daughter who will do everything her mother says, without a right to refuse, as in the classical version. Additionally, the film rewrites Sriprachan's character in a more lovely way. Sriprachan, in the film, feels torture and pain when she asks Wanthong to marry Khun Chang.

Moving back to Wanthong, after she marries Khun Chang, Khun Phaen, who won the war, comes to the house and he is mad with them. He chases Khun Chang, trying to kill him, but Sriprachan come to stop Khun Phaen telling him that she is the one who forced Wanthong to re-marry. Wanthong kneels down to Khun Phaen, bowing at his feet and asks for forgiveness:

- Wanthong: My dear Keaw, I beg for punishment. I did not want it to be like this.
- Khun Phaen: Hey, don't talk so sweet! If you do not love him, why would you agree to marry him? *[he continues to try thrashing Khun Chang][Laothong comes to stop Khun Phaen and remind him of the royal punishment if he kills Khun Chang]**
- Wanthong: *[She sees Laothong, a mistress from Chiang Mai, stop Khun Phaen]*
That's it! Going to fight for just a short time, you bring a slave as your wife. Is that the reason for yelling at me as soon as you see me?
- Khun Phaen: Pim
[Shouting and approaching Wanthong, grabbing her neck to try to squeeze it]
- Wanthong: What! Want to squeeze my neck? Did what I say go right to your wicked heart?
- วันทอง: พี่แก้ว ฉันขอรับโทษ ฉันไม่ได้ต้องการให้เป็นแบบนี้เลย
- ขุนแผน: ชี เอ็งไม่ต้องมาทำเป็นพุดดี หากเอ็งไม่รักมัน เอ็งจะยอมออกเรือนกับมันหรือ
*[ขุนแผนพยายามที่จะเข้าไปพันขุนช้างต่อ
แต่ลาวทองเข้ามาห้ามพร้อมกับเตือนให้ระวังพระราชอาญา ขุนแผนจึงยังมือไว้]*
- วันทอง: *[เห็นลาวทองยืนอยู่ข้างขุนแผน]*
มิน่าละ มาถึงก็ขึ้นเสียงปลกใส่ ไปรบไม่เท่าไรก็คิดว่าเมียไพร่มาเช่นนี้เอง
- ขุนแผน: พิม
[ขึ้นเสียงพร้อมเข้าไปจับคอวันทองเพื่อจะพยายามบีบคอ]

* There is some additional dialogue during the interchange, but it has been omitted as it is only trying to stop Khun Phean.

วันทอง: ทำไม จะบีบคอข้ารี พุดแทงใจดำหละลิ

As a result of this situation, Wanthong finally decides to live with Khun Chang because she is angry with Khun Phaen, not because she loves Khun Chang. The classical version also presents the same idea, although in the classical version there is a much longer argument between Laothong and Wanthong,^{**} while in the film version, Wanthong never says a word to Laothong. The distinction here is that the film tries to keep Wanthong in a good light and make her more sorrowful. If they had used the same dialogue as in the text, Wanthong might have looked like a jealous woman. By not having her quarrel with Laothong, Wanthong, in the film version becomes more a victim of Khun Phaen's dishonesty. In addition, it better indicates that she loves Khun Phaen very much. In theory, the more you love someone, when they let you down because of their deeds, the more you are mad with them. This may cause you to do something bad without thinking first. Even the case of Wanthong sarcastically living with Khun Chang is the same, but in the film version it puts Wanthong more in a position of pity than in the original text.

Another interesting change that impacts a re-characterization of Wanthong's character is the scene where Khun Phaen snatches Wanthong from Khun Chang's house and takes her to the forest. In the classical text, there is a poem describing her feelings of being uncomfortable during the time they are traveling and living in the forest. In her voice, it sounds as if she is happy with this escape because she still loves Khun Phaen. However, in the film, it is slightly different. Wanthong is very 'angry' with Khun Phaen. When Khun Phaen reaches to her in order to have sex, she runs away and tries to protect herself from having an affair with him. She also fights back. We can see from the acting that she is not very happy to be with Khun Phaen again this time. The statement that Wanthong only loves Khun Phaen and is happy to live together in the forest is explicit in both the text and film. However, in the film version, she first expresses her feelings against Khun Phaen's misbehavior, not against the hard time and discomfort while they are traveling and living in the forest as in the text.

This is a very important change in a sense of story discourse and interpretation. The film re-reads the idea of the material Consumerism of Wanthong, dependant on material pleasure, into individualism, or self-belief. The same scene in the text is largely involved with the uncomfortable life in the forest compared with the 'luxurious' life at Khun Chang's mansion. This makes Wanthong look like one concerned with materialism, who judges the value of their living by the facility for life. While in the film version, Wanthong seems to realize that her suffering is a consequence of her real love for Khun Phaen, so she tries to disconnect from him. Even though at last she can not, the film shows some signs of the dissatisfaction of Wanthong with Khun Phaen. She still loves him, but she tries to refuse him in order to stop the future suffering. Thus, she becomes more of an individualist in terms that she thinks of herself, understands her life and judges the situation looking to the future with benefit to herself as an individual, more so than in the text.

These new points of view are clearly expressed at the end of the story when Wanthong is going to be beheaded and Khun Phaen comes to rescue her. He asks her

^{**} This is the most popular episode for a villain at that time and also in the contemporary living culture of central Thai performing art and culture [not in the textbook]. This is because the episode is full of rude and abusive words. Also, it is a scene of a wife and mistress quarrelling with each other, which is a common problem in Thai society, thus, making it a very fun and entertaining episode for an adult.

to run away with him, the dialogue of which was present above. However, after she refuses, Khun Phaen asks her one last question and she answers:

Khun Phaen: You can not die, my dear Pim, don't you love me anymore.
Wanthong: I love you. Love you for all of my life. At this one time, please let me love myself. My dear Keaw, all of the suffering and karma we have had together. Please, let us together overcome that karma.

ขุนแผน: เจ้าตายไม่ได้พิม เจ้าไม่รักพี่แล้วหรือ

วันทอง: ข้ารักพี่ ข้ารักพี่มาทั้งชีวิตข้าแล้ว ครั้งนี้ขอข้ารักตัวเองสักครั้งเถิด
พี่แก้วทุกข์และกรรมที่เรา่วมก่อ อโหสิกรรมต่อกันเถิด

Wanthong, in the film version, has become a heroic, rather than a weak and passionate woman, as presented in the classical version. Her fate and her life have been ruined, not because of her, but because of other people, especially Khun Phaen. He is not honest with her. If only he had kept his promise, all of the fate of Wanthong's life would not have happened.

From above we can see that the film is trying to establish a new discourse for Wanthong. She is a 'victim of love', rather than a craving woman. She is a heroine, rather than a weak, passionate and cowardly person. She chooses her own path by using reason and 'truth', rather than using 'craving' and passionate emotion. She does not, again, let other people decide her life; she chooses her own destiny. She loves herself. Suchitra Chongstitvatana calls this 'self-love'; I quote:

For the modern audiences of the film, Wanthong's answer and the reason of 'self-love' is quite gratifying.

Modern audiences (especially women) would feel that Wanthong's decision to die rather than to escape with Khun Phaen is a sweet and perfect 'revenge' on Wanthong's part. She is declaring to the world that she has suffered so much and so long for her love. Now she has finally 'liberated' herself from the social value that sets a standard for an ideal wife.³

Thus, Wanthong, in the film version, is more like a contemporary metropolitan youth and young adult who becomes more and more an 'individualist'; living by their own choice, especially their 'love'. Love is another kind of 'free will' in which a woman has a right to make a decision by her 'self'. Unlike, the old time of Thai tradition when the family would choose a husband for a woman, and, no matter whether they are love with him or not, they have to marry him. Women in contemporary society are braver to stand out and speak for their own will, more than in the age before.

This new discourse of Wanthong's life as a 'victim' undeniably impacts the character of Khun Phaen. Although Khun Phaen, in the film version, is a prototype of Khun Phaen in the text, the film adds some events to make him more optimistic. Khun Phaen in the text has been recognized for a century as a symbol of a charmed man who

³ Chongstitvatana, Suchitra. Paper to be presented at the 7th International Conference on Thai Studies, Amsterdam, The Netherlands, July 4-8, 1999

has many wives, and a 'warlord' who has a lot of knowledge of magic; also owning the best magical objects. There are two ways to remember Khun Phaen in Thai society. Most men remember him as a hero. He has many characteristics that many want to have. He is the only hero in the masterpieces of Thai classical literature that has an amulet under his name. 'Phra Khun Phaen' is very famous in the belief that it will provide a charm for attracting women and has the power to protect against black magic. However, on the other hand, his life is a good reflection of Thai 'patriarchal' life. He has been accused for his playboy behavior, along with his egocentric thinking. He does not care for other people, only himself and his 'wants', especially, in the first part of the text which is the story about his life. It is quite obvious to figure out which discourse is more popular. For the common reader who rarely touches the literature, the former one may be well known; but for the literature student, the later one is of much more concern.

The film does a very good job of combining the good and bad side of Khun Phaen and making him more adorable than the text version, if you are going to fault him for his playboy behavior. In another way, you can see the result of having many mistresses and being dishonest to the one you really love, letting sensual craving govern your mind. This may warn someone who adores him as an iconic 'Casanova' to beware of the bad consequences that can come after.

The two major changes are, first, the reason for having a mistress. In the text, Plai Keaw has an affair with Saithong, Phimphilalai's nanny, before he has Phimphilalai; but in the film he has sex with Saithong after Phimphilalai. The text explicitly points out that Plai Keaw uses sex to ask for help from Saithong. However in the film, Saithong is seduced by Plai Keaw after she sees Plai Keaw and Phimphilalai slept together. When Plai Keaw goes to battle in Chiang Mai, in the text Seangmuangma presents Laothong as a present for declining to wage war against him. In the film, Laothong presents herself as a proof of alliance, making it appear as if she is willing to do it because she has fallen in love with Khun Phaen. The difference is, in the text Seangmuangma has nearly lost the battle, so he gives his daughter to save the city, but the film does not mention that the battle has been lost; the film just says that Seangmuangma wants to be an ally with Ayudhya.

Another mistress of Khun Phaen is Buakri. In the text, Khun Phaen has her as another woman the first time they meet each other. In the film, Khun Phaen faints and Buakri comes to revive him, and, after he gets well, he has a relationship with her.

Lastly, in the literature version, Keawkiriya becomes Khun Phaen's wife on the same day he goes into Khun Chang's house and tries to take Wanthong away. He gives money to Keawkiriya after they have sex so she can pay her father's debt. In the film, he gives her money without having sex with her. Khun Phaen only has an affair with Keawkiriya for the first time when she comes to taking care of him in the prison in gratitude for his generosity, and, even though she really falls in love with him, the film tries to make an excuse for her and Khun Phaen for having this last wife.

From the above, we can see that the film changes the way Khun Phaen acquires his five wives. This impacts the point of view of this character. The text seems to say that Khun Phaen having a mistress is by his ability in seducing women; it is totally because of his charm and his attractive nature. The film tries to give a more positive view, that he has his mistresses because the women are proud of him as a hero of war and find him kindhearted. Thus, the film tries to reinterpret the value of Khun Phaen's character. He is not out getting a woman by the power of magic or a 'man's

right',* but because of his kindness and attractive personality. I think this is a new perception of Khun Phaen as the iconic Thai 'Casanova'. He wins the woman's heart by his 'goodness', not by his incredible and legendary magical spells and items. Men who cheer him also believe in the 'Phra Khun Phaen' amulet to make a good deed, not using magic in order to win a woman's heart.

Adversely, this supports the argument that the reason he lost Phimphilalai is because he is dishonest to her and her love. He has many mistresses, but the one he loves the most he can not have. This is because of his bad deed in having many wives. This is the only thing for him to be blamed for, as the film presents, but it is the most important thing that makes his life unhappy. Thus, I think the film tries to argue, 'having many wives does not make you happy'. If you have only one spouse, but they are the one who you love the most, this is more important than having many lovers. This discourse is a contradiction of the 'polygamy' society that existed for the family system in the late Ayudhya and early Rattanakosin period. It is a new perspective of monogamy that has been added and has redrawn the character of Khun Phaen in the film version.

Interestingly, as I wrote earlier, the film version puts Khun Phaen in the middle of two ends. In the film, he is neither a playboy hero who has many wives and does everything as he wants, nor a perfect guy who does nothing wrong, plus having a very good looks, being a full royalty of the King and being a war hero, the prototype of a 'hero' for Thai society (at that time). He is in the middle of good and bad. He is a normal person who has a chance to decide something wrong because of his anger and craving. The most powerful evidence in the film is the scene when he decides to search for his magical items after he has been exiled due to the lies of Khun Chang. The film portrays the good Khun Phaen and the bad Khun Phaen, who argue with each other:

Bad Khun Phaen:	Let's do it! You can do it! Raise them from the hell!
Good Khun Phaen:	But I do not want to do this.
Bad Khun Phaen:	Damn you, you are weak! Your father also died for the same reason. Love! Loyalty! How is it? Does anyone care for you? Even Pim, your wife, betrayed you. Don't you remember? You are born to be a hero.
Good Khun Phaen:	Yes! I was born to be a hero.
Bad Khun Phaen:	That right! Let's wake them up. Throw your love away and bring me back. You will be a bloody warlord and I will bring your power back.
ขุนแผน(ด้านร้าย):	เอาสิ มึงทำได้หนี ปลูกพวกมันขึ้นมาจากนรกสิ
ขุนแผน:	แต่ข้าไม่ได้ต้องการทำเยี่ยงนี้
ขุนแผน(ด้านร้าย):	ระย่ำจริง ไ้คนอ่อนแอ พ่อมึงก็ตายเพราะเยี่ยงนี้ ไ้ความรักก็ จงรักภักดีแล้วเป็นไงมีใครเห็นหัวมึง แม่แต่ไอ้พิมก็ยังหักหลังมึง มึงจะไม่ได้แล้วสิ ว่ามึงเกิดมาเพื่อเป็นยอดคน
ขุนแผน:	ไอ้กูเกิดมาเพื่อเป็นยอดคน

* In the old times, a man in Thai society had the right to have many wives. Especially for the man who had a rank and worked for the royal court, they would have many wives to show their power and wealth. Sometimes, a poor family would give their daughter for their prosperity or to pay back a debt.

ขุนแผน(ด้านร้าย): เยี่ยงนั้นก็รีบปลุกพวกมัน เอาความรักทิ้งไป เอาลูกกลับขึ้นมา
มึงจะเป็นนักรบที่ดุเดือดที่สุด แล้วจะเอาอำนาจคืนให้มึง

This inner conflict does not appear in the classical version. The benefit of this scene is to show that the real Khun Phaen is full of love for Wanthong. Even if he has many mistresses, it is just for fun; he is still loyal to his king. He is not a bad person, but he just has wrong views and makes wrong decisions because of anger. Thus, the film gives an excuse for Khun Phaen in that the terrible thing that Khun Phaen has done is a consequence of his anger. I think the reason why the film has to present this scene is because some people blame Khun Phaen that he is soulless and cruel as he killed his pregnant wife to get the baby for making a magical object. The film presents a new discourse that the Khun Phaen who killed Buakri for Kumanthong is not the good Khun Phaen, but it is due to his dark side. Before the end of the film, this is confirmed by the dialogue between Plai Ngam and Khun Phaen.

After winning the war at Chiang Mai, Plai Ngam gets a rank and is ordered to protect the front line. He comes to borrow his father's magical items, which Khun Phaen has begun to demolish. They talk:

Plai Ngam: Will you really throw away your Dabpfhafuen (magical sword).

Khun Phaen: I used it to kill too many people.

Plai Ngam: Please hand it to me. I want it. I need to use it.

Khun Phaen: For killing more people?

Plai Ngam: I have to. I received an order to protect the Northern territory and I have to leave early in the morning tomorrow. I will use it to conquer the rebellion and become a hero like you, father.

Khun Phaen: Answer me, Plai Ngam. What is good to be like me? Look! What else do I have now but sin. At first I looked for magical objects to be a hero and to have your mother. Now, I will throw away everything for your mother and you.

พลายงาม: พ่อจะทิ้งดาบฟ้าฟื้นจริงหรือพ่อ

ขุนแผน: พ่อใช้มันฆ่าคนมามากเกินไปแล้ว

พลายงาม: ยกมันให้ข้าเถิด ข้าอยากได้ ข้าต้องใช้มัน

ขุนแผน: เพื่อฆ่าคนอีกรึ

พลายงาม: ข้าจำต้องทำ มีราชโองการให้ข้าไปคุมด่านหน้าทางเหนือแต่หัวรุ่ง

ข้าจะใช้มันปราบกบฏและเป็นทหารเอกเยี่ยงพ่อ

ขุนแผน: ตอบพ่อเถิดพลายงาม เป็นเยี่ยงพ่อแล้วมันดีเยี่ยงใด

เจ้าดูเอาเถิดเพลานี้พ่อมีอะไรนอกจากบาป

กาลก่อนพ่อเสาะหาของวิเศษเพื่อจะได้เป็นยอดคนและจะได้แม่เจ้า

แต่เพลานี้พ่อจะทิ้งทุกสิ่งเพื่อแม่เจ้าและตัวเจ้า

Khun Phaen is put in jail for a long time, thus, the time in prison lets him rethink his past deeds. His bad spirit has vanished because of the hard time in prison. I would say one of the reasons is because he has a chance to meet his teacher again, the abbot of Wat Palaelai, along with his son. This makes him regain his conscious and

good side. As in his words, at first he thinks those things will give him power so he could be hero and win Wanthong's heart. However, finally he finds that power has nothing to do with love. Khun Phaen, who has much power, many wives and wealth, is not as happy as Plai Ngam who has nothing but 'love' from Phimphilalai. Hence, it is he who ruins everything; it is he who does not keep his promise of love; it is he who does not much care about Phimphilalai. All of these cause him to be separated from the one whom he really loves, and he suffers.

We can see from these two changes that the film is willing to reinterpret Khun Phaen's character to make him neither a hero nor an evil person, but just a man who has both good and bad. Good here means he has knowledge, he is brave, he is attractive and he has love. Bad in the meaning of having many wives, not being honest with them and letting anger control his mind. Therefore, again, I would say that the new interpretation of Khun Phaen's character is in the middle way of those two ends.

There are some other minor events and characters that were changed from the classical text, but it is not the intention of this work to go in much further detail. What I have discussed could be a sample of how the film tries to make a 'dialectical' idea by recreated some characters from the original version. I also would like to conclude that all of the changes that occur in this film version support the question of love; that is, the importance of keeping a promise, being honest and having loyalty to the one you love. Love is not only about sexual relations, but it is an agreement between two people to connect to each other mentally. They both have to be responsible to each other. The couple life will be ruined and broken if someone can not keep their promise and be honest to the other.

Maebia

The main argument in the novel version of this story is the problem of a Thai family with many wives. This is connected with the idea of honesty in married life and the consequences of sexual craving. The film also represent this argument, but in a more film artistic manner than just by using words. That is to say, the film not only tells it audience directly through the dialogue, but through the action as well.

Mekkhala, in the film version, is quite good in terms of moral character. The reason that she has an affair with Chanachon is because she loves him. When she knows she is going to destroy his lovely family, she quits. She says to Chanachon:

Mekkhala: Your life is already perfect. I do not want to be the cause to destroy it.

Chanachon: It is not like you see. Do not blame yourself. Everything that happens is due to my own decision. I am the one who chooses.

Mekkhala: I also take a part in that.

Chanachon: You know, whenever I am not happy, I will think of you, I will think of that Thai house. At that place, I feel like I am at my home, I want to go back again.

เมขลา: ชีวิตคุณดีพร้อมอยู่แล้ว ฉันไม่อยากที่จะเป็นตัวการทำลายมัน

ชนะชวล: มันไม่ได้เป็นอย่างที่ฉันเห็นหรอก คุณอย่าโทษตัวเองเลย ทุกสิ่งที่เกิดขึ้น
ผมตัดสินใจเอง ผมเป็นฝ่ายเลือก

เมขลา: ฉันเองก็มีส่วน

ชนะชล: คุณรู้มั๊ย เวลาที่ผมไม่สบายใจผมจะคิดถึงคุณ คิดถึงเรือนไทยหลังนั้น เพราะที่นั่นผมรู้สึกเหมือนกับบ้านของผม ผมอยากไปที่นั่นอีกจัง

This dialogue shows that Mekkhala is not intentionally willing to ruin Chanachon's family. She knows she is wrong and wants to stop the relationship. It is Chanachon, himself, who decides to continue the relationship. Thus, in my opinion, Mekkhala, in the film version, is not promiscuous in order to take revenge on men in general; she does it because she can not resist her desire, or 'sensual craving'.

Maebia cleverly use a 'snake' and 'water' as a symbol. In Thai there is a very well known idiom, 'Hua Ngu (snake head)', or more common, 'Thao Hua Ngu' which means 'a playboy', usually used for an old man who tries to molest a young girl. It is used in a negative way. In Thai astrology, a snake also refers to a 'mate'. When someone, especially a woman, dreams of a snake, particularly one that is tight to her, it means she will find her mate soon. The idea is presented clearly in the beginning of the story. While Mekkhala is introducing Thai culture on the way to her house, the bus suddenly stops as a snake crawls past, blocking the street. She says:

Mekkhala: Sorry! The bus driver saw a snake, so he stopped the bus because he is not sure whether it is the head of some passenger? [looking to one of the passengers who looks like a playboy, the other passengers laugh. She continues]

Bangkok people may think that the snake is big, but for the farmer at Suphanburi it is quite small. But the Thai style house that I will take you to see has none. Do not be scared.

Passenger: Aren't you afraid of snakes, Miss Mekkhala?

Mekkhala: Truly, snakes are not scary. If we do not harm them first, they will do nothing.

เมขลา: ขอโทษนะคะ พอดีเมื่อกี้คนขับเห็นงูก็เลยรีบเบรกเอาไว้ก่อน

เพราะไม่แน่ใจว่าเป็นศรีษะของผู้โดยสารท่านใด

(มองไปที่ลูกค้าคนหนึ่งที่มาทางเจ้าชู้ คนในทัวร์หัวเราะ)

สำหรับคนกรุงเทพคงคิดว่างูตัวเมื่อกี้ตัวใหญ่มาเลยใช้มั๊ยคะ

แต่ถ้าเป็นชาวไร่ชาวนาที่สุพรรณที่นั่นบอกได้เลยว่ายังเล็ก

แต่ที่บ้านเรือนไทยที่จะพาไปชมนี้ไม่มีนะคะ เดี่ยวจะกลัวกัน

ลูกทัวร์: ไม่ทราบว่าคุณเมขลานี่กลัวงูหรือเปล่าครับ

เมขลา: งูนี้ยะจริงๆ แล้วไม่น่ากลัวนะคะ ถ้าเราไม่ไปทำอะไรเขาก่อน

เขาก็จะไม่ทำอะไรเรา

From this dialogue, the metaphor of a snake as a 'mate' is presented. In many traditions, include Thai,⁴ a snake is used to refer to the male sex organ. It can also refer to sexual intercourse. Thus, from this point of view, we can see that Mekkhala's dialogue with the passengers presents an important clue to the message of the film. We

⁴ Deane, John Bathurst. The Worship of the Serpent Traced Throughout the World: Attesting the Temptation and Fall of Man by the Instrumentality of a Serpent Tempter. (London: J.G. & F. Rivington, 1833). Also available in online version at; <http://www.sacred-texts.com/etc/wos/>

can reread; *'Truly, sex is not scary. If we are not harmed by it first, it will do nothing'*. 'Harm' here means wrong or promiscuous sex. That is to say, the message tells us that sex is not bad, in a way, as long as it does not break the rule, the moral and the social norms.

Normally as a creature in myth, a snake has two roles. On one side, it is a protector. It is referred to as a god, like Vishnu, Ra, or Apollo. On the other end, it is a sign of the devil, a sign of bad luck and a sign of the dark side. It represents the Satan and the devil. House of Slytherin in Harry Potter, thus, uses a snake as a symbol. Also, the most common ability of Voldermorn is speaking snake language. Therefore, a snake in terms of symbolism is very interesting. I have to say that the novel is clever in its use of this symbol. In the novel version, the king cobra that lives in the house is always called 'Ngu Chao' or god snake. It is a protector of the people in the house; the novel also refers to this snake as a helper for Mekkhala so she would not be teased by her step-mother during and after her mother's death. In short, the snake plays a role of guardian for the house. If we treat the snake as a character, in the novel the snake is like a member of the family that is on Mekkhala's side. The novel clearly say that; 'it is an ancestral snake that comes to protect the family'.

However, in the film version, it is interesting that the role of the snake as the protector is not as important. Instead, the film highlights the snake in terms of a moral question, rather than as a protector. First of all, the film does not use the term 'Ngu Choa' when people address the snake. They call it using 'khun', which is still giving it a sense of respect, but not as much as in the novel. The role of a snake as a 'god' or 'holy spirit' that protects the house is turned into, I would say, an 'unordinary' snake. After Chanachon slashes the snake, he returns the knife to Uncle Tim, and Uncle Tim sees blood on the knife, he says:

- Uncle Tim: *[looking at the blade seriously]*
You hurt him; he will have enmity for you for sure!
- Chanachon: Enmity!
- Uncle Tim: *[nervously nod his face in reply]*
- Chanachon: Forgive me, Uncle, I do not mean to be disrespectful, but it is just an ordinary snake, that's all. Maybe now it is dead already.
- Uncle Tim: He is not an ordinary snake, sir. You must hurry to get changed and go back. You can think that I am expelling you.
- ลุงทิม: (มองใบมีดที่เขี่ยเลือด) คุณทำเขาเจ็บ เขาจะต้องอาฆาตคุณแน่
- ชนะชล: อาฆาต
- ลุงทิม: (พยักหน้ารับด้วยความกังวล)
- ชนะชล: ขอโทษนะครับลุง ผมไม่ได้ตั้งใจลบหลู่ลึงหอกนะ
แต่มันก็แค่งูธรรมดาตัวหนึ่งเท่านั้นเอง ป่านนี้คงจะตายไปแล้วก็ได้
- ลุงทิม: เขาไม่ใช่งูธรรมดาหอกครับ คุณรีบไปเปลี่ยนเสื้อผ้าแล้วรีบกลับไปเถอะครับ
จะหาว่าผมไล่ก็ได้

From the above conversation, I want to highlight how Uncle Tim uses the pronoun for the snake and Chanachon. If we recognize the use of pronouns to classify rank in Thai language, you can see that Uncle Tim has put Chanachon in a higher rank than the snake. The hidden meaning is that the snake is still an animal, not a holy spirit, as in the novel. The snake just has some ability that makes it unordinary and

special, but it is just a clever animal that can understand human language and is kind to a person in the house. There are only two times in the film in which the snake performs the role of 'family protector'; when Mekkhala is being threaten to have sex by Supoj without her acceptance; and when Nuan is going to be raped by the snake hunter, who has been hired by Supoj to kill the snake. The snake appears to bite them to death. He stays beside Nuan until Uncle Tim comes and takes her back. Except for these times, there are no other scenes in which the snake appears as a protector.

However, the importance of the role of the snake is highlight as the role of a 'moral questioner'. The film introduces the snake whenever the protagonist engages in sexual misconduct. More specifically, when Mekkhala has an affair with Chalachol or Supoj, the next scene will be between her and the snake or a shot of the snake. Thus, the snake has a role of reminding Mekkhala that she had sex with someone who is already married. It is likely that the snake is trying to teach her or prevent her from performing a 'sin'. It can be said that the important role of the snake is to show or indicate to the audience that sexual misconduct is wrong; in effect, warning Mekkhala, and the audience as well, to not engage in sexual misconduct. For example, the scene the morning after she has an affair with Chanachon for the first time, and she sees the snake under Chanachon's clothes. She says:

Mekkhala: Are you mad with me! Bite me, if you think I am wrong! Go away! I tell you to go away. Leave!

[The snake is still there. Then, Mekkhala catches its neck, carries it and throws it out the window.]

เมขลา: โกรธหนูมากใช้มั้ย เอชชี่ กัดหนูชชี่ ถ้าคุณคิดว่าหนูผิดละก็ ไปให้พ้นนะ บอกรให้ไปไง ไป (งูยังคงอยู่ที่เดิม เมขลาจึงจับคองูแล้วอุ้มงูไปโยนทิ้งที่หน้าต่าง)

From Mekkhala's words, if we think of the snake a thing that comes to remind Mekkhala, it can also be seen that Mekkhala does not take heed of the warning, and 'throws' it away out the window.

Both the novel and the film are smart in using a 'snake' as the symbol of sexual misconduct. As discussed above in length, we can see that the snake is referred to as a 'lusting' or 'craving' idea in some Thai idioms; it carries the meaning of 'bad sexual behavior'. The snake is also a dangerous wild creature, especially the narrative that chooses the cobra, widely known for its deadly poison. Most of the people are scared of a cobra; thus two fold similes have been used here. First, the snake is something to be wary of and keep off one's path. Second, the snake refers to sexual misconduct. Thus, the message is sexual misconduct is something to be wary of and keep away from. If we understand the significance of the snake, we will see from the dialogue above that Mekkhala realizes that she made a mistake, but she still wants to do it. The tragic consequence is, thus, a punishment of 'karma' (in some sense).

To give another example, the dialogue below is taken from the scene after Chanachon arouses Mekkhala under the Saiyud tree where the snake usually lives. The snake comes to disturb them and tries to bite Chanachon. He uses a harvest knife to slash at the snake, hurting it, and Mekkhala tells him to leave. After he leaves, the wounded snake crawls to Mekkhala again. She apologizes to the snake:

Mekkhala: You must been hurt! I apologize to you on his behalf. He was frightened. He thought you were going to hurt me. Please do not harm him. I plead with you. He is the one I love.

- Uncle Tim: I told your friend to leave. Better yet, he should never come here again. How is Khun (the snake)? I see Khun's blood on the blade.
- เมฆลา: คุณคงเจ็บ หนูขอโทษแทนเขาด้วย เขาตกใจ คิดว่าคุณจะทำร้ายหนู
คุณอย่าทำอะไรเขาเลย หนูขออภัย เขาเป็นคนที่หนูรัก
- ลุงทิม: ลุงบอกให้เพื่อนของหนูกลับไปแล้ว ทางที่ดีไม่ควรให้เขามาที่นี่อีก
คุณเขาเป็นอย่างไรบ้างล่ะ ลุงเห็นเลือดเขาติดอยู่ที่ปลายมีด

The dialogue can be read symbolically; Mekkhala says, 'you must be hurt', meaning the Sīla has been hurt and broken. When she apologizes under Chanachon's name, she means to apologize for the sexual misconduct that they made. 'He thinks you are going to hurt me' means Chanachon knows, soon or later, that they will have to pay for this misconduct. When Mekkhala pleads with the snake not to harm him, it means she is hopeful that the bad consequences will not occur. Finally, when she says 'she loves him', this is very important in that she is trying to give an excuse for this misconduct; that she did not do it for fun or for revenge, but because she loves him. In her view, to some degree, it is not a 'sin'. Additionally, when Uncle Tim asks how the snake is, and he sees its blood, this emphasizes the idea that the 'good' has already been hurt. Uncle Tim's suggestion to Mekkhala not to allow Chanachon to come again is a suggestion that Mekkhala and Chanachon should not do wrong again. We can read the appearance of the snake like this throughout the film.

I would say, although this idea has already been used, first introduced in the original novel version, the film chooses to highlight the aspect of using a snake as a symbol of 'moral reminder' rather than 'house protector', which the latter seems to have more emphasis in the original version.

Interestingly, both male protagonists in the film are not directly killed by the snake; they die because of the consequences of the snake's bite. This means they have been killed by the 'law of karma'. Chanachon dies by drowning into the river; but the reason is because he is trying to escape from the snake attack. This also means he is trying to escape from the consequences of his sexual misconduct, which he finally has to pay for with his life. With Supoj, it is very clear; when he tries to kill the snake, or as I read, he tries to kill the moral lesson, he fails and is bitten. Even though the real cause of his death is the boat accident, this only occurs after being bitten by the snake, a punishment from trying to kill the snake, making him dizzy, giddy, losing his consciousness and finally fainting; thus, he can not see the string and can not control his vehicle, is beheaded and dies. These two deaths signify that sexual misconduct itself is not the cause of death, but the consequences of sexual misconduct may cause a disaster in life.

Significantly, the film adds the suicide of Mekkhala, in which she drowns herself with the dead snake.* Although she is not bitten by the snake, she is the one who kills the snake. This time the snake refers to the 'bad deed' which she was performed. Killing the snake signifies the intention to end her bad deed that she has performed during her past. Carrying the dead snake means she takes her sin to drown with her. Ostensibly, the screenplay writer may want to warn the audience to undertake right sexual behavior by letting the sexual misconduct die with Mekkhala, who takes that sin to drown with her in the 'river'.

* In novel, Mekkhala does not die, she lives and so does the snake.

After Supoj dies in the boat accident, Mekkhala goes back home and goes to the Saiyud tree. She calls the snake:

Mekkhala: Where are you? Come out now.
[The wounded snake crawls slowly toward her]
 You are hurt a lot, aren't you? You are cruel. Going around, hurting people, and he is my friend. Very hurt, aren't you? Khun go away from this place, please. Go out of my life. If you do not go, I will.

เมขลา: คุณอยู่ที่ไหนหนะ ออกมาเดี๋ยวนี้เลยนะ
 (งูซึ่งบาดเจ็บคลานมาหาเมขลาช้าๆ)
 เจ็บมากเลยหละสิ คุณหนะใจร้าย เทียวทำร้ายคนอื่นเขา เขาเป็นเพื่อนของหนูด้วย
 เจ็บมากใช้ไหม คุณไปจากที่นี่เถอะ ไปจากชีวิตหนู ถ้าคุณไม่ไปหนูจะไปเอง

Here, when Mekkhala says 'if you do not go, I will', and understanding that the snake is a symbol of sexual misconduct, this can be read that Mekkhala is wanting to stop all of her bad deeds by getting away from the cycle of sexual desire.

Moving from the snake, another symbol used in this film is 'water'; used to signify 'life'. Life is uncertain like water. There are two types of water in the film, 'river' and 'rain'.

First, the river; normally we use the verb 'run' with a river. If water means life, a river means life going forward and never turning back because the river never runs back. Correspondently, when 'water' runs in the river, it flows uncertainly. The current is not steady, some days it is strong, some days it is weak. Therefore, the river is used as a metaphor for 'life is uncertain'. Life can change according to the surrounding circumstances.

The second symbol, 'rain', has significance both positive and negative. For a positive meaning, it symbolizes the 'richness' of the land and a joyful life; on the other hand, it means a 'problem' or a 'hard time' for life. However, today some also use rain to signify 'loneliness', 'confusion' and a 'turning point' of life.* A characteristic of rain is it is a massive 'drop' of water. Again, we use the verb 'fall' with rain. Thus, the contemporary use of 'rain' as a metaphor is likely to be the latter than the former. In this film, the rainy scenes are added to manifest the idea of 'loneliness' and 'confusion of life'.

The narrative uses 'water' in the form of 'rain' and 'river' to support the message. First, the author of the novel wisely named the main character, which is also fruitful to the film. Chanachon, in Thai language, literary means 'win over the water'. The explanation in the novel is clear; he was nearly drowned in the river with his parents, but a step-parent saved him from the accident. He got the name 'win over the water' as he survived that river incident. It is also a kind of Thai belief; when Thai people name someone, generally they will use a meaning that is auspicious for the child. By naming him Chanachon, his parents want him to win over the water.

Besides this, if we read Chanachon symbolically, it can mean winning over life or triumphing over life. The writer wants to make a paradoxical idea here. Although

* I think the new meaning is a consequence of the growth of the 'music video' industry. Beginning with the past few decades, the most common scene for a heartbreaking man is running or walking in the rain, letting the water soak his body. Later on sometime the shower is use, as well.

Chanachon means 'triumph over life', in the end he is drawn into 'life' (water) and dies. ** This means people can not win over their 'fate'.

As for Mekkhala, Mekkhala is a well know myth angel. In popular Thai creation myth, the thunderbolt is the axe of Ramasura that he throws at Mekkhala who tempts him with her beautiful crystal ball. *** Mekkhala also carries the image of a beautiful woman who uses her beauty to seduce men. This is a metaphor for Mekkhala's character. She is beautiful and uses her charms to attract men.

Second, the film uses rain to express confusion in the characters. Chanachon visits Mekkhala's house on Loi Krathong day. The day after, Chanachon calls his wife and son, who are going to get a vaccine injection, while he is driving back home, and he talks nicely with his son. Mekkhala, who is sitting in the front seat, hears the conversation. She looks sorry, but tries to hide it. In the following scene, the film shows Mekkhala swimming in the pool with a serious face. Then, she walks under the rain. She sits on the sofa and looks out the window while it is raining. She holds a mobile phone in her hand and waits for Chanachon's call. Also, she eats alone in a restaurant and watches the rain streaming down the window. These rainy scenes are to show the confusion inside Mekkhala's mind. On the one hand, she feels guilt for being a mistress; on the other hand, she loves Chanachon and wants to see him again. In the follow scene, her friend reads her prophecy on the internet:

Mekkhala friend:	Your and my horoscope about work is quite well now. Love is also. Love is not in balance. Secretly loving someone alone, or loving someone who is already attached. Only patience will pass you through this time.
เพื่อนของเมขลา:	ดวงเธอกับฉันเรื่องงานช่วงนี้ไม่ค่อยดีเลย ความรักก็เหมือนกัน ความรักเป็นแบบไม่สมดุล แอบรักเขาข้างเดียว หรือว่ารักคนมีเจ้าของแล้ว ความอดทนเท่านั้นที่จะทำให้เราผ่านช่วงนี้ไปได้

Moreover, nearly the end of the film, Mekkhala realize that she is going to destroy Chanachon's family life, especially his son's life. The film shots the sky with a thunderbolt sound and rain. Mekkhala looks out the window, watching the rain and talks to her friend:

Mekkhala:	The tour to England this Wednesday, who is in charge?
Friend:	Sornchai and Amara
Mekkhala:	Is it possible to add me in. One way only! I am not sure when I will come back. I want to take a vacation.
เมขลา:	ทัวร์ที่จะไปอังกฤษวันพุธนี้ใครจะคุม
เพื่อน:	ศรีชัยกับอมรา

** Life here means the law of karma. His sexual misconduct is because of his craving, so he has to pay for this.

*** In the novel, which has more detail, Mhaikeaw, Chanachon's legal wife, used this myth to scold Mekkhala, as she uses her beauty to seduce her husband. That is to say, Mhaikeaw think that Mekkhala is wrong, not her husband.

เมขลา: ไล่ชื่อฉันลงไปด้วยทันสมัย เอาเที่ยวเดียวนะ ยังไม่แน่เรื่องเวลากลับ
ฉันอยากไปพักผ่อนสักพัก

Both times, the film presents the rain to refer to the confusion inside Mekkhala's mind. This makes Mekkhala, in the film version, seem to have more of a good side than in the novel. The film tries to say that Mekkhala know it is wrong to have an affair with someone who already has a wife, but she can not resist her love for Chanachon. She commits adultery not because she wants to take revenge on a man, but because she loves Chanachon.

Lastly, the water plays an important part in the final scene of the film. When Mekkhala is in London sightseeing at nearly the same time that Chanachon falls into the river and dies, Mekkhala drops her scarf into the river. The film uses this as a sign. Chanachon is like her scarf; he decorates her life, he warms her life and he gives love to her life. Then, when Chanachon drowns, her scarf flows away and falls in the river; these two situations are parallel to each other.

In conclusion, we can see that the film version uses the snake and water as symbols to convey the 'discourse' or message. Although the snake has less importance as a 'holy snake' or 'Ngu Chao', being more a special regular snake, the major use of the snake is to remind the audience of a 'moral' and to reconfirm the bad consequences of sexual misconduct. While the water is used in many forms and many times to refer to the instability of life, it is also used to remind the audience to have a conscious. The things you have done can not be fixed just as the water current or the falling of the rain drop can not be run back to the beginning, or fly back to the sky. One must be careful when doing something.

One last interesting part in the film is the belief in fortune tellers and prophecies. The film used the prophecy as an introduction to events. Even though this is a technique frequently used in Thai classical literature and in the original novel version, the film uses it wisely as a medium of question and clue rather than the synopsis of a coming event. Apart from the prophecy described above, there are two other prophecies in the film. First, at the very beginning of the story, after Mekkhala meets Chanachon on the tour and comes back to the office, Mekkhala's friend reads a prophecy from the newspaper:

Listen Scorpio's ladies! The turning point of your life has come. **Think carefully between the power of desire and your morals.** Your heart will take you to happiness. It might not be right. The happiness love might not be a successful love. You are thinking of someone and he has to think carefully also.

ฟังนะสาวพิจิก ช่วงเวลาหักเหของชีวิตมาถึงแล้ว **จงชั่งใจระหว่างแรงปรารถนากับคุณธรรม**
หัวใจจะนำทางไปสู่ความสุข อาจจะไม่ใช่ความถูกต้อง ความรักที่สุขสมอาจจะไม่ใช่ความรักที่สมหวัง
มีคนกำลังคิดถึงคุณอยู่ แล้วเขาก็ต้องชั่งใจเช่นกัน

This prophecy is used to explain that Mekkhala is in love with Chanachon, but it is an immoral love. However, if we look into the style of narrating the prophecy, we can see that the prophecy does not judge what is right or wrong; it just posts a question. In the bold part, I would say, this is the main theme of the film version. The film version tries to question the balance between 'desire' and 'morals'. As the prophecy tells us, sometimes 'happiness love' is not 'successful love'. When it is time

to choose between 'right' and 'desire', whatever we choose, we have to accept the consequences. That is to say, whatever you have done, you have to pay for it.

Another prophecy happens not long after the above, after Chanachon has lunch with his client and walks back, he hallucinates about a snake crawling across his path. After his hallucination is gone, he finds an old blind Chinese fortune teller along with his grandchild. The fortune teller tells him in Chinese language, with his grandchild translating:^{*}

Grandpa tells you to be careful. Someone is coming to take you away. ... You will have trouble from a snake and a river. ... Grandpa warns you to very be careful. He sees death around you.

ปู่บอกให้คุณระวังตัว จะมีคนมาเอาคุณไปแล้ว ... คุณจะมีภัยจากงูและแม่น้ำ ...

ปู่บอกว่าคุณระวังตัวให้ดี ปู่เห็นความตายอยู่รอบๆ ตัวคุณ

The style of narrating the prophecy is different from the two others presented above. This is an old tradition type of prophecy, which tells what will happen next. The interesting aspect of this prophecy is where it is introduced into the film. Right before he see the fortune teller, Chanachon is thinking of Mekkhala and thinking of his love for her; he is weighing between morals and desire. Then, the prophecy comes to confirm, putting more weigh on the moral side, which is the message of the film. Additionally, if we go back and read 'snake' and 'water' as symbols as described above, it will be clear. The prophecy says that the sexual misconduct and the 'law of karma' will cause Chanachon trouble if he chooses that path. Therefore, the prophecy can be read as a question and clue for morals, as well.

Although the three prophecies in the film likely serve a common interest for the Thai majority, and has some sense of satire of such behavior, the film also uses them to question or give a clue as to what the film is trying to say and to communicate with its audience. That is, the consequences of sexual misconduct, breaking a promise, having a mistress and being dishonest to your married wife and child will make your life be in a downfall and in trouble.

From these two films we can see the problem of being dishonest, especially in the wedded life in a Thai family. Mainly, it is because of 'men' having mistresses and more than one woman at a time. Today, if we watch the evening soap operas, listen to the question-answer radio shows or read 'how to love' books, we can see a problem as such everyday. The true problem is not that 'men' do not know the consequences of breaking their promise, but that they ignore it or are not serious with it. The only way to solve the problem is to plant a moral seed into a child and hopefully one day, when they grown up, they will not 'do wrong'.

The value of social norms and moral code

The last issue regarding love that I will discuss in this research is the conflict between love and social norms and moral code. Remember what the Khunying said to Nopphon at Mitake:

^{*} Here I have cut the conversation out and provided only the prophecy.

'Nopphon, if we two are in Mitake for the rest of our lives, what you say would be true to all. Yet in a minute, we will go down this hill and face many people. ... We will both be separated soon and will go to meet many people that are strict in reason and morals. The law of nature can not be use in human society. Nopphon, you have to dare to accept this. Only the truth is a judgment of our fate.

If we still have to live in a society, love is not just 'us', but also 'them'. Sometimes, even though we have a right to choose what and whom we love, we have to be concerned about the feelings of other who also love us. Thus, in Thai society, fame is still important for many people. They have to live under social norms and some moral code. Even though sometimes living under that code causes suffering and means we have to sacrifice a lot of our 'self', breaking that law will cause shame and distress. The following are some example of how social norms and moral code effect love. Can love go against social norms and the moral code?

February

Apart from the conflict between wealth and love, which I have already presented, there is the relationship between 'morals' and 'love'. Sometimes for love we can do something immoral and unjust for the one we love. Like Jee, the film puts him in a good position. He has a good moral character. He is a good guy, even if he takes an assassin's driver job, he does not kill anyone. In addition, he has many chances to leave Keawta on the street and other place, but he has moral responsibility and he never lets her go. In particular, one time when he has a thought to abandon her, he can not stay calm. Finally he comes to catch her and rescue her from a street gangster [actually, this is the beginning of their love]. However, when it is a time that he needs money for Keawta and him to go back to Thailand, he accepts the assassin job. The film shows that he has a very hard time taking the job. He takes it not because he has no morals or he is a bad guy, but because of love. Thus, the film raises the question that sometimes love has a power more than morals; people can perform something immoral because of love; for love, people can weaken their mind for the injustice; for love, people can do everything, even break the law. That is to say, love is very powerful.

Consequently, sometimes love is very dangerous. People are willing to do bad things for the ones they love, if it is the time to do so. Is that what love is? The film neither answers nor posts the question, but it is something that the audience has to look at and think deeply about from Jee's character.

Love of Siam

Unlike the rest of the films selected for this research, *Love of Siam* not only focuses on the romantic love of the protagonist; it also presents various kinds of love, especially love in the family. The main lesson of love in this film is the question of how to deal with different kinds of love; how to find the best way to love; if we still have to live in a social world, at least in the family, how we can live happily in both our personal life and with others.

In this film, every main character posts the question on love differently. However, one of the big issues raised in this movie is a discourse about gay life in Thai society, but I will not touch on that aspect in detail. The focus will be on the question of love alone, not the problem of acceptance or not of gay people within the society.

Starting with the older character, Su Ni, she is a representative of an old prototype of strict mother and wife. Even though the character of a housewife has been replaced by a working woman, the job of controlling the household member's lives, especially the children, is still her duty. This is the image of a wife and mother that can be found in many Thai novels.

Su Ni thinks for every person what is best for their life. She directs her children and even her husband's life. Although many times it is hurtful, she still does it because she thinks it is the best way for her children and husband. This film characterizes Su Ni as active and confident like many working women today; but it also gives her a good character of a housewife, the same as the typical Thai mother and wife. Even if she does not cook, she buys breakfast for her husband after sending Tong to school. She also comes back from work at noon to buy him food and puts it on the table for him. In the very last scene, we see that she eats for her lunch what her husband has left in the morning. For the children, she is a very strict mother. At the beginning of the film, we can see the children are very courteous and afraid of her. Tong is blamed when he chews bubble gum. Taeng does not dare ask her permission to go with her friend. In the middle of story, even though Tong is grown enough to go to school by himself, she still sends him and picks him up. Sometimes Tong says he will go back home by himself, but the film shows that she parks by the private school to wait for him. One night, Tong goes out and does not come back home, she drives all night to find him. These are only some examples from the film, which tries to portrait Su Ni as a good mother and wife in the old Thai tradition ideology, even if it is a 21st century film.

The film also characterizes Su Ni as being a serious Christian, which I assume may be Catholic. This is to emphasize the idea of a disciplinary way of living. As some may know, Catholics have a strict belief in teaching, and have a very disciplinary way of living. Many ideas, such as one can not divorce and you have to have an heir for continuing the family, makes Catholic life have more discipline. When she goes to Mew's house and asks Mew to stop his relationship with Tong, she says to Mew:

In the future, when Tong graduates, he has to find work. He will have money for saving and he will find a good woman to marry. He will have a warm family and look after each other until they are old. This is life, Mew. I raised Tong this way. Please think of Tong and stop this relationship. No matter whether Mew loves him in what way; Mew must want to see him happy and have a good life, isn't that so?

ในอนาคตเมื่อโตตั้งเรียนจบ ก็จะต้องหางานทำ มีเงินเก็บ แล้วก็หาผู้หญิงดีๆ

แต่งงานมีครอบครัวที่อบอุ่น อยู่ดูแลกันไปจนแก่จนเฒ่า นี่มันคือชีวิตนะมิว

น้ำเลี้ยงโตตั้งมาเพื่อให้เขาเติบโตไปในทิศทางนั้น เห็นแก่โตตั้งนะมิว หยุดความสัมพันธ์แบบนี้

ไม่ว่ามิวจะรักโตตั้งในฐานะอะไรก็ตาม มิวก็คงอยากเห็นโตตั้งมีความสุข มีชีวิตที่ดีใช่ไหม

This is the way Catholics believe. Even if it might be said that this is quite general for other people, not just Catholics, by putting this ideology of life into Catholic people means to emphasize that it has to be this way, unchangeably. If these words were spoken by someone like Mew's grandmother, it would not have such power. It is just a suggestion for life, but it is not a must for life. One of my colleagues, who is interested in queer theory, also suggests that for a Catholic person

being a homosexual is a sin. It is because you can not be married and you can not have children, which is one goal of a Catholic life. Thus, to be a good Catholic, Tong has to have a wife. If he is a gay person, he will be full of sin.

Personally, I think the film does not necessarily disagree with such a belief, but it uses the Catholic belief as a symbol of a life that is full of discipline. It is a life that has been directed by someone and some ideology. Sometimes it is hard and uncomfortable to follow, but the life that is full of discipline and patience will finally make life go on and will not cause a problem in the family. Unlike many families in metropolitan life today, they have no patience, causing a rise in the divorce rate in society. If Su Ni had no discipline in life and was not willing to sustain her family, she might have gotten divorced from Korn and left him alone. Finally, the family would break apart and Tong would likely be a problem child that is the cause for many social problems.

So the purpose of introducing Su Ni is that we learn from Su Ni that life is 'love'. Su Ni does everything to direct the lives of other; even if someone may think it is too much, she does it all because of love. Love wants the best thing for other people, even if it is tough sometimes and it hurts you, which may be called 'unconditioned love'. It also reflects the love of a parent that always has a good will for their child. The problem today for teenagers is that they want free will. They do not obey their parents. They follow friends more than listen to their parents. This is the cause a lot of social problems at the present time. The film wants the audience, which is mostly teenagers, to look back to the family and understand what their parents want them to do, which is not for the benefit of themselves, but for the future of their children. Sometimes, the rules may be tense, but you can compromise and adjust if you understand the real objective of the parents. For example, in the film, after Tong reads June's letter and he knows how hard his mother's life has been, he understands and sympathizes with Su Ni's feelings. At last, the film very clearly exposes that Tong accepts that he is gay. He stops the relationship with Mew not because he does not love Mew, but because he chooses his family. He chooses to love his family and make the one who has loved him all her life happy, rather himself. Thus, he can live his life by not ruining other people's life. Moreover, he is also happy because he does not stop loving Mew, he just loves him mentally and this is all for love.

The film wants to teach its audience not to look out only for themselves. Sometimes, we have to look and see and forgive people around us. You are not in this society alone. You can not be totally individual and think of yourself only. You have to see and understand love around you. Before June leaves, she gives Tong a letter, which I think it is a very good summary of all the conflicts that the film raises by using Su Ni as an agent:

I also am thinking how you are going to live further. But, I am pretty sure that you all can go on without me because you very much love each other, although sometimes it seems like too much and it is destroying each other. But believe me, when the time goes by we will understand that love is not too much. Even though it causes us to do something wrong, it is better than not having done anything for love, isn't it? Life always has a chance to start anew when we learn from the mistakes from the past. I hope you will use the rest of your life to look after each other as best you can.

ฉันก็คิดเหมือนกันนะว่าพวกคุณจะอยู่ต่อกันไปยังไง

แต่ก็เชื่อเหลือเกินว่าพวกคุณคงประคับประคองกันไปได้โดยไม่มีฉัน เพราะพวกคุณรักกันมาก

แม้บางครั้งมันเหมือนจะมากเกินไปจนทำลายกัน แต่เชื่อเถอะว่า
 เมื่อเวลามันผ่านไปแล้วเราจะเข้าใจว่า ความรักมันไม่มีมากมีน้อยเกินไปหรอก
 เพราะแม้ว่ามันอาจจะทำให้เราทำอะไรผิดพลาดไปบ้าง
 แต่มันก็ยิ่งดีกว่าเราไม่เคยทำอะไรเพื่อความรักเลยไม่ใช่หรือ แล้วชีวิตก็มีโอกาสให้เราเสมอ
 ให้เราเริ่มต้นใหม่หลังจากที่ได้เรียนรู้ความผิดพลาดนั้น
 หวังว่าพวกคุณคงใช้โอกาสที่เหลือดูแลกันให้ดีที่สุดนะ

Tong learns from this letter that he now understands Su Ni; that she does everything because she loves him, even if sometimes it is too much, it is better than doing nothing. He realizes his mother's good will for him. Su Ni learns that sometimes she gives love too much and does something unacceptable or hurting to the people she loves. However, the main part of the letter is the truth that this is not 'too much' for love. Love can not be measured. You may say you love this one more than another one, but that means you love them both. When you love someone, you only want good things to happen to them, you do not want to hurt them. So 'love' itself is too much, therefore, there is not 'too much' for love. The problem with people who say that there is 'too much' love is that they do not understand love and do not sympathy with love.

Another aspect of Su Ni in this film is the role and tension of a working woman today. Sometimes they look very confident, but deep down inside they are very passionate. The problem of working women in Thai society is that the image and ideology of a mother and wife still strongly influences them. Therefore, even if they can make money by themselves, society, at least the family, still expects her to perform the duty of a mother and wife as before. Thus, the life a working woman faces is a large struggle with the traditional ideology, which is hard to adjust to and replace.

Apart from Su Ni, the film introduces June, not only to use as a medium for Su Ni's family to understand each other, but the film also uses her to remind the audience that you have to do something for the one who loves you before it is late. After, she helps Su Ni take Korn to the hospital, she tells her story to Su Ni:

June: When I came to study at Bangkok, my parents did not want me to come because they did not have money. However, I run away from them finally because I thought living in Chiang Mai my life would not be any better than that. When I lived here, I never made contact back to them again. I thought if I would go back again, I must have a fortune, not be in some difficulty so they can put the blame on me. Do you know what happen? When I worked and had some money, I went back again. I found that my parents had died. They died the year after I came to Bangkok.

Su Ni: How was it?

June: Accident, ma'am. I do not know what the accident was and I do not want to know. I only know that they died without knowing that I did everything to make them happy. They died while I have no chance to do to better for them, even to say sorry to them or make them understand how much I loved them. But, you are still lucky.

จูน: ตอนที่หนูจะมาเรียนที่กรุงเทพฯเนี่ยะ พ่อแม่ของหนูไม่อยากให้หนูมาหรอก เพราะว่าพวกเขาไม่มีตังส์ที่จะส่งหนู แต่หนูก็หนีมาจนได้แหละนะ เพราะคิดว่าอยู่ที่เชียงใหม่ไปชีวิตของหนูก็คงไม่มีอะไรดีขึ้นไปกว่านั้น แต่พอหนูมาอยู่ที่นั่นได้เนี่ยะ หนูก็ไม่ได้ติดต่อกลับไปอีกเลย คิดแต่ว่าถ้าจะกลับไปอีกที่ หนูต้องได้ดี ไม่ใช่กลับไปชมซานให้เขาสมน้ำหน้า คุณรู้ไหมว่ามันเกิดอะไรขึ้น พ่อหนูทำงานเก็บเงิน หนูก็กลับบ้านไปอีกครั้ง แล้วก็พบว่า พ่อแม่ของหนูเขาไม่อยู่แล้ว เขาตายไปเป็นปีหลังจากที่หนูมาอยู่กรุงเทพฯเนี่ยะ

สุનીย์: เป็นอะไร

จูน: อุบัติเหตุแหละค่ะ อุบัติเหตุอะไรก็ไม่รู้ หนูเองก็ไม่อยากรู้หรอก รู้แต่ว่าเขาตายไปโดยที่ไม่รู้ว่าหนูพยายามทำทุกอย่างเพื่อให้เขามีความสุข แล้วเขาก็ตายไป โดยที่หนูไม่มีโอกาสทำอะไรให้มันดีขึ้น หรือว่าจะขอโทษ หรือว่าทำให้พวกเขาารู้ว่าหนูรักพวกเขาขนาดไหน แต่พวกคุณยังโชคดียู่ล่ะค่ะ

When June says, 'you are still lucky', it means Su Ni's family still has each other and has a chance to show their love, unlike, her unfortunate family. The focus of her story is that you have to show your love or make someone you love happy as soon as possible because time is going by and we are not sure what will happen tomorrow. If tomorrow our beloved one is gone, we will not have a second chance to show our love. Thus, when you still have a chance, you have to show your love and do something good for your beloved one. The lesson can be seen from June's life in combination with the last letter, which in some ways makes Su Ni realize that love can not just be acting or caring, you have to say it too. Moreover, whenever you have a chance to show love, you have to do it before it is too late. Again, there is not a 'too much' for love.

Moving to a young supporting character, Ying, she is an example of a Thai teenage girl today who is addict to looking for love. Even though she was introduced to lessen the tension of the story, she portrays the image of young girl in Thailand who would do everything to win a boy's heart. The film satirizes a 'how to' book that is very popular today on how to make someone love you. The film lets Ying perform ridiculous acts, such as posting Mew's picture on the wall, stealing Mew's hat to get his hair and removing the thorns from 99 roses, to show that the things in the book are useless. Love can not be bought and love can not be forced. Therefore, it can not be learned in a book, especially a 'how to' book.

Another supporting character is Donut. Donut is an example of a girl that hops around because she is beautiful. After she has argued with Tong, she dates many boys just for fun and/or for fashion. You can see in the very last scene when Tong breaks up with her, she does not really care. She is angry at him not because he broke her heart, but because she will not have a date to go to celebrate Christmas with. She says, 'it would be better if you had told me before so I can find another guy'

(น่าจะบอกกันก่อนจะได้มีคนอื่น). Thus, for Donut dating a guy is not about real love or for finding a true love, it is more about having something to do rather than finding someone to share life with. This is a problem with many youth in Thailand today. They have a boyfriend /girlfriend just for the social activity. If you do not have a

boyfriend/girlfriend, you will be strange and it will be a shame. Thus, having a boyfriend/girlfriend is a trend and a social value more than an individual need.

Mew, the main character, illustrates the fate of a gay boy in Thai society. He is bullied, mocked and teased by his friends. These kinds of things happen very often in primary and high school. Gay boys are often a clown for their friends. It may look very simple, but on the other hand this is a terrible experience that makes these boys grow up with mental problems which is from a lack of love. Many grown up gay people have bad memories from their childhood; therefore, a lot of them try to find love. Love for them is to fulfill their inner conflict, to feel that they have value rather than really needing love. However, I would say this is not in general, as many gay people find true love and live happily. Nevertheless, we can not deny that many books, magazines and journal columns, TV shows and some research has shown that many gay people have been fooled and harassed by their mates. Those people are often matched because of money, not for love. So, when the other person leaves, they search for another one, which is the tragic circle of gay life. Again, this may be caused by many factors, but one that is the most important is because of their bad experience in childhood, as Mew had.

Another problem is the struggle with social discourse, which affects the self-actualization and self-esteem of gay people. Mew's character shows us the inner conflict of gay people in Thai society. Although, in general, most people feel all right about gay people, deep inside it can not be denied that the discourse on the homosexual as an 'other', an alien and an irregular still exists in most Thai people. This effects the self-actualization and self-esteem of gay people. That is to say, it is hard to accept what they are, especially when they have to face a direct and straight question like 'are you homosexual'. In the scene in which Su Ni talks to Mew after she sees Mew kiss and hug Tong at June's home welcome party, she says:

Su Ni: What type of you relationship do you have with Tong now?

Mew: A friend.

Su Ni: Last night I saw you and Tong at home. I understand everything. Listen to me carefully; you already know what my family has faced. You know what I have lost. Tong is the only thing I have left and I do not want him to walk down a wrong path.

Mew: What is it?

Su Ni: In the future, when Tong graduates, he has to find work. He will have money for saving and he will find a good woman to marry. He will have a warm family and look after each other until they are old. This is life, Mew. I raised Tong this way. Please think of Tong, stop this relationship. No matter whether Mew loves him in what way; Mew must want to see him happy and have a good life, isn't that so? Whatever kind of love that you have for him [Tong], Mew should want to see him be happy and have a better life, don't you?

Mew: Auntie Nee, we are just friends.

Su Ni: One day you will understand me.

สุนีย์: มิวคบกับโต้งอยู่ในฐานะอะไรตอนนี้

มิว: เพื่อนครับ

- สุณี๋ย: เมื่อคืนเห็นโด้งกับมิวที่บ้าน น้ำเข้าใจทุกอย่างแล้ว มิวฟังน้ำให้ตีนะ
มิวรู้ใช่ไหมว่าครอบครัวน้ำเจอกับอะไรบ้าง รู้ใช่ไหมว่าน้ำสูญเสียอะไรไป
โด้งคือสิ่งที่เดียวที่น้ำเหลืออยู่ แล้วน้ำก็ไม่อยากเห็นเขาเดินไปในทางที่ไม่ถูกต้อง
- มิว: อย่างไรครับ
- สุณี๋ย: ในอนาคตเมื่อโด้งเรียนจบ เค้าจะต้องหางานทำ มีเงินเก็บ แล้วก็หาผู้หญิงดีๆ
แต่งงานมีครอบครัวที่อบอุ่น อยู่ดูแลกันไปจนแก่จนเฒ่า นั่นมันคือชีวิตนะมิว
น้ำเลี้ยงโด้งมาเพื่อให้เขาเติบโตไปในทิศทางนั้น เห็นแกโด้งนะมิว หยุดความสัมพันธ์แบบนี้
ไม่ว่ามิวจะรักโด้งในฐานะอะไรก็ตาม มิวก็คงอยากเห็นโด้งมีความสุข มีชีวิตที่ดีใช่ไหม
ไม่ว่ามิวจะรักโด้งในฐานะอะไรก็ตาม มิวก็คงอยากเห็นโด้งมีความสุข มีชีวิตที่ดีใช่ไหม
- มิว: น้ำนี่ครับ เราเป็นแค่เพื่อนกัน
- สุณี๋ย: แล้ววันหนึ่งมิวจะเข้าใจน้ำ

We can see that even though Mew knows that he loves Tong in a romantic way, which is more than a friend, when Su Ni talks to him frankly, he does not dare to tell the truth. Additionally, Su Ni believes homosexuality is a 'wrong path' for life. Here, we can see that Mew has a very hard time to answer Su Ni's question. Although he knows what he feels, what he is, he can not admit it when he has to face the social consequences, here represented by Su Ni. Tong also faces the very same problem; he can not accept that he is gay. One day when he drinks with his friends, his friends ask whether he is gay because someone has seen him walk with Mew, plus he does not care about Donut, who is very beautiful. Tong denies it and walks out the room. Ying follows him, and at first, he blames Ying because Ying is the one who knows his relationship with Mew. Ying denies this, so then he gets angry and rushes to hug and kiss Ying. He wants to prove that he not gay. However, he feels nothing and that make him feel very confused with himself. From both Mew and Tong's experience, we can see that the discourse of gay as the 'other' is still a problem for gay people. When they can not have their own self-esteem, they search for 'love' in order to make them feel good with themselves; to make them feel they have some worth. However, 'love' here is not only specifically romantic love, but also various kinds of love, like the love from family and friends.

I want to say again that this kind of problem is not necessarily general, but the fact that the film raises it, I think, is interesting. In fact, I think it is worth to refer to because, although it may be happening less, we can not deny that it still happens in society.

Finally Tong represents another kind of homosexual problem. Unlike Mew, who knows that he is gay, Tong does not know himself that he loves men. Thus, when he falls in love with Mew, it is hard for him to accept that he is gay. Tong has grown up in a very strict family, and he grown up like a boy. He thinks like a general straight man. So the day when he confronts the truth that he loves a man, it is very hard for him to accept. On one hand, it is the way he has grown up from the beginning of his life, but on the other, is he truly needy.

Many people today encounter the same situation as Tong because of the conflict between social norms and their inner feelings. Again, it is not the point of this dissertation to ask what is right and the social changes needed for gay people. However, the problem of people like Tong is the problem of love and respect for

themselves, which is quite a big problem. Many 'unidentified' gay people get married with a woman to sustain their social appearance and terrain, which makes both of them suffer for their life. If they can not adjust to their married life, this will become a problem of divorce. In the worst case, if they have a child, the child will encounter a lot of problems in living and become a social problem.

The film gives a solution and suggestion for people like Tong, that is, to be honest with their feelings. In the final part of the story, when Su Ni lets Tong choose a boy and girl doll, he chooses a boy doll. This means he will continue his life as a boy. However, he breaks up with Donut and confesses his love for Mew. This means he knows what he wants. The film tells the people like Tong to understand their needs and choose between 'social' and 'self'. If they choose social, they have to bear in mind what they are and not make other people suffer, as Tong says good bye to Donut. If they choose 'self', they have to be brave and expose themselves to be what they are.

The matters we have learned from the many conflicts I have listed support the idea that 'love is complicated'. Love is not only an emotion that happens between two people, but it is a social activity that bonds two people together. When someone loves someone there is more than 'love' that they have to care for. Love itself may be the most fruitful, beautiful or blissful thing that ever happens in one life. But, when we still have to live as a group, live in a society and live for other people, our life is not alone in the universe. There are many factors in the real world, in the real community, in a real life that influences 'love'. The benefit of presenting the conflict of love in tragic romance is a caution for one's life to help the audience to understand 'love' from a different view from what they may know. Finally, when the conflicts have been resolved, the result from a particular problem will educate the audience on how to deal with the problem. Although it is only one suggestion of many solutions that can occur in a situation, in one way or another, the films can help the audience to think and look more carefully at their life.

It can be concluded that how the protagonist deals with their problem is based on the ideology of love of that protagonist. If you see the protagonists as a creation of the director and screenplay writer, it is the director's and screenplay writer's ideology of love presented in the film. In the next section, I will list some ideologies of love that I found in these eleven films to see how contemporary screenplay writers and film directors have given value and meaning to love.

Ideology of love in Thai films

From the messages in the eleven films discussed above, love can be seen as a 'problem' for life; a cause of many conflicts in human life. Love makes some good men unfortunate. Love is the beginning of many tragic events. However, these films still encourage the audience to have love. Why? The ideology of love that can be found in these eleven Thai films is the answer.

Before going further in this section, please note that, although I have grouped the films according to the same ideology as much as possible, sometimes one film has more than one ideology. For example, while a film presents 'love as a goal of life', it may also be connected with the idea of 'life is lifeless without love'. On one hand, the ideologies are different, but on the other hand, these ideologies can not be separated from each other. Therefore, if the hidden ideology is not clearly highlighted or it is just a small comment, I will not separate it from the major ideology; however, I will link that ideology to support the main ideology of each film. There are five ideologies of

love that I have identified. The first three are the ideologies of love in Consumerism: 'love is a value of life and a goal of life'; 'love is 'a must' for life'; and 'love is loyalty and sacrifice'. I have separated 'love is loyalty and sacrifice' from the other two ideologies, even though it might be considered a sub category of the first two ideologies, because loyalty and sacrifice can be seen as an in-between ideology of love in Consumerism and Buddhism. That is to say, this ideology presents love as important for life, but love is not totally all people 'need', there are other factor in life that are more important than (sensual craving) love. Then, the last two ideologies presented are 'love is suffering' and 'Pubbesannivāsa', which are ideologies of love in Buddhism.

Love is a value of life and a goal of life

Four films highlight the ideology of 'Love is a value of life and a goal of life': *Behind the Painting*, *The Legend of a Warlord*, *The Whistle* and *Monrak Transistor*. These four films are dominated with the idea of love as the goal of human life. Your life is worthy because you have love. Once you have lost your love, your life means nothing. Therefore, some conceptual words such as, dignity, self-actualization, and self-love, are connected with love. As love is a goal of one's life, people can trade all of their belongings, also their life, for love. People are willing to take any risk to worship love. Thus, love is all and everything for one's life.

Behind the Painting

From novel to film, the message of this story is reevaluated from a new perspective. In *Behind the Painting*, which, as a novel, is set in the age of 'cultural reformation' where the ideology of love is attached to the problem of class and society. When it comes to this new age film, the political message has been diminished by the importance of love.

For the film, the conflict between old tradition and new tradition, the main theme of the novel, has been substituted by the importance of love. The film tries to present the idea of 'love is a value of life'; love is a miracle; a gift for life. Overtly, love is a goal of one life; life without love is lifeless. It is quite easy to decode the ideology of love in this film because the dialogue already speaks for itself. The screenplay writer chose to adapt the words from the novel into dialogue to handle the characters wisely. For some of the dialogue we still can feel the written language because the film wants to preserve some of the language value of the story, with many of the lines being a 'signature' of the story. Credit has to be passed to the actors and actresses who try very hard to perform the lines naturally in a spoken language.

For this film, the lines speak for themselves so I will quote at length, although occasionally I will paraphrase some important points at the end of each piece of dialogue. Interestingly, I have found that the ideology of love in this film is linear. From the beginning to the end, even though the film presents the same ideology along the story, it has its own development step by step to the end. I will present it in the same sequence as the story in the film.

The first definition about love in this film occurs in the very first outing between Nopphon and Kirati. One day, Nopphon takes her to a ranch at which it seems as if there is nothing interesting. Nopphon says:

Nopphon: There is nothing to see around here!

- Khunying: What, Nopphon? Don't you know? You are Columbus who brings me to a new world and the grass flower is dancing to welcome us.
- นพพร: แถวนี่ไม่มีอะไรน่าชมเลย
- คุณหญิง: อะไรกันจะนพพร ไม่รู้ตัวเลยหรือว่า
เธอจะเป็นโคลัมบัสนี่พาฉันมาสู่โลกใหม่และดอกหญ้ากำลังรำรำต้อนรับเรา

This small talk gives the first idea that the Khunying is falling in love with Nopphon. There are two important aspects to the metaphor above. First, if we interpret 'world' as 'love', here the Khunying is, for the first time in the film, confessing that she loves Nopphon. The Khunying's life has been locked in her father palace. The world for her is the palace and the family. She has no love in that world because she has to marry someone she does not choose. The new world, then, is a world in which she can make the choice about whom to love. Next, the grass flower can also refer to love. Love makes life happy and fulfills life similar to the grass flower when it receives moisture and mist from the sky. Even though this is just a short dialogue at the beginning of the story, it is important to show the ideology about love; that is 'love is a fuel of life'.

Nopphon takes the Khunying to many places, which makes the Khunying and Nopphon love each other more. One night after a formal dinner and dance with Chaokhun, Nopphon ask the Khunying a question:

- Nopphon: Chaokhun is very generous. Khunying must love him very much.
- Khunying: I like him as a child likes a kindly older man.
- Nopphon: Do you love him; you have not answered me yet?
- Khunying: Our age is very different.
- Nopphon: Can't there be love between an older man and a young lady?
- Khunying: I do not believe that a rose can blossom on a concrete road.
- Nopphon: If a young lady marries an older man and they live together happily, is this not a sign of loving each other?
- Khunying: When a young wife contemplates happiness, she does not seek love again. While, the older husband is happy with eating and sleeping well, there is no fuel to recreate love. People, then, conclude they love each other. Nopphon, **love may cause suffering, distress or many other feelings, but in the heart of someone who has love, it will feel like they taste divine things that are very sweet, grateful and amazing.** This I say through my belief. However, I never have felt it.
- Nopphon: I see that Khunying and Chaokhun are both happy.
- Khunying: And that is the truth.
- Nopphon: Khunying, have you ever thought of searching for love?
- Khunying: I do not have that right, right now.
- Nopphon: If the love occurs now, what would you do?
- Khunying: I have not prepared an answer for that in advance. The problem has not happened yet. Why should I have to suffer thinking of it? Having happiness without love, is better than having love without happiness, isn't it?

- นพพร: ท่านเจ้าคุณใจดีมาก คุณหญิงคงจะรักท่านมากนะครับ
- คุณหญิง: ฉันชอบท่านอย่างที่ได้ๆ ชอบคนแก่ใจดี
- นพพร: คุณหญิงรักท่านหรือเปล่า ยังไม่เห็นตอบผมเลย
- คุณหญิง: วยของเราแตกต่างกันมาก
- นพพร: ความรักระหว่างชายแก่กับหญิงสาวก็เกิดขึ้นได้ครับ
- คุณหญิง: ฉันไม่เชื่อว่าต้นกุหลาบจะอกบนถนนซีเมนต์ได้หรอก
- นพพร: การที่หญิงสาวกับชายแก่แต่งงานกันแล้วอยู่กันอย่างมีความสุข ไม่แสดงว่าต่างฝ่ายก็รักกันหรือครับ
- คุณหญิง: เมื่อภรรยาสาวพอใจอยู่กับการมีความสุขจึงไม่สนใจแสวงหาความรักอีก ส่วนสามีแก่ก็สุขอยู่กับการกินอ่อมนอนหลับ
- หมดเชื่อที่เป็นปัจจัยก่อให้เกิดความรักแล้ว คนภายนอกจึงสรุปเอาเองว่าต่างรักกัน
- นพพร **ความรักอาจทำให้เกิดความทุกข์ ชมชื่น หรืออะไรอื่นต่างๆ นานาแก่ชีวิต แต่ในหัวใจของผู้มีความรัก จะมีความรู้สึกเหมือนได้เสพสิ่งทิพย์ที่หวานชื่น**
- ซาบซึ้ง มหัศจรรย์ นี่ฉันพูดตามความเชื่อถือของฉัน**
- แต่ฉันก็ยังไม่เคยประสบสิ่งนี้ด้วยตนเองนะ**
- นพพร: ผมดูคุณหญิงกับท่านเจ้าคุณต่างก็มีความสุขทั้งคู่
- คุณหญิง: ความจริงเราก็เป็นอย่างนั้น
- นพพร: แล้วคุณหญิงไม่เคยคิดแสวงหาความรักหรือครับ
- คุณหญิง: ฉันไม่มีสิทธิ์แล้วในเรื่องนั้น
- นพพร: แล้วถ้าความรักเกิดขึ้นละครับ คุณหญิงจะทำอย่างไร
- คุณหญิง: ฉันไม่เตรียมคำตอบเรื่องนี้ไว้ล่วงหน้าหรอกจ้ะ ปัญหายังไม่เกิด เรื่องอะไรจะต้องไปคิดให้เป็นทุกข์หละ การมีความสุขโดยไม่มีความรัก ย่อมดีกว่าการไฝฝืนกับความรักโดยไม่มีความสุข

For Kirati, love is a pleasurable thing (in the bold text). She has faith in love. At this point of the story, it is just a belief because she has never experienced it before, as she says. However, there is some clue in her dialogue giving a chance for Nopphon. Even if she does not tell him, she does not love Chaokhun exactly; but the answer she gives signifies that she and Chaokhun do not love each other in a way of romantic love. She still opens a chance for herself for love.

Follow that day, in the film, Nopphon takes the Khunying to Mitake. The Khunying asks him the Japanese translation for many things, which Nopphon answers happily. Suddenly, he says '*Anata wo ai shiteimasu*', which means 'I love you'. This is the first time he dares to confess his love. After a while, they reach a small steam, which is an important scene of the story. Nopphon picks a flower for the Khunying, and says:

Nopphon: In this whole mountain, I know only one flower

- [*He attaches the flower on the Khunying's ear.*]
- Khunying: What is its name?
 Nopphon: Nopphonno kokoro desu
 Khunying: Thai language, please! Or English is fine.
 Nopphon: Nopphon's Heart Flower.
 Khunying: Is it really.
 Nopphon: Yes it is! The only one in the world!
 Khunying: There are many flowers like this all over the forest.
 Nopphon: Those are hana. * They will be Nopphon's Heart Flower only when Nopphon picks it and transfers his heart into it. It is the only one in the world because Nopphon has only one heart.
- Khunying: [*smiling happily, she then picks a flower and attaches to his shirt button*]
- Nopphon: What is this flower's name?
 Khunying: Forget Me Not.
 Nopphon: I never have seen a 'Forget Me Not' like this one.
 Khunying: This is a new kind, Forget Me Not Khunying Kirati.
- นพพร: ดอกไม้ทั้งภูเขาผมรู้จักดอกเดียว
 (เก็บดอกไม้ดอกหนึ่งมาทำตุ้มให้คุณหญิง)
- คุณหญิง: ดอกอะไร
 นพพร: นพพรโนะ โคะโคะโระเดซซี่
 คุณหญิง: ภาษาไทยลิ ภาษาอังกฤษก็ได้
 นพพร: ดอกหัวใจนพพรครับ
 คุณหญิง: มีด้วยหรอ
 นพพร: มีครับ มีดอกเดียวในโลก
 คุณหญิง: ดอกอย่างนี้มีออกเกลื่อนป่า
 นพพร: นั่นดอกฮานะ จะเป็นดอกหัวใจนพพรก็ต่อเมื่อนพพรเก็บ
 แล้วถอดหัวใจใส่ลงไปด้วย มีดอกเดียวในโลกเพราะนพพรมีหัวใจเดียว
 คุณหญิง: (ยิ้มตอบอย่างมีความสุขจากนั้นคุณหญิงเอ้อมไปเก็บดอกไม้มาดอกหนึ่ง
 แล้วติดไปที่กระดุมเสื้อของนพพร)
 นพพร: นี่ดอกอะไรครับ
 คุณหญิง: ฟอ์เก็ทมีน็อท
 นพพร: ผมไม่เคยเห็นฟอ์เก็ทมีน็อทแบบนี้
 คุณหญิง: นี่เป็นพันธุ์ใหม่ ฟอ์เก็ทมีน็อทพันธุ์คุณหญิงกิริติ

In this very sweet conversation, they use flowers as a means to confess their love. Later, sitting beside the stream having their lunch, Nopphon keeps asking her the

* 'Hana' means flower. Earlier in the film, the Khunying asks him for the name of many flowers and he only answers 'hana' which simply means 'flower'. He says he does not know the specific name of the flower, because he has not studied it.

reason for marrying an old man like Chaokhun. The Khunying answer his question by telling her story, as I already mentioned. After the Khunying finishes her life story, she says:

Love is a great wish. It is a goal of life. I am also like many people who wish to have love, want to marry, want to have a child and want to explore the world. The more I wish, the more I put loneliness into myself. Additionally, there is no sign my wish will be true. I have to live alone with loneliness, abandoned and isolated.

ความรักเป็นพรอันประเสริฐ เป็นยอดปราถนาของชีวิต

ฉันก็เหมือนกับคนทั้งหลายที่ใฝ่ฝันอยากมีความรัก อยากแต่งงาน อยากมีลูก

และอยากพบเห็นโลกภายนอก แต่ฉันยิ่งอยากก็ยิ่งเพิ่มความเหงาให้กับตัวเอง

อีกทั้งยังไม่มีแววเลยว่า สิ่งที่ฉันอยากจะมีนั้นจะเป็นจริงขึ้นมาได้ ฉันต้องอยู่อย่างโดดเดี่ยว

ความเหงา ความเปล่าเปลี่ยว อ้างว้าง

Again, her words are self-explanatory. She thinks love is a goal of life; that life is lifeless without love; loneliness is frightening and scary and only love can cure 'loneliness'.

After the Khunying finishes her story, she tries to stand up but she can not control her position. Nopphon holds her hand to make her stand steady. Then, he kisses the Khunying's cheek. After his kiss, Khunying says:

Khunying: Nopphon, you do not know what you have done.

Nopphon: I know that I love you.

Khunying: Is it appropriate for you to show your love like this?

Nopphon: I do not know whether it is appropriate or not. Love has power over me. Love makes me lose my mind; love seized control of my heart to give to you completely, Khunying.

Khunying: Love, which happens when you lose your mind, has what sort of meaning?

Nopphon: Whatever I do, even though I do it when I have lost my mind, that thing will stay forever in my heart.

Khunying: By thinking that is it a benefit to your life?

Nopphon: In love, do we have it in our mind to calculate profit or loss?

Khunying: You may not think so, I may not think so, but love will think for us. Do you ever think, what is my position, what is your position?

Nopphon: I do! Khunying is Chaokhun's wife. For me, I was entrusted by Chaokhun to take his wife for traveling.

Khunying: What you did a minute ago, was it appropriate?

Nopphon: I do not know how to explain so you will understand me. Although what I have done may have been wrong in a moral way and I have tried to control my mind, I am compelled by the laws of nature. And when nature uses the power of love to chase me down a narrow alley, I must do what love compels me to do. Khunying do not bring reason or moral into this. Those rules are set according to the laws of nature and we both are under the control of the laws of nature.

Khunying: Nopphon, if we are stay at Mitake for the rest of our life, what you say would be true. Yet in a minute, we will go down this hill and face many people. Sooner or later, you will have to focus on your studies. For me, I have a job to be loyal to Chaokhun and I will follow him wherever he goes to look after him as a good wife has to. We will both separate soon and will go to meet many people that are strict in reason and morals. The laws of nature can not be used in human society. Nopphon, you have to dare to accept this. Only the truth is a judgment of our fate.

Nopphon: I am sorry that I make you not satisfied.

Khunying: You make me feel discomfort.

...

Nopphon: Can I still love you?

Khunying: That is your right. But! Believe me. As the time goes by you will gradually give up that right.

Nopphon: I am sure; I will never lose my love for you. I will love Khunying forever.

Khunying: People at your age have much confidence in themselves. Let us see what happens next.

Nopphon: Can you let me know, do you love me?

Khunying: I forgive you; I have answered enough of your questions. Don't ask me to answer again.

คุณหญิง: นพพร เธอไม่รู้หรือว่าเธอทำอะไรลงไป

นพพร: ผู้รู้ว่าผมรักคุณหญิง

คุณหญิง: สมควรแล้วหรือที่เธอจะแสดงความรักเธอต่อฉันแบบนี้

นพพร: ผมไม่รู้ว่าจะสมควรหรือเปล่า ความรักมีอำนาจเหนือผม ความรักทำให้ผมขาดสติ และความรักก็ยึดครองหัวใจของผมให้คุณหญิงทั้งหมด

คุณหญิง: ความรักที่เกิดขึ้นในเวลาที่คุณขาดสติ จะมีความหมายอะไร

นพพร: สิ่งที่ผมทำ ถึงแม้ว่าจะทำในเวลาขาดสติ แต่สิ่งนั้นจะตราตรึงอยู่ในหัวใจของผมไม่รู้ลืม

คุณหญิง: โดยถือว่าเป็นกำไรของชีวิตนั้นนะหรือ

นพพร: ในความรัก คนเรายังมีแก้ไขคิดถึงต้นเหตุกำไรอย่างนั้นหรือครับ

คุณหญิง: เธออาจไม่คิด ฉันอาจไม่คิด แต่ความรักอาจคิดกับเราได้ เธอคิดหรือเปล่าว่าฉันอยู่ในฐานะอย่างไร และเธออยู่ในฐานะอย่างไร

นพพร: ผมคิด คุณหญิงอยู่ในฐานะเป็นภรรยาท่านเจ้าคุณ ส่วนผมอยู่ในฐานะที่ท่านเจ้าคุณไว้วางใจให้พาภรรยาของท่านเที่ยว

คุณหญิง: แล้วสิ่งที่เธอทำเมื่อกี้ สมควรหรือเปล่า

นพพร: ผมไม่รู้จะอธิบายอย่างไรคุณหญิงถึงจะเข้าใจผมบ้าง

ถึงแม้สิ่งที่ผมทำลงไปมันจะผิดศีลธรรมจรรยา

และผมก็พยายามหักห้ามใจตัวเองแล้ว แต่ผมก็อยู่ในกฎบังคับของธรรมชาติ

- และเมื่อธรรมชาติใช้อำนาจความรักต่อนผมอย่างจนตรอก
 ผมก็ต้องทำอย่างที่ความรักต้องการให้ผมทำ
- คุณหญิงอย่ายกเอาเหตุผลหรือศีลธรรมจรรยามาอ้างหน่อยเลย
 กฎเหล่านี้ถูกสร้างขึ้นภายหลังกฎธรรมชาติด้วยกันทั้งนั้น
 แล้วเราต่างก็อยู่ในกฎบังคับของธรรมชาติทุกคน
- คุณหญิง: นพพร ถ้าเราสองคนอยู่บนยอดเขามิตาเกะจนชั่วชีวิตดับ
 คำพูดของเธอถูกต้องทั้งหมด
 แต่อีกประเด็นที่เราก็ต้องลงจากภูเขาสูงนี้ไปเผชิญหน้ากับคนทั้งหลาย
 แล้วไม่ช้า เธอก็ต้องไปสนใจกับการศึกษาเล่าเรียนเพื่ออนาคตของเธอ
 ส่วนฉันก็มีหน้าที่ต้องจงรักภักดีต่อท่านเจ้าคุณ จะติดตามท่านไปทุกหนทุกแห่ง
 คอยปรนนิบัติรับใช้ท่าน ตามหน้าที่ภรรยาที่ดี เราทั้งสองต่างต้องจากกันไม่ช้า
 และต่างก็ต้องไปติดต่อสมาคมกับคนทั้งหลายที่เคร่งครัดในเหตุผลและศีลธรรมจ
 รรยา กฎของธรรมชาติจึงนำมาใช้ในสมาคมคนไม่ได้
 นพพรเธอต้องกล้ารับความจริงข้อนี้
 เพราะความจริงเท่านั้นเป็นคำพิพากษาไซ้ชะตาชีวิตของเรา
-
- นพพร: ผมขอรักคุณหญิงต่อไปได้ไหม
- คุณหญิง: นั่นเป็นสิทธิของเธอ แต่เมื่อเวลาผ่านไปนานๆ เธอจะค่อยๆ สละสิทธิ์นั้นไปเอง
- นพพร: ผมแน่ใจ ผมจะไม่มีวันคลายรักคุณหญิง ผมจะรักคุณหญิงตราบนานชั่วดินฟ้าสลาย
- คุณหญิง: คนที่อยู่ในวัยรุ่นอย่างเธอ เชื่อกันตัวเองสูงมาก เราไว้คู่กันต่อไปดีกว่า
- นพพร: ให้ผมรู้บ้างได้ไหม คุณหญิงรักผมบ้างหรือเปล่า
- คุณหญิง: ฉันให้อภัยเธอแล้ว และตอบคำถามของเธอมามากพอแล้ว ไม่ขอตอบอะไรอีก

In the film, when Nopphon helps the Khunying stand steady, before he kisses her, the flower that the Khunying gave him falls out from his shirt. When the film presents this scene, it paradoxically means Nopphon has already forgotten the Khunying, since the flower is named 'Forget me not'. This supports the Khunying's later words, 'your love happens there and dies there, but for another one, it still is glorified in a body that nearly dies'.*

In the above conversation, we can see the conflict between 'love, consciousness and reason'. Nopphon allows love to take over consciousness and reason, which causes him do something inappropriate. The Khunying helps to remind him of that. Here, it seems as if the film takes the side of Buddhist ideology, but with a closer look we can see that this is not so. For the film, the Khunying does not reject the laws of nature; she just has more consciousness and thinks more about society, not love alone. She does not understand that love is suffering, she still wants love. Also, she loves him, but

* I will quote in length later when it comes to the scene. Right now, I just want to make a comment for the different language that the film uses to narrate the story.

she represses those feelings in order to maintain her 'appropriate' manner. That is to say, love is not a matter of two people, but it is involved with society, class, morals, and tradition. Even if two people love each other, as in this case, there are many factors to consider.

Interestingly, there is one line Nopphon says, ' Those rules are set after the laws of nature.' If we think that 'those rules' in his words refer to morals and the morals in this case being Buddhist moral, it is appropriate to say that the film, and also the novel, somehow does not agree with such a rule. In other words, love and sensual craving is 'nature'; to control it is to rule against nature. Going back to the Khunying's response, 'if we stay at Mitake for the rest of our life, what you saying will be true to all.' This line also confirms that love as a force of nature is all right and 'appropriate'. For Nopphon and the Khunying, the thing to blame is not their love, but the rule of morals and the social norms.

After they leave Mitake, the Khunying informs Nopphon that Chaokhun has agreed to extend their stay. However, the Khunying still sees Nopphon in a moody and sad frame of mind. She tells him to suppress his love and his feelings. He replies:

- Nopphon: I do not want to do that. There is no reason for love that happens innocently and is pitiable. What is wrong with it that I have to resist it?
- Khunying: We can not deny the truth.
- Nopphon: What is the truth?
- Khunying: The truth that in the next six days we will be apart.
- Nopphon: It is the cruelest truth.
- Khunying: That is why I have to tell you to resist it. Believe me! I beg you.
- นพพร: ผมไม่อยากจะทำอย่างนั้น
ไม่มีเหตุผลเลยว่าคุณรักที่เกิดขึ้นอย่างบริสุทธิ์และน่าสมเพชเวทนานายู่แล้ว
ผิดอะไร ผมถึงต้องไปข่มขี้มัน
- คุณหญิง: เราหลีกเลี่ยงความจริงไม่ได้นพพร
- นพพร: ความจริงอะไรครับ
- คุณหญิง: ความจริงที่อีก ๖ วันเราจะต้องจากกัน
- นพพร: เป็นความจริงที่ร้ายกาจที่สุด
- คุณหญิง: เพราะเหตุนี้แหละ ฉันจึงบอกให้เธอพยายามข่มใจ เชื่อฉันนะ ฉันขอร้อง

Here, we can see that the reason the Khunying gives to Nopphon to suppress his feeling is not the truth that love will lead to suffering, but that they will be apart and will not have a chance to see each other again. Again, in this context, love is not to be understood and ceased. Following the Khunying's suggestion, Nopphon continues:

- Nopphon: I will try, but I think it is no use.
- Khunying: We should never have met. Our starting was very good, but it should not torture us at the end.
- Nopphon: Is it torturing you also, Khunying?
- Khunying: I am in pain because I sympathized with you. Sympathize because you are being too earnest about me.
- Nopphon: I think that being earnest is an important aspect of love.

- Khunying: If I had tried to make you displeased from the beginning, you would never be like this.
- Nopphon: I am please with how I am now. **Khunying used to say that love is a great blessing, is a goal of life, didn't you?** If I do not understand incorrectly, you also love me as I love you. Khunying, truly love me with your heart and life.
- นพพร: ผมจะพยายาม แต่คิดว่าไม่มีประโยชน์
- คุณหญิง: เราไม่ควรพบกันเลย
- การตั้งต้นของเราดีเหลือเกินไม่น่าจะเป็นเครื่องทรมานเราในตอนท้าย
- นพพร: ทรมานคุณหญิงด้วยหรือครับ
- คุณหญิง: ฉันปวดร้าวเพราะสงสารเธอ สงสารเพราะเธอมาจริงจังกับฉันมากเกินไป
- นพพร: ผมคิดว่าความจริงจังเป็นลักษณะสำคัญของรักแท้
- คุณหญิง: ถ้าฉันพยายามทำให้เธอไม่พอใจตั้งแต่ต้น เธอก็คงไม่เป็นอย่างเดี๋ยวนี้นี้
- นพพร: แต่ผมพอใจอย่างที่ผมเป็นอยู่เดี๋ยวนี้นี้ **คุณหญิงเคยพูดเองไม่หรือครับ ว่าความรักเป็นพรอันประเสริฐ เป็นยอดปรารถนาของชีวิต**
- ผมคงเข้าใจไม่ผิดไม่ใช่หรือครับ ว่าคุณหญิงก็รักผม เช่นเดียวกับที่ผมรักคุณหญิง รักอย่างจริงจัง ด้วยหัวใจ ด้วยชีวิต
- คุณหญิง: โปรดเชื่อฉันเถื่อนพพร เธอต้องพยายามข่มใจ

Nopphon is right, they love each other. In these scenes, the film shows that they both suffer from their 'inappropriate' love. Again, the accusation is directed at society and the system, as in the novel.

Hence, in this dialogue, we can see one interesting idea. It is likely that the Khunying understands that love is suffering and she feels this suffering. She tries to cease that love so as not to suffer, but she can not.

Soon after that day, the Khunying and Chaokhun leave Japan. Before leaving, the Khunying gives many words to signify that she loves Nopphon, but he still does not understand and keeps asking whether the Khunying loves him. They keep in touch by letters, but it seems as if Nopphon is more in a poor mood than the Khunying. However, as time passes, Nopphon suppresses his love, tries to stop thinking of the Khunying and continue his studies.

Moving ahead to the events after Chaokhun dies and Nopphon comes back to Siam, in the first visit to the Khunying's house, the Khunying gives a clue expressing her love, but Nopphon still does not understand. During the second visit to the Khunying's house, he informs her about his wedding which 'hurts' the Khunying. She tries to pretend she does not feel anything, as a 'lady' should. She asks him:

- Khunying: Do you love your fiancé?
- Nopphon: We meet each other only a few times, but we are satisfied each other to some degree. I hope we will love each other when we are married and living together.
- Khunying: A young man and woman who agree to marry each other do not have to 'love' each other, do they?
- Nopphon: I think love is a confused business and full of tortured suffering.

- Khunying: What makes you think of love like that?
 Nopphon: I have once been in love.
 Khunying: Tell me! *[Smiling happily]*
 Nopphon: *[smiling happily]*
 Khunying already knows well enough.
[The film flashes back to the event when they say goodbye to each other on the ship, the day the Khunying left to go back to Siam]
 Love brought delight at the beginning, but ended with tortured suffering that was extremely terrible.
- Khunying: Don't you think that love is a great blessing anymore?
 Nopphon: *[shaking his head]*
 I was able to think later. I should not have let myself be so unrestrained in such an inappropriate way. I should have loved and respected Khunying like my elder sister. I know I did many things wrong at that time. I am ashamed of myself every time I think of it. Thus, I try to forget. No matter what! The things that happened at that time taught me; love is hot like a fire that can cause misery and distress. I truly believe I will not have that kind of love again.
- Khunying: We have different ideas about love, but I agree with you when you say love crushes and tortures our hearts very much. Sometimes it is hard to bear it. You are doing the right thing as other people do, to step out of that torture and forget your past. But, some foolish people can not do like you.
[Khunying picks up her tea cup to congratulate him]
 I am congratulating you then. I am one who believes in love, so I want to wish you both love each other whether before or after you are married. I wish you love each other the best and love (each other) quickly. I drink to you, my good man.
[Salutes the tea cup]
 To happiness and love for both of you.
- คุณหญิง: เธอรักคู่หมั้นของเธอหรือเปล่านพพร
 นพพร: เรามีเวลาพบกันน้อย แต่เราต่างก็มีความพอใจในกันพอสมควร ผมหวังว่าเราจะรักกันเมื่อเราแต่งงานแล้วได้อยู่กินกันแล้ว
 คุณหญิง: หนุ่มสาวที่ตกลงปลงใจแต่งงานกัน ไม่จำเป็นต้องรักกันก่อนเลยเธอ
 นพพร: ผมว่าความรักเป็นเรื่องยุ่งยากเหลือทน และก็เต็มไปด้วยความทุกข์ทรมาน
 คุณหญิง: อะไรทำให้เธอคิดถึงความรักในแง่ นั้น
 นพพร: เพราะครั้งหนึ่งผมเคยรัก
 คุณหญิง: เล่าต่อไปซิ (ยิ้มอย่างมีความสุข)
 นพพร: (ยิ้มอย่างมีความสุข)
 คุณหญิงทราบดีอยู่แล้ว
 (ภาพยนตร์แทรกภาพการจากกันบนเรือที่โกเบในวันที่คุณหญิงกลับเมืองสยาม)

- ความรักให้ความชุ่มชื้นในเบื้องต้น
แต่ได้จบลงด้วยความทุกข์ทรมานอย่างแสนร้ายกาจ
- คุณหญิง: เธอไม่คิดว่าความรักเป็นพรอันประเสริฐแล้วหรือ
- นพพร: (ส่ายหัว) ผมได้คิดในตอนหลังว่า
ผมไม่ควรปล่อยให้ตัวเองเตลิดไปอย่างไม่สมควรยิ่ง ผมควรจะรัก
และนับถือคุณหญิงเหมือนเป็นพี่สาวของผม
ผมรู้ว่าในเวลานั้นผมได้ทำผิดไปอย่างมาก นึกถึงที่ไรก็ละอายตนเอง
ผมจึงพยายามลืม แต่ถึงอย่างไร เหตุการณ์ในครั้งนั้นก็ทำให้ผมได้รู้ว่า
ความรักที่ร้อนเป็นไฟ เป็นบ่อเกิดของความทุกข์ทรมานอย่างแสนสาหัส
ผมเชื่อว่าผมจะไม่มีความรักอย่างนั้นอีกแล้ว
- คุณหญิง: คนเรามีความคิดเห็นในเรื่องความรักแตกต่างกัน แต่ฉันเห็นด้วยกับเธอในข้อที่ว่า
ความรักเป็นเครื่องบีบคั้น ทรมานใจเรามาก และในบางครั้งก็เหลือที่จะทนทาน
เธอทำถูกต้องอย่างคนทั้งหลายทั่วไปแล้วที่ถอนตัวจากความทรมานมาได้
และสามารถลืมความหลังได้ด้วย แต่คนโง่ๆ บางคนทำไม่ได้ของเธอ
(คุณหญิงเอื้อมหยิบแก้วน้ำชาเพื่อจะแสดงความยินดี)
ฉันขอแสดงความยินดีกับเธอก็อีกแล้วกัน ฉันเป็นผู้ที่เชื่อถือในความรัก
จึงขออวยพรให้เธอทั้งสองได้รักกัน จะก่อนหรือหลังแต่งงานก็ตาม
ของให้รักกันอย่างดีที่สุดและเร็วที่สุด ฉันขอดื่มให้เธอคนดีของฉัน
(ยกแก้วชาขึ้นอวยพร)
สำหรับความสุขและความรักของเธอทั้งสอง

In this dialogue, we can see a very interesting argument about love.* Their discussion shows a kind of upside-down between the ideology of love of the Khunying and Nopphon. In short, we learn from the beginning that the Khunying is suffering from the need to find love; when she married Chaokhun, she ceased her quest for love. At that time Nopphon has a great experience about love. After he finds the Khunying, his world is full of love and happiness. After they are apart, things are different. Khunying has hope for love. She lives happily, again, because she loves Nopphon and waits for his return. Love makes her life worthy and hopeful again. In the meanwhile, Nopphon suffers from love. Sooner or later, he realizes 'love is suffering', so he decides to cease loving. When it comes to this scene, although we can say that the ideology of love of the Khunying is still the same as she says, for Nopphon it has changed. The Khunying, who says 'I am a person who believes in love', now begins to suffer from love again.

For a short discussion, this dialogue is important. The film shows the idea of 'love is suffering' very clearly here; both of them are now suffering from love. However, it is interesting that the film still honors love; even if it is suffering, it is still

* In the novel version, before this dialogue appears, the Khunying clearly asks him, using the words 'ideology of marriage' or we can say the 'ideology of love'.

a must for people's life. From the Khunying's reply, she wishes Nopphon to have love with his fiancé. Even though some may think this is satire, it is proof that she still believes in love and the power of love that will bring happiness to life. Life without love is lifeless and it is not worth living without love. We will come to this point again at the end of the story.

After that day, the Khunying stops her treatment. This means she does not want to live anymore (she is committing suicide). The film presents the Khunying's illness as gradually getting worse, while Nopphon is happy with his wedding. Also, the film shows some romantic scenes when the Khunying and Nopphon were together in Japan. When her illness gets much worse, she is delirious, uttering Nopphon's name and the events at Mitake. Then, her relative goes to Nopphon's house and tells him about her illness. * When he comes, he hears from the doctor that she can not be cured and she will die in two weeks. Nopphon goes inside the Khunying's bedroom after waiting quite a long time so she can get dressed to make herself as beautiful as before. The Khunying asks the people in the room to go out and let them be alone. She begins:

- Khunying: I did not expect that I would see you today. I did not expect to see you at all, even though it is the near the end of my life.
- Nopphon: Right now, I am here in front of you and I will stay if you wish me to.
- Khunying: Impossible, Nopphon, because you are not mine.
- Nopphon: I do not understand. What does Khunying mean?
- Khunying: You were always like this. Never understanding me since the first day we met.
- Nopphon: Please tell me, what do I not understand?
- Khunying: You do not understand everything, you don't understand anything; you do not even understand yourself.
[She hands him an envelope, in front of the envelope is Nopphon's Heart Flower that she received from him at Mitake. Inside the envelope is a drawing of Mitake (this drawing is the reason for the title of the book and the film)]
 This is your wedding gift.
[Nopphon opens the envelope]
 My drawing is not so good, Nopphon, but there is life and heart in that picture. Can you remember where it is and what happened there?
- Nopphon: My love happened there.
- Khunying: Our love, Nopphon.
- Nopphon: *[He stares at her stunned.]*
- Khunying: Your love was born there and died there, but for another one it is still radiant in a body that is nearly ready to die.
- คุณหญิง: ฉันไม่คิดว่าจะได้พบเธอในวันนี้ ไม่คิดว่าจะได้พบเธออีกเลย
 แม้จะเป็นครั้งสุดท้ายในชีวิตของฉัน
- นพพร: ตอนนี้อยู่ต่อหน้าคุณหญิงแล้ว แล้วจะอยู่ต่อไปถ้าคุณหญิงต้องการ
- คุณหญิง: เป็นไปไม่ได้หรือนพพร เพราะเธอไม่ใช่ของฉัน
- นพพร: ผมไม่เข้าใจคุณหญิงหมายความว่าอย่างไร

* The novel does not have this emotional part.

- คุณหญิง: เธอเป็นแบบนี้เสมอ ไม่เคยเข้าใจฉันเลย นับตั้งแต่วันแรกที่ได้รู้จักกัน
- นพพร: โปรดบอกผม มีอะไรบ้างที่ผมไม่เข้าใจ
- คุณหญิง: เธอไม่เข้าใจทุกสิ่งทุกอย่าง ไม่เข้าใจทั้งหมด ไม่เข้าใจแม้กระทั่งตัวของเธอเอง
(คุณหญิงยื่นซองหนึ่งในนพพร ด้านหน้ามีดอกหัวใจนพพรเข้ากรอบแปะอยู่
ด้านในเป็นภาพเขียนที่มิตาเกะ)
นี่เป็นของขวัญวันแต่งงานของเธอ
(นพพรเปิดออกดู)
ภาพที่ฉันวาดฝีมือไม่ดีหรอกนพพร แต่มีชีวิตและหัวใจอยู่ในภาพนี้
จำได้ไหมว่าที่ไหน มีอะไรเกิดขึ้นที่นั่น
- นพพร: ความรักของผมเกิดขึ้นที่นั่น
- คุณหญิง: ความรักของเรานพพร
- นพพร: (จ้องคุณหญิงอย่างตกใจ)
- คุณหญิง: ความรักของเธอเกิดขึ้นที่นั่นแล้วก็ตายที่นั่น
แต่ของอีกคนหนึ่งยังรุ่งโรจน์อยู่ในร่างที่กำลังจะแตกดับ

After he leaves the room, the Khunying's relative informs him that after he told her about his wedding, she stopped the treatment. Nopphon realizes that he has killed her. He volunteers to look after her until she dies. The Khunying's relative asks him whether he is scared of the deadly disease. He says, 'Having love, I do not fear of anything. True love can eliminate the fear.'^{*}

After that day, Nopphon stays beside her bed and takes care of her. They talk happily about their past. The film shows many scenes to communicate that they really love each other; for example, Nopphon sleeps face down while he is sitting, but still holds the Khunying's hand, which is not described in the novel.

Again, in the last and very famous scene, the film preserves the details and, I would say, the feeling of the book, but the film repeats the Khunying's words. This does not occur in the novel version. I think it is worth repeating to highlight:

I am also like many people who wish to have love, wants to marry, wants to have a child and wants to explore the world.

After the flashback at Mitake (again), the camera focuses on the Khunying's face; she has a little bit of a smile on her face and she slowly closes her eyes and passes away. Nopphon holds the Khunying's hand until she is gone. He finds a piece of paper (again we have to highlight).

I die without someone loving me, but I am in rapture that I have loved someone.

ฉันตายโดยปราศจากคนที่รักฉัน แต่ฉันก็อิ่มใจว่าฉันมีคนที่ฉันรัก

^{*} This line has already been used once in his first letter to the Khunying from Japan. He takes it from a Japanese writer.

As I have indicated, the film preserves what the book wrote but, in addition, some discourse is added. The film emphasizes the importance of love and to be loved. Love is a must of one's life; a fuel of life. Life is worth nothing without love. The flashback of the Khunying's words reflects the general ideology of people in the society, which I would say is in a Consumerism way. The goal of their life is to 'have love', 'get marry', 'have children' and 'be accepted by the people'. While the words on the piece of paper show that her life is worthy, she is happy to die because she has loved someone, which may be an overstatement for the whole of the Khunying's life, if she really existed as a person; but the most important part of her life is to have love, a real love. She does not have to worry about living costs or to fight for survival in the society; thus, the thing most missing in her life is 'love'. According to the film version, it can be said that the story *Behind the Painting* is the story about the Khunying's love and how love is important for people's life. The unfortunate life of the Khunying as a noble who can not adjust her life, or whose life is in a transition period, is a minor conflict. The main argument of the film version is to show the importance and necessity of love in human life.

The Legend of a Warlord

In the 2002 film version of *Khun Chang Khun Phaen*, there were three taglines used to advertise the movie. First, "Tread on the dignity of a man of war, insult a man's love, his pride can not be surrendered" (เหยียบศักดิ์ชาตินักรบ หยามรักลูกผู้ชาย เกียรตินี้มีอาจสยบยอม). Second, "Under the spell of a woman, even the toughest warlord can fall to the ground" (มนต์แห่งสตรี เพียงต้องใจ แม่ขุนทัพแกร่งก็ ก็ม้วยสยบแทบดิน). Last, "One hundred thousand of soldiers may be banished by a single spell, but one thousand spells can not resist the charm of a woman" (ทัพแสนพลล้มราบเพียงหนึ่งร้ายเวทย์ แต่พันอาจมเสก ไม่อาจยั้งมนต์แห่งสตรี). From these three, we can conclude that there was one central idea that the film wanted to present; the power of sexual desire that can overcome a man. Even being a 'warlord' can be a downfall, if he can not control his sexual desire. This sound likes an ideology of love in Buddhist teaching, but there is something different in the detail.

The film presents 'love is dignity', treating love as a material rather than an emotion. When Phimphilalai knows for the first time that Saithong has an affair with Khun Phaen, she feels sad. The sadness comes from her feeling of being betrayed by her husband and nanny. She is not jealous of her nanny, but she feels angry with her as an insult to her dignity. Also, when she sees Laothong besides Khun Phaen, the anger does not spring up because of jealousy, but because she is furious at Khun Phaen for insulting her love. She loves only Khun Phaen and suffers in living with Khun Chang. This is different from the classical version, which has a famous episode presenting the quarrel between Wanthong and Laothong. Additionally, when Khun Phaen takes Wanthong to the forest, she is angry with him because he does not honor and respect her. She still loves him but she can not resist being 'indignant' with him. This idea is clearly exposed in Wanthong last conversation:

Khun Phaen: [breaking toward the crowd to Wanthong in the middle of execution site]
Pim! I will rescue you and take you far away.

- Wanthong: So what if I can escape from the punishment, I still have to live life as a two-hearted woman.
- Khun Phaen: I do not care.
- Wanthong: These are just words, how much can I rely on them. You used to say that you loved me and you will have only me. Look! These days, how many women are beside you? All Pim's life, I have only you. Your Pim has been dead since she realized that she can not rely on her husband's words. That its! Wanthong might die with the blame of being a two-husband woman.
- Khun Phaen: Whether Pim or Wanthong, I still love you.
- Wanthong: **If you love me, please let the two-hearted Wanthong die from you, die from everyone. Let it be only Phimphilalai in your heart.**
- Khun Phaen: You can not die my dear Pim, won't you love me anymore.
- Wanthong: I love you. I have loved you for all of my life. **At this one time please let me love myself.** My dear Keaw, all of suffering and deeds we have done together. Please, let us together overcome that karma.
- ขุนแผน: (ฝ่าฝืนไปหาวันทองกลางลานประหาร)
พิมพีจะพาเจ้าหนีไปให้ไกล
- วันทอง: พันอาญาแล้วจะเป็นเยี่ยงไร ข้าก็จะต้องมีชีวิตอยู่เป็นวันทองสองใจ
- ขุนแผน: พี่ไม่ใส่ใจดอก
- วันทอง: เพียงคำพูดนั้นข้าจะเชื่อน้ำคำได้สักก็มากน้อยกัน ตัวพี่เองเคยบอกว่ารักข้า จะมีแต่ข้า แล้วดูวันนี้ลี ข้างกายพิมผู้ใดบ้าง ตลอดชีวิตของอิมิฉันก็มีแต่พี่แก้ว พิมของพี่มันตายไปแล้ว ตายไปตั้งแต่รู้ว่าคำของผัวตัวเองเชื่อไม่เคยได้ เออหนะ อีวันทองคงจะตายไปพร้อมกับคำว่าหญิงสองผัว
- ขุนแผน: พิมหรือวันทองมากผัวพี่รักเจ้า
- วันทอง: หากรักข้า ปล่อยให้อีวันทองสองใจมันตายไปจากพี่ ตายไปจากทุกคน ให้มีแต่พิมพิลาไลยในใจพี่เถิด
- ขุนแผน: เจ้าตายไม่ได้พิม เจ้าไม่รักพี่แล้วหรือ
- วันทอง: ข้ารักพี่ ข้ารักพิมมาทั้งชีวิตข้าแล้ว ครั้งนี้ขอข้ารักตัวเองสักครั้งเถิด พี่แก้วทุกข์และกรรมที่เรา่วมก่อ อโหสิกรรมต่อกันเถิด

From this conversation, which I mention above when discussing the significance of honesty earlier, we can see the meaning of 'love' from Wanthong's view. When she says, 'If you love me, please let the two-hearted Wanthong die from you, die from everyone. Let it be only Phimphilalai in your heart', she wants people, especially Khun Phaen, to remember her when she had dignity, not to remember her as the Wanthong whose name has been related to a two-husband woman. Hence, when she says 'At this one time, please let me love myself', she really wants to die in order to keep her dignity. Thus, for her, 'love' is loving herself. To love herself is to love her fame. She feel worthless not because she does not have love or she can not choose

whom to love, but because she can not live with the shame of being a 'dishonest woman'.

The idea of loving oneself may sound Buddhist, but to love yourself, in the film context, means you still have 'attā'. That is to say you are still clinging to yourself and looking at yourself as something 'solid'. This is different from the Buddhist teaching, which teaches us to get rid of the attachment to ourselves. According to the story, at the time as making the decision to die, Wanthong has no choice. If she runs away with Khun Phaen, she will not live 'happily ever after' for the rest of her life. She will be called a 'two-hearted woman', as she says, 'What if I can escape from the punishment? I still have to live a life as a two-hearted woman.' The best choice for her to end all the conflict is to die. Thus, Wanthong become a heroine who is brave enough to die to keep her reputation. She neither does not love Khun Phaen, nor is attached with him. She just finds the best way to end their story. Wanthong loves her dignity and she dies to protect her self-love.

It could be say that her death would happen anyway, as none can refuse the king's orders. Additionally, it is the main motif and major event of the classical text that could not be changed. However, what the film is trying to do is give a new reason for Wanthong's death. She dies to keep her dignity. She dies for herself. She dies for her love. Unlike in the classical text, the film uses 'karma' and the law of karma as a reason for her death.

Apart from Wanthong's character, which is the signature of the film, Khun Phaen's character also gives the same idea. From the tagline and from the story in both the classical text and in the adapted screenplay, Khun Phaen is a hero or 'warlord' whose downfall is by the women in his life. However, if we look closely at the content, his downfall also comes from his 'ego' rather than the charm of the woman.

According to the film, the main turning point of the story is the hatred between Khun Phaen and Khun Chang. First, Khun Chang feels angry with Plai Keaw, as Plai Keaw is have an affair with Phimphilalai and Phimphilalai refuse Khun Chang's proposal, but accepts Plai Keaw. He wants to get revenge, and he wants to have Phimphilalai as his wife. He asks the king to order Khun Phaen to go to the war and lies to Sriprachan that Khun Phaen died in the field. This may seem like he loves Phimphilalai and just wants to find a way to have her. However in another view, it can be said he has been humiliated by Khun Phaen and what he does is to recover his virtue of being a human. The scene after Khun Chang comes back to his house and destroys his cotton factory, which was added to this movie, is a good explanation of his feeling of lowliness, along with his extreme anger with Khun Phaen.

Second, for Khun Phaen, after he comes back from the war, he is angry with Khun Chang and Phimphilalai for their getting married. This is not only because he is jealous of Khun Chang, but because he feels that his dignity has been insulted. For me, I think at that time the feeling of being disgraced is more important than being jealous. In the following scene, when Khun Phaen comes back to Khun Chang's house again at night, before he is going to slash Khun Chang, he says: *'this is it mother Sri, money and valuable things. I want to give to you more than this, but I have respect for Chang. Plai Keaw is poor, totally different from Khun Phaen. I bring you these things, this time; let me exchange them for the life of your damn son-in-law and Wanthong'*.^{*} In

* นี่ไงจะแม่ศรีเงินทองของดีทั้งนั้น ฉันอยากจะขนมาให้แม่มากกว่านี้ แต่เกรงใจไอ้ช่างมัน

ไอ้พยายแก้วมันจนผิดกับขุนแผนเป็นคนละคนทีเดียว ฉันขนมาให้คราวนี้

ถือว่าแลกกับชีวิตของลูกเขยอับปรีย์กับอีวันทองเลยละกัน

this scene, Khun Phaen is willing to kill both Wanthong and Khun Chang. This is because he thinks he has been disrespected by them, not only that he wants Wanthong back.

At that night, Khun Chang, again, feels not comfortable and has been humiliated by Khun Phaen, so he finds a way to hit back at him. This is a third turning point. As for Khun Chang's revenge, Khun Phaen loses his property and his wife. He becomes a commoner again. At the time, the only thing that comes into his mind is revenge. He is going to find magical objects to give him more power and regain his self-actualization. Khun Phaen has the ability to win the war and also has an immortal body, if he wanted to get into Khun Chang's house and take Wanthong out it would be very easy at that time. Why then does the film have to narrate his story of exile? I think there are two reasons for this. First, the magical objects are a significance motif in the classical version. Omitting them from the film would be a big mistake; actually, I think the film delicates a lot of space in the timeline for this episode, which is a famous part of the story. Second, the film wants to emphasize the idea of recovery and retrieving his self-actualization. Khun Phaen wants the magical objects to make him a hero or a great man so he can be respected by the people again. It is not only that he wants to take Wanthong back, which he can really do at any time, but he wants to have his fame back as well.

Khun Phaen, in a later age, seems to understand the argument that I have made. At nearly the end of the film, he refuses to pass the magical objects to his son. It is not that he is possessive about those things, but he realizes that they do not give real power. That is to say, having a magical object is not about real pride; real pride and dignity comes from having the one you love and the one who loves you.

We can conclude that the film version highlights the relationship between love and dignity. Both the conflict with Wanthong and between Khun Chang and Khun Phaen are caused by their 'dignity'. We can also say that 'dignity' here is a form of 'self-love', but I prefer to use the word 'self-actualization', as I have used before. Dignity is a concept of depending on someone. Dignity means 'you are worthy', and what make you worthy is love from someone. Khun Chang feels a lowliness because Khun Phaen took his love, his 'only love'. Khun Phaen faces a downfall in his life because of wanting Wanthong's love.

The Whistle

We can learn about two meanings of love from *The Whistle*. First and foremost, love can lead you life. Both Than Nam and Muton's life is led by love, a love that survives and is eternal, even after life is over. Love is also the thing that keeps your energy and pushes your life to be better. From the beginning, even in a negative way, Than Nam's life is driven by love. Muton also comes to Than Nam because of love. The death of Muton adds emphasis to this idea. The only thing that Muton has left is his (real) heart, which means his love. Than Nam becomes a new person and is successful in her life because of love. Thus, the film tries to say that love is important for life; it nourishes life and makes life happier. In the film, on the night that Than Nam invites Eak to have dinner at home and they become a couple, Than Nam's mother says:

Nām...I never had seen you eyes sparkle like this day. I am happy that you have love and happiness. No matter what the reason, I want to see your eyes sparkle like this forever.

น้ำ...แม่ไม่เคยเห็นลูกตาเป็นประกายเหมือนวันนี้เลย
 แม่ดีใจที่ลูกมีความรักและมีความสุข เพราะว่าถึงอย่างไรนะ
 แม่ก็อยากให้ลูกตาเป็นประกายอย่างนี้ตลอดไปเลยลูก

This quote clearly explains that love changes your life and makes your life happier.

The last meaning of love in this film is that true love is to make the one that you love happy. Love is not about changing yourself for someone, but trying to find someone that fits with you. We learn from Than Nam's life that to be someone who is not you in order to attract them is suffering. For Muton, keeping his promise, even if it hurts in the beginning, makes him happy. That is to say, making Than Nam happy, he is happy. This is true love. In the most romantic scene, in my opinion, Than Nam tells Muton that her novel is just finish. This novel is the story of Than Nam's life that is really the whole movie. Muton asks about the end of the story:

Muton: Can you tell me...in the end who will be chosen as the leading actress.

Than Nam: Who is chosen as the leading actress is not important. What is important is who this heart is going to stay with. Muton makes Nām realize what I should be and whom I should choose.
(they go out to dance under the moonlight)

Than Nam: Muton...Do you love me?
(Muton is looking into her eyes to say yes, but he does not say a word)

Than Nam: How much do you love me?

Muton: *(Muton puts his fist on Than Nam's chest in the same position as her heart)*
 Is this enough?

Than Nam: It is too little...

Muton: Yes...it is little, but it is all I have.*

หมูตอน: ถ้างั้น...บอกหน่อยได้หรือไม่ว่าตอนจบ...ใครได้กับนางเอก

ทานน้ำ: ใครจะได้กับนางเอกไม่สำคัญหรอก

สำคัญแต่ว่าหัวใจดวงนี้จะอยู่กับใคร

หมูตอนทำให้น้ำรู้ว่าน้ำควรจะเป็นอะไรและน้ำควรจะเลือกใคร

(ทั้งสองออกไปเต้นด้วยกัน)

ทานน้ำ: หมูตอนรักน้ำมั๊ย...

(หมูตอนมองหน้าทานน้ำเพื่อจะแทนคำว่าใช่ แต่ไม่ได้พูดอะไร)

ทานน้ำ: รักแค่นี้

หมูตอน: *(วางกำปั้นตรงที่หัวใจของทานน้ำ) แค่นี้พอมั๊ย*

ทานน้ำ: นิดเดียวเอง

* This means his heart that represents his life. Everyone's heart is the same size as a fist. By showing his fist, this means that he loves her with all his heart.

หมุดตอน: ใช้นิดเดียวแต่มันคือทั้งหมดที่เรามี

In this romantic scene, the meaning of love, as in making the one you love happy, is explicit.

'Do you believe in miracles... a miracle will make you believe in love.' This is a tagline of the movie and it is a good conclusion. In this film we can see that love is a miracle. Love can change your life and make your life better. Additionally, true love is to make the ones you love happy.

Monrak Transistor

Apart from, presenting the conflict between money and love, *Monrak Transistor* presents the worship of 'love' and put it among the highest ranks of important things for life. Love is happiness. To be together with the one we loved is happiness. Even if it is in the past, that memory can still be the honey for life to live longer and what to live for. The theme song of the movie, which is played three times during the movie, is clear in this ideology:

Never forget, Never forget, Never fade away like the stars in the sky.
Never forget the taste of love that came to you. Never forget the past. Until life is over, Never forget.

Never forget! Never forget! Never forget! Never forget! Never forget!
Never forget! Never forget, let not all the months and years fade away. Never forget our happy love. Never forget the dreams from before. How many month and years, I will never forget.

Never forget! Never forget! Never forget! Never forget! I beg you not be careless and forget me first. For me, I am sure, I will never forget. I still remember the sweetness that sweetened my heart. I will never reject you, change or forget. Attached like this, how could I forget?

Never forget! Never forget! Never forget! Never forget! Never forget!
Never forget! Never forget! Never forget! Never forget the promise I gave, that we will both stay together. Die together, never let the other go. Until I die, I will never forget!

ไม่ลืม ไม่ลืม ไม่เลือน เหมือนเดือนคู่ฟ้า ไม่ลืมรสรักที่เคยฝากฝัง
ไม่ลืมความหลังที่เคยผ่านมา จวบจนชีวลิน ก็ไม่ลืม
ไม่ลืม ไม่ลืม ไม่ลืม ไม่ลืม ไม่ลืม ไม่ลืม ไม่เลือน ชั่วเดือนและปี ไม่ลืมรักเราที่เคยสุขสันต์
ไม่ลืมความฝันเมื่อครั้งก่อนนี้ ก็เดือนก็ปี ฉันก็ไม่ลืม
ไม่ลืม ไม่ลืม ไม่ลืม ไม่ลืม ไม่ลืม ขอเพียงแต่เธออย่าเผลอลืมก่อน
ฉันนั้นแน่นอนไม่เคยจะลืม ยังจำรสหวาน อันซึ่งขำใจ ไม่เคยเหินห่าง เปลี่ยนใจหลงลืม
ดูดีมีเพียงนี้ หรือพี่จะลืม
ไม่ลืม ไม่ลืม ไม่ลืม ไม่ลืม ไม่ลืม ไม่ลืม ไม่ลืม ไม่ลืม ไม่ลืมสัญญาที่เคยผูกพัน
ว่าเราสองคน จะครองมั่นหมาย กอดคอกันตาย ไม่คลายจากกัน トラบสิ้นชีวิน ฉันก็ไม่ลืม*

* The song was first performed by Suraphon Sombatchareon around 1958. In the ending credit, the film shows a dedication of this film to the original singer and the song. The importance of the song is not just as a classic Thai country song that has been rearrange and rerecord many times, or that it is perform by one of the remarkable Thai singers, but it is also the lyrics.

This song is played in full two times in the film, and one time as a half song. The melody of the song, also, is used as the background score many times. The meaning of the song is about 'promise' and 'remembering'. When we love someone, it is a commitment that we will remember them. Thus, love is like a promise. A promise that we will not forget each other, no matter what happens or even if we are apart.

Additionally, love is a 'moral' for life. When we have a hard time in our life, we can use love as a fuel for our life and, thus, we can continue our life happily. In the full version, the song is played the first time when Phean is in the military service. The second time is when he is in prison and is thinking of Sadao. In this way, the film uses the song to say that Phean can survive from his hard time and not give up his life because of the love that he has with Sadao. His memory of Sadao and her love supports him to continue his life.

Love is not just about sex or sudden sexual desire, but it is about the connection between two people, the sharing of life and experience, especially taking care of each other. For the film, love is not explained or shown by sex only. In the film, both Phean and Sadao have affairs with someone else, but finally they learn that this is not love and can not be counted as 'love'. Again, love is a promise of taking care of each other and making the one we love happy.

For Phean, he has an affair with Dao on the day he helps Dao when she fainted. After he helps her recover, he rides with her back to her home. While he is on the bus, Dao leans her head on his shoulder. The film cuts across to the event in Sadao's house. The transistor radio, which he gave to Sadao at their wedding, falls from the shelf and breaks. Then the film cuts back to Dao's house. Phean is walking into Dao's bedroom. The film cut back to Sadao again. She sits sadly beside the river, thinking of Phean. Finally, the film cut back to Dao's bed, Phean is naked, but he looks very serious and unhappy. The transistor radio in the film is used to signify a promise. When the transistor radio falls, it means the promise is broken. Phean, who breaks the promise, learns that sex does not bring him happiness, but guilt instead. When he has a chance to sing a song for the first time as a singer he chooses to sing the following song:

My dear wife, please turn around and listen to me. I am wandering along the wrong path, a bad thinking to escape from you. I am a fool, destroying our love. Misguided by having a mistress, I should never have done it to make you upset. I heard you crying behind my back, it hurt in my heart. I am wrong, I am weary, so I came to apologize to you. I lost my energy, becoming weak because I keep thinking of you. A hundred mistresses can not compete with one wife. A thousand women can not compete with my wife. The old food and recipes are still good, I am never bored, your love still floods my heart. I known, when I lose hope, my dear wife, do you forget me. I made a mistake and I am mournful. I will follow and find you, please do not go away. Come back and let's start anew, the fault I have done, please forgive me.

เมียจำหันหลังฟังผิวสักนิด ที่ผิวหลงเดินทางผิด คิดชั่วปลื้กตัวเหินห่าง

ผิวช่างเลวร้ายทำลายรักไปนอทาง หลงดวงเมียน้อยแหบข้าง ผิวไม่ควรสร้างให้หมางใจเมีย

ฟังเสียงเมียร้องรำพันเบื้องหลัง เจ็บในหัวใจผิวจ้ง พลังผิดจิตใจละเหี่ย ผิดไปแล้วหนา

ย้อนมาขอโทษกับเมีย หมดแรงเหมือนคนอ้อยเป็ลี่ย เผ่าคิดถึงเมียที่ดีแสนดี ร้อยขู้หรือจะสู้เมียตน

หญิงอื่นหมิ่นคนหรือจะสู้เมียพี่ น้ำพริกถ้วยเก่าปลาข้าวปลาเจ้าผักดองของดี ผัวไม่เคยเบือนหนี
 ยังรักเมียพี่ท่วมล้นดวงใจ ผัวรู้ตัวแล้วเมื่อผัวผิดหวัง เมียจำลืมหิ้วหรือยัง
 พลังพลาดอกตรมหมองไหม้ พี่ติดตามหา เมียจำอย่าหนีห่างไกล กลับมาตั้งต้นกันใหม่
 ที่แล้วแล้วไปก๊วยฝัวเถิด

While he is singing this song, the film cuts between him and Sadao. The film intends to use this song as an expression of his guilty for having a mistress and the importance of a wife for spiritual support. The first part clearly expresses the feeling of distress caused by having a mistress. While the second part carries a sense of acceptance of the mistake. Finally, the last part is a plea to get back together and start their life together again. From these two scenes, although Phean has an affair with Dao, in theory, he should not be sad. However, the film chooses to present Phean's sadness to give the audience an idea of love as a promise. The film promotes the idea of love as a connection and sharing with the one we love in our life. Love is a concept or spiritual matter rather than a physical activity.

Moreover, for Sadao, she also has an affair with the drug salesman. Even though the film does not present much of Sadao's side, the reason that Sadao decides to have a new husband is because she feels lonely, the man is a very sweet talker and is good looking. The drug salesman first gets to know Sadao when he helps her son* from his illness and does not charge for the drugs. The day after, she gives food to him in gratitude. He invites her to see a movie, which he dubs on his own, that night. The conversation between Sadao and salesman is:

Drug Salesman: Tonight, don't forget we will go see a movie
 Sadao: What movie?
 Drug Salesman: The open-air movie at the temple.
 Sadao: No, I mean, a foreign movie or Thai movie?
 Drug Salesman: Why does it matter?
 Sadao: In the foreign movies, the star is not as handsome as in the Thai movies.
 Drug Salesman: Whether the star is handsome or not is not as important as long as the one who dubs the words is handsome.

คนขายยา: คือนี้อ่าลืมหิ้วไปดูหนังนะครับ
 สะเดา: หนังสอะไร
 คนขายยา: หนังสกลางแปลงที่วัดเนี่ยะครับ
 สะเดา: ไม่ใช่ หนังสไทยหรือหนังสฝรั่ง
 คนขายยา: ทำไมเหรอครับ
 สะเดา: หนังสฝรั่งพระเอกมันไม่หล่อสู้หนังสไทยไม่ได้
 คนขายยา: พระเอกหล่อไม่หล่อไม่สำคัญขอคนพากย์หล่อก็พอแล้ว

From the conversation, it is likely that Sadao judges people by their appearance. She may just be lonely after Phean left her unattended, since he sends no news until she thinks (or, perhaps, wishes) he is dead. However, for the salesman, the

* The son she had with Phean.

only characteristic the film give is that he is handsome and a sweet talker. It can be said this time that Sadao falls in love with this man because of his appearance. She does not learn much about him. Unlike for Phean, the film does not show the scene in which Sadao has an affair with the salesman, but we can guess because she smiles after the salesman asks her for love. Also, at the end of the story, she has two children with someone, probably with the salesman.

Although the film does not speak directly, the salesman character is introduced to support the idea that we can not judge people by appearance alone. In many novels and some old traditions, a 'salesman' is an unreliable person. The salesman carries the meaning of a sweet talker, in a negative sense, their word are not believable. Salesmen also move around, not having a permanent shelter. Overtly, it is not a secure job. Thai women, especially not well educated women in the rural area in the old time, will be warned to beware of salesmen; specifically, they should not consider having such a person as a husband. The film confirms this idea.

Therefore, 'love' is not just a 'sweet word'. Anyone can say 'love' easily, but it is not everyone who really means it. A woman has to justify and not be drowned in the word love. There are many factors of love. For this film, love is the sharing of a good memory; it is a caring for each other and it is a matter of living with each other happily.

Love that comes from a sudden appreciation of someone's appearance will not last long and someday will cause suffering. True love lasts long, even if the person we love has gone away. In the final scene, the film confirms this point. When Phean comes back home, he sits on the bench beside Sadao. He is looking around the house. Then, the film takes a shot of the floor, there is the transistor radio that Phean gave Sadao on their wedding, and the blue shirt that Phean give her when he was her boyfriend, left unattended on the floor. They are dusty with a lot of spider webs. This is to signify that their love has been 'left unattended'. However, 'unattended' means there is still something there, but it has not been cared for. If the transistor radio signifies love and the blue shirt signifies care, it can be said that their love and care is still in the house and in their minds, they have just left it behind. After that, he asks to return home and help cultivate the melon farm again. Sadao accepts his plea, even if she uses sarcastic words. This appears to mean they both agree to live together with love again. The long journey of Phean and the long lonely time of Sadao has taught them both that love is not only a matter of economic living or appearance; love is a promise to share and to care for each other, no matter in what condition.

Love is 'a must' for life

The idea of 'love is a must for life' overlaps, to some extent, with 'love is a value of life'; however, they are different to some degree. In the four films discussed above, even though they are dominated by love as a goal of life, love is just one of the many factors for living happily. Love is a cause and a reason of happiness in one's life. The value of love occurs because it is linked with some other concept or goal of life, but love is still the major factor to fulfill one's life. However, under the ideology of love as a must for life, 'love is life'. Life without love is lifeless. People can not continue life without love. Love completes one's life, and that is the cause for everyone to have love. In the following five films, *Maebia*, *February*, *Dear Dakanda*, *Me Myself* and *Love of Siam*, love will be presented as the most important thing in one's life. If you do not have love, your life will be worth nothing. Love is a hope, a hope for continuing life longer. Life is important and benefits because of love.

Maebia

In the opening scene of the film, which is the end of the story, Mekkhala drowns herself in the river. This signifies that finally, even though she is strong and not serious with any man, when she feels real love for Chanachon, she has to surrender to the 'love'. Life without someone we love is lifeless. Although we can not be together with the one we love, to know that they are still there is all right. However, if we know that they have already died, life is not worth living anymore. After she hears the news of Chanachon's death, she comes home and calls the snake to see her. Before she kills the snake and is drowning herself she says: *

Mekkhala: Finally you take him away from me. Does this please you! You are heartless. Killing the one I love. Why don't you kill me too?
[Mekkhala cries and reaches her hand out, grabbing the head of the snake]
Bite me! Bite me, kill me! I have nothing left. You will not kill me, right! All right! If you do not kill me, I will kill you.
[All along she is crying, she squeezes the snake's head until it dies.]
Forgive me!
[Holding the dead snake in her arm, she walks down from the house.]

เมขลา: ในที่สุดคุณก็พรากเขาไปจากหนูจนได้ สมใจคุณแล้วสิ คุณหนะใจร้าย
ฆ่าคนที่หนูรัก คุณไม่ฆ่าหนูซะอีกคนเลยหละ
(เมขลาร้องไห้แล้วเอ้อมไปจับคองู)
กัดสิ กัดหนูให้ตาย หนูไม่มีอะไรเหลืออีกแล้ว ไม่ฆ่าหนูซะมั๊ย ก็ได้
ถ้าคุณไม่ฆ่าหนู หนูก็จะฆ่าคุณเอง
(เมขลาร้องไห้ไปพร้อมกับบีบคองูจนตาย)
อโหสิให้หนูด้วย
(อุ้มร่างงูที่ตายแล้วเดินลงไปจากบ้าน)

The dialogue speaks for itself; for Mekkhala, the death of Chanachon is the end of her life; she has nothing left because she does not have love. 'Nothing' here is very interesting. In terms of an economic factor, she still has the tour company. She is not poor. She also has a very good close friend. If you count Uncle Tim as her relative, she still has family. She has her own two large beautiful houses and a nice car, as well. When she says she has 'nothing' left, this means she puts 'love' at the top of life's beneficial list. Again, for her, without love, life is 'nothing'.

* This dialogue happens before the opening dialogue at the river bank. The film cuts across the events to put them in chronological order. She kills the snake first, then goes to the river bank to ask for an apology and finally drowns herself.

This concept is also in Chanachon's mind, or ideology. On Loi Krathong Day, the first time that Chanachon spends a night at Mekkhala's house, Mekkhala takes him to the river and teaches him the meaning of Loi Krathong. She says:

- Mekkhala: We put some money in the krathong. Old tradition believes this is to make merit for the river. Pray for good things and float the bad luck away, float the bad karma away with the river.
- Chanachon: Then, when we float it, we will have good luck as we wish, will we?
- Mekkhala: It is just a belief.
- Chanachon: Just in case, I will try to pray.
- Mekkhala: People like you must have everything they need. You might not need to pray for anything, right?
- Chanachon: No, not yet. I still have something that I am suppose to have but don't have yet.
[Look sweetly at Mekkhala]
- Mekkhala: So, make a prayer then.
- เมขลา: เราเอาเงินใส่ไว้ในกระทง โบราณว่าเป็นการทำบุญให้กับแม่น้ำ
อธิษฐานขอในสิ่งที่ดีแล้วลอยเคราะห์ ลอยกรรมไปกับแม่น้ำด้วย
- ชนะชวล: งั้น พอลอยเสร็จแล้ว เราก็จะมีแต่ความโชคดี ตามที่เราอธิษฐานใช่ไหมครับ
- เมขลา: มันก็เป็นแค่ความเชื่ออะคะ
- ชนะชวล: ยังไงผมก็ลองอธิษฐานขอไว้ก่อนแล้วกัน
- เมขลา: อย่างคุณเนี่ยะ คงมีของที่ยากได้ครบแล้ว
คงไม่ต้องอธิษฐานขออะไรอีกแล้วมั้งคะ
- ชนะชวล: ยังครับ ยังมีบางอย่างที่ควรได้แต่ยังไม่ได้ (มองไปที่เมขลา)
- เมขลา: ถ้างั้น ก็อธิษฐานเลยสิคะ

Here, from Chanachon's view, although he is rich, famous, successful and has a family that is perfect in the eyes of others, but his life is not complete because he does not have 'love'. Thus, life is not life without love. Later in the film, when he chooses to remain with his family, he turns his 'love' to his son, but not his legal wife. Chanachon is a bit lucky to understand that there is another kind of love to live for. Anyhow, although he makes a right decision, finally he has to pay with his life for his 'love' led by desire and sensual craving.

Both Chanachon and Mekkhala have the same ideology of love. Love, for them, is the most valuable thing in life. It is what there is to live for. If there is no love or no chance to be loved anymore, life is not worth living any longer. The film passionately ends by having Mekkhala walk slowly into the water to kill herself since her life is without love.

Dear Dakanda

Love is the hope for life; love makes life go on and makes your life worth living. You are alive because of love. Even if love make you hurt, you still have to find a new one to love. In the end of his last letter, Mhu writes to Dakanda:

...Dakanda now I already have taken off my splint, even though it is not really healed; but yesterday I packed my backpack and I am ready to journey again. Where will I go? It may be some place where time has stopped and turned backward, then my new day will begin. This is the last letter for you. Tomorrow, when the sun rises, I may stand on the roof of some boat and will not write again. Nui prohibited me to getting on the roof again. But, Dakanda, how many times can we fall off the roof of a boat? Even if I fall again, I am already used to that hurt.

ดากานดาตอนนี้ฉันถอดฝืดออกแล้วนะ ถึงจะยังไม่ค่อยหายดีเท่าไร
แต่เมื่อวานนี้ฉันก็เก็บของลงเป้ แล้วพร้อมที่จะออกเดินทางอีกครั้ง จะไปไหนนะเธอ
คงเป็นสักที่ที่เวลาเลิกเดินถอยหลัง แล้ววันใหม่ของฉันจะเริ่มต้น
จดหมายถึงแกฉบับนี้เป็นฉบับสุดท้ายแล้ว พรุ่งนี้พอพระอาทิตย์ขึ้น
ฉันก็คงยืนอยู่ชมแดดฟ้าเรือสักลำ แล้วไม่เขียนอะไรอีก นู๊เคยห้ามฉันเด็ดขาดไม่ให้ขึ้นไปบนนั้น
แต่ทีนี้ดากานดา จะมีกี่ครั้งกันเชียวที่คนเราจะตกจากแดดฟ้าเรือ
และถึงจะตกลงมาอีกฉันก็เจ็บจนชินแล้วแหละ

The letter consists of many similes. First, the film uses the act of packing a bag, going on a journey and the place where time does not turn backward to refer to something left and forgotten in the past and the beginning of a new life. The sunrise is a symbol of a new life and a new hope. Finally, standing on the roof of the boat means to start loving again. This time he is not afraid of being hurt by love, or falling off the roof. From the letter, we clearly see the message of the film. Mhu leaves Chiang Mai because he is broken-hearted. He travels to Pangan to cure himself. There, he finds a new love and decides to start a new love without being afraid of getting hurt again. From the letter, Mhu, who suffered from unsuccessful love in Chiang Mai, is ready to start a new love even if in the end it may cause him hurt again; he is not scared of it.

Additionally, love is a must for humans. It is some kind of fashion. You can not live alone without romantic love. You will be worth nothing if you do not have someone else to love. Love becomes an indication of success for one's life as a human. Before Dakanda accepts Koh as a boyfriend, she says to Mhu:

Dakanda: I am in my 4th year now. I have not had any boyfriend yet. If I pass to the 5th year and still have no boyfriend, I must be on sale like Fhu-yern mentioned.

Mhu: So what! It is not necessary. Since I was born, I have never had a girlfriend. I am still alive, not dead.

Dakanda: People like you! If you open yourself and let other people know the true you, I guarantee someone will be interested in you for sure.

ดากานดา: ฉันก็อยู่ปี ๔ แล้วนะโว้ย ยังไม่มีแฟนเลย แล้วถ้าเกิดขึ้นปี ๕
แล้วยังไม่มีแฟนอีกนะโว้ย ต้องโดนลดราคาเหมือนที่ไอ้ฟูเหียนว่าเลยอะ

หุมู: แล้วไงวะ มันไม่เห็นจำเป็นเลย ตั้งแต่เกิดมาฉันก็ยังไม่มีแฟน ก็อยู่ได้ไม่ตาย

ดากานดา: อย่างแกนะ ถ้าแกได้เปิดตัวเองนะโว้ย ให้คนอื่นเขาได้รู้จักแกจริงๆ นะ
รับรองเขาต้องชอบตัวแกแน่ๆ

From this dialogue, we can see that love becomes a factor for the measure of the value of humans. Your value will drop if you reach some age and you have not found any lover. If we look at Mhu's answer, we can see the very same ideology. Even though he says that love is not important, this is because he does not want Dakanda to be Koh's boyfriend, but this is not what he feels. In the very last part of the movie, when his proposal has been refused by Dakanda, he walks soullessly to the train station and comes back to Bangkok. His journey in this story also begins with his inner confusion of being useless and unvalued because of that refusal by Dakanda. Finally at Pangan, he thinks he is useful again because he finds Nui, who gives him love.

The film is inspired by one of the most important message from *Le Petit Prince*. In the book, the little prince meets a fox who teaches him how to be tame. That is to say, how to love and react to the one you love. The fox teaches the little prince that you can not become someone if you do not make a relationship with someone. The book writes:

... said the little prince. "What does tamed mean?"

"People" says the fox "have guns and they hunt. It's quite troublesome. And they also raise chickens. That's the only interesting thing about them. Are you looking for chicken?"

"No," said the little prince, "I'm looking for friends. What does tamed mean?"

"It's something that's been too often neglected. It means, 'to create ties'?"

"To create ties'?"

"That's right," the fox said. "For me you're only a little boy just like a hundred thousand other little boys. And I have no need of you. And you have no need of me, either. For you I'm only a fox, like a hundred thousand other foxes. But if you tamed me, we will need each other. You will be the only boy in the world for me. I'll be the only fox in the world for you..."⁵

The book encourages the reader to be 'tamed' by someone or something spiritually. In the beginning, the fox mentions the man with the gun who raises chickens. The fox likes him because he raises chickens that are food for the fox. The fox has no 'ties' with him. Therefore, even if he provides food for the fox, he is still not his friend. In the dialogue the fox says a friend is something that has often been 'neglected'. This is a satire. I think everyone know what a 'friend' is, but does not understand what is 'friend'. For the fox, friend is more than knowing each other, we also have to have a 'tie' with that person; that is to say, an 'attachment' or 'love'. Moreover, we can not be 'someone' or we can not be recognized if we have not been tamed or loved.

Thus, the film is dominated by the theme of love as a 'must' for life. It is a thing that makes your live worthy. Additionally, no matter how often you suffer by love, you still have to find a new one. Finally one day, you will have love and your life will be complete.

Love of Siam

⁵ Saint-Exupéry, Antoine de, and Richard Howard.,*The Little Prince* (San Diego: Harcourt, 2000). P.58-59.

The film clearly presents love as a necessity of life. In the scene in which Mew goes to the music company, and the manager tells him to write a love song that is more general and can be sold more, he says:

- Manager: Your songs are very good, but I want to suggest one thing. In terms of lyrics, they should be more universal and get into people more than this.
- Mew: But, right now it can get into some people, right?
- Manager: Yes, some people. Don't you want plenty of people to listen to your songs? In terms of music, I accept that you guys are cool, very cool. And, you and I are all willing to present new sound [melody] to the music society. That is right and that is good. But, why don't you make it simpler? If the lyrics get into the mass more than this and they can sympathy more with it, it will be better than this.
- Mew: What should it be like?
- Manager: Love! Mew, 95% of the number one hit songs of every chart are love songs and I think it is easy for your guys, anyway. You are at the age where it is easy to write love songs.
- ผู้จัดการ: เพลงของพวกเขาฟังนี้ดีมากเลยนะ
แต่ที่อยากจะแนะนำว่าในแง่ของเนื้อหาของเพลงมันน่าจะเป็นสากลและเข้าถึงคนฟัง
หมู่มากได้มากกว่านี้
- มิว: แต่ที่เป็นอยู่มันก็เข้ากับคนจำนวนหนึ่งอยู่แล้วนะครับ พี่อ๊อด
- ผู้จัดการ: ก็ใช้จำนวนหนึ่ง นี่ถามจริงๆ เถอะ ไม่อยากให้มีคนฟังของเราหลายๆ เทรอ
ในทางดนตรีพี่ยอมรับว่าเจ๋งมากนะพวกน้องเนี่ยะ เจ๋งมากๆ
แล้วพี่ก็คิดว่าพวกเราที่คิดเหมือนกันว่าเราอยากเสนอขาวนี้ใหม่ๆ
ให้กับวงการเพลง นั้นถูกต้อง นั้นดีมาก แต่ทำไมไม่ทำให้มันง่ายขึ้นล่ะ
ถ้าเนื้อหาเนะ มันเข้าถึงคนหมู่มากได้มากกว่านี้ ให้เขาได้มีอารมณ์ร่วมได้มากกว่านี้
มันดีกว่านี้แน่
- มิว: เป็นยังไงครับ เป็นยังไงเหอครับ
- ผู้จัดการ: ความรักไงมิว ๙๕ เปอร์เซ็นต์ของเพลงอันดับหนึ่งของทุกชาร์ตนะเพลงรักทั้งนั้น
และพี่ว่า อย่างพวกเราน่าจะง่ายขึ้น ้วยอย่างเราเนี่ยะแต่งเพลงรักง่ายจะตาย

We can see from this dialogue that love has become an emotion of the masses. It is easy to absorb and it is easy to sell. In addition, love is very common for youths. Another dialogue from Ying also shows the same thing. After Mew comes back from the music company, he starts writing a love song and Ying comes in his room and asks:

- Ying: What are you doing, Mew?
- Mew: Writing a song.
- Ying: So, what is the song about?
- Mew: About love.
- Ying: Love! ... It should not be too hard.

- Mew: I don't know. I haven't got it.
 Ying: You don't have a girlfriend! Is it true? So, if you want to know how to be a boyfriend, I can be your girlfriend.
 Mew: [laughs]
 Ying: Think of it! Everyone must have one.
 หญิง: นี่มิว มิวทำอะไรอยู่
 มิว: อ้อ เขียนเพลงอยู่
 หญิง: แล้วมันเป็นเพลงเกี่ยวกับอะไร
 มิว: เกี่ยวกับความรัก
 หญิง: ความรักเหรอ ก็ไม่เห็นยากเลยหนีมิว
 มิว: เหรอ ก็ไม่รู้สิ มันไม่เคยมี
 หญิง: มิวไม่มีแฟนเหรอ จริงเหรอ งั้นถ้ามิวอยากรู้ว่าเป็นแฟนเป็นยังไง หญิงเป็นแฟนให้เอามั้ย
 มิว: (หัวเราะ)
 หญิง: นึกดูดีๆ ละกันนะ คนเราต้องมีมั่งแหละ

One thing in common between these two dialogues is that romantic 'love' is simple for human life, especially for youth. It is natural to have a boyfriend/girlfriend. It can be said, if you do not have a boyfriend/girlfriend, it means you are not natural. There must be something wrong with you. The film reconfirms the ideology that love is a necessity of life. It is love that makes you worth living and to live for.

This film tries to promote everyone to love, to have faith in love and to have hope for love. In the theme song there is one line that is derived from a Chinese poem that say, 'as long as you have love, you have hope (ตราบไฉยยังมีรักย่อมมีหวัง).' The line is a lyric of the song that Mew's grandmother used to play and taught him to play. Love brings hope to life. Life without love is life without hope. However, it is interesting that the film gives an idea of love as a mental feeling rather than a physical one. That is to say, to love someone does not mean you have to be involved with that one physically; if you just feel love with them, that is enough. In the beginning of the film, when Mew plays the piano to ask for forgiveness from his grandmother, he plays it very quickly and with no melody. So, the grandmother comes and says:

- Grandma: Playing like that, your grandpa's piano will break. Sit aside, it should be played like this [she plays the piano with a sweet melody]
 Mew: Why does grandma love to play this song?
 Grandma: Grandpa loved to play it for me. [the picture pans to the grandfather to signify that he has already died]
 Mew: He must be great!
 Grandma: Sure...Do you want to be brilliant like grandpa?
 Mew: Don't know ... why do I have to be great?
 Grandma: In case one day you will use it to tell something to other people, the same as grandpa did for me.
 Mew: So...what did he say to you?
 Grandma: Listen!

- Mew: [listens to the music for a while and says] Grandpa says he misses you.
- Grandma: If someday grandpa comes back and does not see someone around, he might be lonely. Stay with me for a while please
- อาม่า: เล่นอย่างนี้ของของอากงก็ฟังหมดสิ กระเถิบไป เขาต้องเล่นแบบนี้
(อาม่าเล่นเปียโนเป็นจังหวะที่เพราะขึ้น)
- มิว: ทำไมอาม่าถึงชอบเพลงนี้
- อาม่า: อากงก็ชอบเล่นให้อาม่าฟัง (ภาพฉายไปที่รูปอากงกับอาม่า เพื่อจะสื่อว่าอากงตายไปแล้ว)
- มิว: อากงคงเล่นเก่งน่าดูเลย
- อาม่า: แน่อยู่แล้ว ลืออยากเก่งเหมือนอากงไหมล่ะ
- มิว: ไม่รู้จะเก่งไปทำไม
- อาม่า: เผื่อว่าวันหนึ่ง ลือจะใช้มันบอกอะไรกับคนอื่น ๆ เหมือนอย่างที่อากงบอกอาม่าก็ได้
- มิว: แล้วอากงบอกอะไรกับอาม่า
- อาม่า: ฟังซิ
- มิว: อากงบอกว่าเขาคิดถึงอาม่า
- อาม่า: ถ้าวันไหนอากงลือกลับมาแล้วไม่เจอใครอยู่บ้าน อากงก็จะเหงา อยู่เป็นเพื่อนอาม่าสักพักนะ

It can be inferred from the screening technique that right then the grandfather has already passed away. The notion that the grandmother says, 'if someday grandpa comes back and does not see someone around, he might be lonely', can be translated to mean that she still hopes that someday she will find him again or someday his spirit will come to visit her again. With love she thinks as if her husband is still alive. Love for the grandmother is a feeling that you love someone, the physical contact or appearance is not necessary. As long as you have love, you have hope, a hope to continue your life.

Moreover, the film portrays loneliness as being terrifying. From the grandmother's dialogue, although you have died, you can still feel loneliness if you do not have someone that you love around. Additionally, in another scene, after Mew introduces June to Tong it is very late at night, so Tong stays at Mew's home. Before they go to sleep, Tong asks:

- Tong: Staying alone, do you feel lonely?
- Mew: It is lonely till it turns to be terrifying.
- Tong: What do you mean, 'lonely till it turns to be terrifying'?
- Mew: When we were young, loneliness is not having a friend, right? But when we grown up, it is damn worse than that.
- Tong: How is it damned worse for you?
- Mew: I don't know how to explain it. It began in the summer of 7th grade. Dad brought grandma to somewhere, I do not know where, for a couple of days. When he came back, she had passed away. It was not easy at all. As the time went by, I missed her more and more. So, I questioned my

self; if we love someone very much, can we endure it when someday we lose them, even though farewell is a part of life, you know. Would it be possible, Tong, that we can love someone and not be afraid of losing them. On the other hand, I also think that it would not be possible to live without loving anybody. That is loneliness. I have lived with it for five years, how could I not know how it hurts? What about the rest of my life?

โต้ง: อยู่คนเดียวไม่เหงาบ้างเหรอ

มิว: มันเหงาจนน่ากลัว

โต้ง: แล้วมันเป็นอย่างไร เหงาจนน่ากลัว

มิว: ก็ตอนเด็กๆ ความเหงาคือการไม่มีเพื่อนใช้ใหม่ แต่พอโตขึ้น ความเหงามันหนักกว่านั้นมาก

โต้ง: แล้วมันหึยใส่มีวยังไงล่ะ

มิว: ไม่รู้จะบอกอย่างไรดี แต่มันเริ่มตอนซัมเมอร์ตอนเรากำลังจะขึ้นชั้น ม.๒

บ้าพาอามาไปไหนไม่รู้สามสี่วัน แล้วพอวันที่แกกลับมา อามาก็เสีย มันไม่ง่ายเลยนะ

ยิ่งผ่านไปนานๆ เรายิ่งขึ้นถึงอามา เรายิ่งตั้งคำถามขึ้นว่า ถ้าเรารักใครมากๆ

เราจะทนได้หรือถ้าวันหนึ่งเราต้องเสียเขาไป

และไ้อการจากลามาหนักเป็นส่วนหนึ่งของชีวิตโต้งก็รู้ มันจะเป็นไปได้หรือโต้ง

ที่เราจะรักใครโดยไม่กลัวการสูญเสีย แต่อีกใจหนึ่งก็คิดว่า แล้วมันจะเป็นไปได้หรือ

ที่เราจะอยู่ได้โดยไม่รักใครเลย นี่แหละคือความเหงา เราอยู่กับมันมา ๕ ปี

ทำไมเราจะไม่ว่ามันทำร้ายเราอย่างไร แล้วชีวิตที่เหลือของเราล่ะ

Loneliness for Mew, which is a theme for this film, is when you do not have someone that loves you and someone you love, and it is terribly horrifying to be lonely. It is scary. It is unwelcome. If we look closely at what Mew says, we can see that the film is promoting one to have love. Although death and separation is natural, and some day the one whom we loved will be separated from us, it is not possible to live without love. In other words, even if loving someone will finally make us sad, it is better to have love than not to have love. Again, as long as you have love, you will have hope in your life. The film dedicates itself to love with the final words written on the screen, 'to all the love that brings us life (แต่ทุกความรักที่สร้างเรา).' This is the intention of this film, that is to produced a film showing the importance of love and to honor love.

Me Myself

'This film intends to pay homage to love (ภาพยนตร์เรื่องต้องการจะบูชาความรัก),' said the Director in an interview in the special feature of the DVD edition. In addition, the title of the film in Thai is *Kho Hai Rak Chongcharoen* or 'Let the Love be Glorified'. These both provide proof as to the ideology 'love as a necessity of life' of this film. The film chooses this plot, I think, with no intention to make a gay movie. If a gay movie means a film making gay issues noticeable, against a straight sex discourse, and makes a terrain for gay people in the society, the film is quite successful on that point. Even at the end of the film, it is likely to end happily, but it still sustains the discourse of the unacceptability of love for non-straight sex. Examining the last conversation

between Tan and Oum that takes place in front of the cabaret after the club closes, with Oum walking out to go home confusingly, Tan come after her and she asks:

- Oum: Tan, do you still love Oum? Do you still love me?
 Tan: Even though I am like this [being a gay person]? How could it be possible, Oum. There are not just the two of us in this world.
 Oum: Do you still love me, Tan?
 Tan: I do.
 Oum: [rushes to Tan and hugs him] That's enough, just you loving me is enough.
 อู๋ม: แทนยังรักอู๋มอยู่หรือเปล่า ยังรักอยู่ไหม
 แทน: ทั้งๆ ที่ผมเป็นแบบนี้หรือครับ มันคงเป็นไปได้หรือว่าคุณอู๋ม
 โลกนี้ไม่ได้มีแค่เราอยู่สองคน
 อู๋ม: ยังรักอยู่หรือเปล่าแทน
 แทน: รักซี
 อู๋ม: (โผเข้ากอดแทน) พอแล้ว แค่แทนรักอู๋มก็พอแล้ว

Going back in the story, after Tan knows his identity and Oum brings him home, Krit comes to Oum's condominium to ask her to return to their relationship. He asked:

- Krit: Oum, I am coming to hear your answer. I overheard a funny story.*
 Oum: Please go away.
 Krit: Why! You still miss me, don't you?
 Oum: Right now, I understand what you and I want from life is different. Please leave.
 Krit: That's it! Right now, what you want is a dim-witted kathoey [transvestite], don't you? I thought you were smarter than that. How could you want be the wife of a *tut* [derogatory term for a gay person]? [some shouting from Tan's relatives rebuking Krit for his using the insulting word, *tut*, for transvestites]
 Krit: If your office knows this, where will you hide your face? Being the wife of a kathoey, won't you be ashamed?
 กริช: อู๋ม ผมมาขอคำตอบของคุณไงครับ เลยเพอญูได้ยินเรื่องสนุกไปด้วย
 อู๋ม: กลับไปเถอะ
 กริช: ทำไมละครับ ก็คุณยังคิดถึงผมอยู่ไม่ใช่หรือ
 อู๋ม: ตอนนี้อู๋มรู้แล้วว่าสิ่งที่อู๋มกับกฤตต้องการในชีวิตไม่เหมือนกัน กลับไปเถอะ
 กริช: ใช่สิ ก็ตอนนี้สิ่งที่คุณต้องการคือไอ้กระเทยสมองเลื่อมพวกนั้นใช่ไหม
 ผมนี้ว่าคุณจะฉลาดขึ้นแล้วเสียอีก
 แต่ยังไงคุณก็ยังอยากจะเป็นเมียของไอ้ตุ๋นนั้นมากกว่า
 (ญาติของแทนตะโกนตอบโต้ที่กริชดูถูกกระเทย)

* This is the truth about Tan.

กรีซ: ถ้าที่ทำงานรู้คุณจะทำหน้าไปไว้ที่ไหน เป็นเมียกระเทยคุณไม่อายหรือ

Hence, after Tan leaves for Phuket, Oum can not live her live happily. She is desperate and confused, which affects her work. She can not work well. One day, she leaves the committee as one of her co-workers unintentionally says the word 'tut'. Oum's boss, who is a lesbian, follows her and talks to her:

- Oum's boss: It is not that I don't know what has happened, but you have to separate it from work. This [meaning her work] is your dream, right?
- Oum: What should I do 'hia'?**
- Oum's boss: Are you sure you want to ask me for advice? You and I must have gotten very close till you have forgotten what I am. Hia is not much different from Tan. (sighing) Being like this is hard for one's life. So, I have to become a workaholic, only work and work hard. Living alone like this. Sometimes, some things are not possible.
- หัวหน้า: ไม่ใช่ว่าเสียจะไม่รู้เรื่องที่มีมันเกิดขึ้นนะโว้ย
แต่เสียอยากให้เห็นเวลาให้มันขาดๆ
ไหนว่า(งาน)นี้มันเป็นความฝันของแกไม่ใช่หรือ
- อู๋ม: ฉันควรทำอะไรดี
- หัวหน้า: แกแน่ใจหรือว่าแกจะปรึกษาเสีย
แกกับเสียคงจะซึ่กันจนแกลืมแล้วละชีว่าเสียแกมันเป็นเพศไหน
เสียก็ไม่ต่างอะไรไปกับนายแทนนั้นหรอก (ถอนหายใจ) เรื่องอย่างนั้นะแกนะ
ลำบากมาทั้งชีวิตเลยวะ มันก็ต้องกลายมาเป็นคนบ้างาน ทำงานมันงกๆ
อยู่มันตัวคนเดียวแบบนี้ ใ้อีเรื่องบางเรื่องมันก็ไม่มีทางเป็นไปได้หรอกนะโว้ย

From these three dialogues, we can see some major discourse that gay life is unacceptable. Marriage with a gay person is a shame, as Krit said, and is impossible as the boss says. Nevertheless, Oum makes up her mind and goes back to ask Tan whether he still loves her. She no longer cares about society and decides to keep Tan in her heart. Even though in the film it is not clear whether they will live together or not, the message 'love has no boundary' is very distantly presented. Thus, I would say the film is not a point about gay issues, but is focused on the statement 'love is a must for life'. Whether you are gay or straight, you have a right to love, to have love and to give love. Love is not for other people but for the two. Therefore, no one is able to judge your love, except you and your loved one. Love is not about sex or gender. Everyone can love.

Additionally, in the advertisement and trailer, the film chooses Oum's dialogue as a tagline; 'having someone love me, it does not feel like I am alone on this planet, that is all I want in life.' (ชีวิตฉันก็แค่อยากมีคนที่รักฉันและไม่รู้สึกเหมือนอยู่คนเดียวในโลกก็พอแล้ว).

** 'Hia' is a loan word from Chinese. It literally means older brother. Thais use this loan word to address a relative similar to the Chinese and to address a very close respectfully person who is a male.

Love is a good thing that happens in one's life. Love is a goal of one's life. Your life will not be worthy without romantic love.

The first time Oum breaks up with Krit, she blames herself, as in the earlier quotation. She thinks she is worthless. She lets herself drown in sadness, until Tan comes and make her feel worthy by giving her love and respect. He reveals an optimistic side of Oum and helps her recover her dignity. She becomes herself again because of Tan's love. This is the reason that causes her to love him. When they are separated, she becomes sad again. She is moody. She can not do her work. Finally, she goes to find Tan again and asks a question to confirm that he still loves her. Tan's answer, that he still loves her, makes her feel relief and that it is worth living again. Therefore, love is a key for live. You would feel worthy if you have someone to love you. Even though the film leaves the question pending, can and will they live together. Whatever will happen is not important. The important thing is they both give love to each other. Likewise, I may repeat the Thai title: *Kho hai rak chong chareon* [Let the Love be Glorified].

This film tries to show that everyone can have love. Even if you are gay, you can have love. For this film, love is a need of humans. Whatever the social aspects, you are a human; you still have a chance and opportunity to love. Love is a matter of two people. It is not necessary to listen or care for the others or society. If you love the other person and the other person loves you, it is entirely for love. In a most unfortunate case, if you can not live with you dear one because of society, you can still be happy just because you have love.

February

Love is to remember someone or to belong to someone. That is to say, love is to be attached to someone. The relationship between love and memory is an important message in this film. In the last scene, there are the voices of Jee and Scott, homeless in Central Park:

Jee: Scott, she didn't forget me

Scott: That is love, man. That is love.

Before this Jee used to talk with him when Keawta was in the hospital and he was thinking of the way to find money:

Jee: Scott, it snowed yesterday.

Scott: And, what?

Jee: It's like a dream.

[Jee and Keawta go out and they throw the snow together. They reach the bridge. Keawta pretends to fall down. He nervously reaches for her and wakes up her]

Eye...Eye...Eye

[a minute after he calls Eye/Keawta]

Keawta: Blur...

[Keawta wakes up and runs. Jee catches her. They now face each other and kiss. The film cuts through to the scene on the bed. Keawta sleeps while Jee watches her nervously. The voice between Jee and Scott continues.]

Jee: I'm afraid, man.

Scott: Afraid of what?

Jee: I'm afraid that she will forget me someday.

From these two short dialogues, we can see the idea that the film is intended to say that love is not just love, but to remember. Additionally, the film has the leading actress lose her memory in the beginning to stress this idea. Memory means attachment. When you are attached with someone or something, you have to remember them. So, when someone breaks your heart, the very first suggestion you will receive is to forget them. If you look up in any dictionary the meaning of 'remember' and 'forget', you will find 'memory' in the definition. Therefore, the film clearly states: 'love is an attachment with someone'. Thus, Keawta losing her memory at the beginning of the story means she has lost her love. When Jee helps her to find her memory it means he helps her to find love. When Jee is the only person Keawta knows or can remember, it means he is the one that she loves.

Consequently, when Jee loves Keawta, he stops helping Keawta find her memory and is afraid that she will remember something else. I would say, in this point that love is not only the present but also the past. This means that to love someone is not only to be attached to them at the present time, but to be attached in the past. This is another dimension of the relationship between love and memory. When you say someone loved you or you loved someone, love at that time of speaking is not a feeling right then, it is a result from your collective experience that effects you right then, if you really mean 'love'.

Unlike the previous four films that are clear on their intention that love is a must for one's life, *February* is not explicit about the worship of love in such aspect. But, more interestingly, by linking love with memory, the film makes an important claim that if we want to remember our life, we have to have love. Love is a signal of happiness in life.

At first, when Jee gives up his struggling life in New York, he wants to go back to Thailand. His life at that time is lifeless because he has no love and no inspiration for life. When he finds Keawta and gradually falls in love with her, his life is lively again. He has a motivation to do every, even if it is wrong, for the one he loves. Although he gets shot on the day Keawta recovers her memory and goes back to Thailand, he still tries to keep his life by hoping that someday she will come back. He thinks Keawta got lost again and can not find her way back home, so he goes to the Central Park and becomes 'homeless' with Scott waiting for her. When Keawta shows up again, it is likely that he has love and his life is complete, so he happily dies in her arms.

To love someone is to remember them. Remembering the one we love is the happiness in life. Knowing that someone loves us and we love someone is enough for this life. Love is memory. It is a past happiness that continues our life and makes our life worth live longer. In this respect, love is not only a feeling, but is also a mood that is affected by memory. Thus, if we do not have memory, which is love, our life is nothing. No past, no meaning for life and no future for life.

Why does the very simple concept like this have to be discussed or is worth discussing in the film? The problem is now people use the word love very easily. One can go to the pub and meet some attractive girl and say 'I love you'. After that, maybe they talk to each other for a while, then they leave drunken. The next day, when they wake up, they sometimes can not even remember the name of the other person. This seems to be very common for Thai youth today. Therefore, love is not different from 'like' anymore. A lot of youth are drowning in the word 'love', even if it simply means 'like'. The film wants to redefine or recall the meaning of 'love' as an attachment with

someone with life. That is to say, love is to remember the one we love. Remember their good deeds, their deed, the things they have done for you.

Love is Loyalty and Sacrifice

Apart from the grand ideologies, such as 'love is a goal of life' and 'love is a must of life', there are some lesser ideologies presented in the films. Truly, this is like a comment or a suggestion for someone who has love rather than being an 'ideology' in a sense of *represents the imaginary relationship of individuals to their real condition of existence*. However, the following two suggestions are beneficial for the grand ideologies. Loyalty, in *Nang Nak*, and sacrifice for love, in *Love of Siam*, is not a direct prosperity of love for life, but it is a practice for good love. The second thesis of Althusser on ideology is: *Ideology has a material existence*. These two comments can be a good example of the material existence of the ideology of love. That is to say, it is a rule and a practice for a lover. If you love someone it means you have to have loyalty to that person and be unafraid to sacrifice something, even your life, for love, especially when you say that you love them so much; love them more than your life.

Nang Nak

'Someone dies but their love remains;' this clearly explains the objective of this movie. The voice caption in the beginning and the end of the story say:

The story of Nak the ghost is a true story that has been told for a long time. They say when Nang Nak of Phrakha-nong district was still alive; she was a faithful woman and loved her husband very much. Even though she died, her love and loyalty for husband did not fade away. Her spirit is waiting for her husband to come back and live together again.

...

Since then [after Somdet To held Nak's spirit in her forehead bone], there is no sign of Mae Nak the ghost haunting any more. Meanwhile, Somdet Phra-phutthajarn To tied Nak's forehead bone to his monk's belt and carried it with him all the time. It has been said after he died, that forehead bone passed to Somdet Kromluang Chumporn and then passed to many people. Until now, no one has an idea where it has gone. **The forehead bone, which is the resting place for Nak's spirit, is lost. The only thing remaining is the legend about her love and her loyalty to her husband. It is an immortal legend that is still told today.**

เรื่องปีศาจนางนาคนี้เป็นเรื่องจริงที่รำลือกันมานาน ว่ากันว่านางนาคแห่งบางพระโขง

เมื่อมีชีวิตอยู่เป็นหญิงที่รักและซื่อสัตย์ต่อผัวยิ่งนัก

แม้ยามตัวตายไปแล้วความรักความภักดีก็หาเสื่อมคลายลงไม่

วิญญาณของนางยังคงเฝ้ารอคอยให้ผัวกลับมาอยู่ด้วยกันดุจดังเดิม

...

นับแต่นั้นมา(หลังจากที่สมเด็จพระพุฒาจารย์โตสะกดวิญญาณนาคไว้ในชั้นกะโหลกศีรษะ)ก็ไม่มีใครได้เห็นข่าวผีนางนาคออกอาละวาดอีกเลย ส่วนท่านสมเด็จพระพุฒาจารย์ โต พรหมรังสี

ก็ได้นำกระดูกหน้าผากชิ้นนั้นมาทำบันทึกรัดประคด เก็บไว้กับตัวตลอดมา

เล่ากันว่าหลังจากท่านมรณภาพไปแล้ว

กระดุกหน้าผากชิ้นนั้นได้ตกไปอยู่กับสมเด็จพระมหาลงชุมพรและเปลี่ยนมือไปอีกหลายคน
จนบัดนี้ไม่มีใครรู้ว่าอยู่ที่ใด กระดุกหน้าผากอันเป็นที่สถิตยวิญญานนางนากนั้นได้สาบสูญไปแล้ว
เหลือเพียงตำนานเล่าขานถึงความรัก ความภักดีต่อผัว
อันเป็นตำนานอมตะที่ยังรำลือตราบนทุกวันนี้

The bold clearly expresses the intention of this version of the story. They want the audience to sympathize with Nak, to understand her feelings and to pity her as being unfortunate. The film wants to show the power of love; even if Nak has died for a long time, her love story still remains to be remembered in the present day. Most of all, the film credits her as an example of 'love' and 'loyalty'.

In the middle of the story, one day Nak comes down from the house in the middle of the night to prepare rice for breakfast. Mak does not see her on the bed so he gets down from the house. He reaches to her and says:

- Mak: Gosh, why didn't you tell me in the evening, I could have done it for you.
- Nak: That all right! I want to please you as much as I can. I do not know how long I am going to be able to look after you. In case in the future... [she stops speaking and starts to cry]
- Mak: [soothing her] Poor Nak, why do you talk like this. It sounds like you are going to leave me.
- Nak: Mak, I love you. In this life I will never leave you, but I am afraid.
- Mak: Afraid of what? I will not leave you. We will stay together till death do us part.
- มาก: พุทธรุโธ่ ทำไมเจ้าไม่บอกข้าตั้งแต่เย็นเล่า ข้าจะได้ทำให้
- นาก: ไม่เป็นไรดอก ข้าอยากปรนนิบัติเอ็งให้มากเข้าไว้ ข้าเองก็ไม่รู้ว่าจะอยู่ดูแลเจ้าได้อีกสักกี่วัน
เผื่อว่าวันหน้า...(ร้องไห้ ไม่พูดต่อ)
- มาก: (เข้าไปปลอบใจนาก) นาก ทำไมเจ้าพูดอย่างนั้นเล่า
เจ้าพูดเหมือนกับจะจากข้าไปไหนอย่างนั้นแหละ
- นาก: ใ้อ้มาก ข้ารักเจ้านัก ซาตินี้ข้าจะไม่ยอมจากเจ้าไปไหนเป็นอันขาด แต่ข้ากลัว
- มาก: นากเอ๋ยกลัวอะไรกันเล่า ข้าไม่เคยคิดจะจากเจ้าไปไหนดอก
เราสองคนผัวเมียต้องอยู่ด้วยกัน จนกว่าความตายจะมาพรากจากนั้นแหละนากเอ๋ย

Although he is saying; 'Till death do us part', the story shows that even death can not make this couple be apart. That is to say, love and loyalty is immortal. The body may die and rot someday, but love will stay forever.

The film also emphasizes at the beginning that this is a 'true story'. The life of Nak is real, not an urban legend used to scare or to make a joke. Her love is real. Her loyalty is real. She illustrates an honesty for her beloved. Normally, when mentioning the story about Nak before this film was shown, most Thai people would recall a different version. The well known version focuses on the haunting by Nak. Various versions, from oral tradition to folk to printed versions, often talk about how cruel and harassed Nak's ghost is. Additionally, the more popular motif of the story of Nak is that her spirit has been captured in a pottery jar and sunk to the bottom of the river. It

is different from this version, in that her spirit is defeated by a supreme monk. The story of Mae Nak Phrakha-nong has been filmed many times before this version. However, they all used the popular version more like a ghost film than a romantic drama or tragic romance. This film is the first mass media production that presents the story of Mae Nak Phrakha-nong in a more dramatic and realistic way. As I said earlier, Thai films after 1997 were influenced by Hollywood. Thus, the screenplay writer and the producer of this version did not just pick up the story from the early films and remake it. They did research on the history of Mae Nak. In the ending credit you can find many well-known scholars in Thai history, Thai culture and Buddhism mentioned. They use '*Nang Nak*' as a title instead of '*Mae Nak*'* to make the story more like a personal biography than a spooky story. That is to say, they want to re-create the idea for Thai people about the story of Nak. It is quite interesting that this version chooses to honor Nak rather than make her scary. This version strongly effects Thai people's perception of Nak. Even though the haunted version is repeated in some comic books, by comedians and many situation comedy shows, people's percept is of the good side of Nak, which has to be an honor.

In addition, there are no pictures or single frame shots of Nak killing people, which can be easily seen in other version. There is only one scene in which Nak possesses the ghost buster, but it only uses her voice. She does not kill directly. If we look closely on Um and the midwife death scenes, we will not see Nak's appearance in those scenes. It seems as if the film intends to say that those people died by accident or on their own, not by Nak. In the scene when the villagers are going to burn Nak's house, she says:

How long are you all going to hold me in enmity? I never been bothered any of you, why do you get entangled with my family? ... I live peacefully with my baby and husband. I have never killed anybody. The people who died, died because of their bad deed, they wanted to separate a wife from her husband, a baby from her mother. Why do you come after me? Today you come to burn my house. I will really cause trouble for you this time.

พวกมึงจะจ้องเวรกูไปถึงไหน กูไม่เคยไปข้องเกี่ยวอะไรกับพวกมึงเลย

ทำไมต้องมาแสร้งเรื่องผัวเมียของกูหนัก...กูอยู่กับลูกผัวของกูอยู่ดี ๆ ไม่เคยไปฆ่าใคร

พวกมึงที่ตายล้วนแต่เป็นกรรมสนองที่พรากรลูกพรากผัวเขาหาใช้กูทำไม

แต่ดีละวันนี้พวกมึงมารั้งแกเผารื้อนกู กูจะอาละวาดให้พวกมึงเห็นสักครา

Hence, Nak in this version does not directly kill any people, except the ghost buster. This makes her unlike Mae Nak from other versions. Likewise, the audience will turn their focus to the life, love and loyalty of Nak, rather than her spiritual power.

As a result, *Nang Nak* is not focused on the terrifying Nak ghost, but on the frame of her 'love' and 'loyalty'. This time Nak is an icon of love forever and true love. The film presents Nak's life in a dramatic ways to prove 'love lasts long'. Life and body may be gone, but love still remains. Love has power to do anything.

Love of Siam

* In Thailand, we use 'Chao Mae' or 'Chao Pho' to refer to a powerful spirit. It is usually a well-known dead person or local spirit as in a primitive religion. Chao Mae/Pho will have a power to fulfill a wish some may have, both good and bad.

'Love is sacrifice.' Love is to make someone you love happy. Hence, love is to give. *Love of Siam* reproduces this idea explicitly at the end of the story. The film ends with no one being successful in their romantic love. Mew and Tong, even though they love each other, they can not be together. Ying goes back to their friends and cries for her failed love with Mew. However, if we look at another side, they all have a big love which is the sacrifice for their loved one. Ying helps Tong buy a present for Mew and also helps him to understand his heart in order to help Tong and Mew love each other. While Tong goes to see Mew and confesses his love, he chooses to go back to his family instead of continuing the relationship with Mew. This is because he understands and has empathy for the love that his mother gives him. He does not want to hurt his mother. Therefore, in this film all of the characters who deal with romantic love fail to achieve their goal, but they are all happy because they make someone they love happy. This is what love means.

Pubbesannivāsa

As I mentioned in Chapter 2, Pubbesannivas and destiny are not the same concept. Pubbesannivas is a previous association, while destiny is more like a divine power, someone is destined for our life, rather than the consequence of our past deeds or karma. However, in this section where I am mainly concerned with Pubbesannivas, the concept of destiny will be brought up occasionally to compare with the idea of Pubbesannivas.

In the following three films, I have lined them up by the degree of the belief in Pubbesannivas. In *Dear Dakanda*, the film almost denies Pubbesannivas and encourages people to believe in 'self' and the 'present' time. In *February*, the idea of destiny is dominant as a cause of all actions, but it is like a 'destiny of one's own'. That is to say, it is the way people choose to be, not as some divine being wants; nevertheless, destiny is clearly named in the film. The last film, *The Letter*, is the only film that believes in Pubbesannivas and mentions Pubbesannivas in the story.

Therefore, although this section is entitled Pubbesannivas, the content is more like 'NOT' believing in Pubbesannivas. This issue will be discussed in detail again in the next two chapters, particularly in the conclusion.

Dear Dakanda

'You have to find love, love will not find you' is what this film believes. That is to say, the film quite believes in previous association. In the very last part of the film, before Dakanda reads Mhu's letter, the film transposes the situation at Pangan and Chiang Mai. However, I will quote only the events that happen in Pangan, which reflects this ideology:

[Nui throws Jiew's ashes on the beach where Mhu, Nui and Jiew used to play together]

Mhu: From now on, Jiew will not have to wander about again.

Nui: Mhu, do you believe in rebirth and the process of becoming?
As someone says, we will go to heaven, to hell or go to some star.

Mhu: I don't know.

Nui: Nonetheless, I try to believe. It would be sad if our time limit was only this life. Mhu, do you remember the Little Prince.

Mhu: I can remember.

Nui: Jiew made me think of the Little Prince. Mhu, do you think Jiew is going to live on a star just like him?

.....
Nui: Mhu, Do you believe in soul mate from a previous life.

Mhu: The same as in the song?

Nui: Which says our mate from a previous life is searching for us in this life so we see each other and love each other again. I do not believe it. But if it is real, one life is enough for each guy.

.....
Nui: I have given a chance to everyone who loved me. Mhu do you know what! There is no one who has really loved me.

.....
Nui: Mhu!

.....
Nui: Can you love me?

(นุ้ยไปรยอ้งการของจิวบนหาดทรายที่หมูกับจิวเคยไปวิ่งเล่นด้วยกัน)

หมู: ต่๑ไปน้๑จิวคงไม่ต้องเร๑ร๑นอ๑กั๑แล้วนะ

นุ้ย: หมูเชื่อเรื่องชาติภพหรือไม๑ ที่เขาบอกว่าตายแล้วไปสวรรค์ ไปนรก ไปอยู่บนดวงดาวนะ

หมู: ไม๑รู้เหมือนกัน

นุ้ย: แต่เราพยายามจะเชื่อ๑นะ มันคงเศ๑ร้าถ้าเวลาของเรามีแค่ชาตินี้ (นุ้ยสะอื้น)
หมูจำเจ้าชายน้อยได้ไหม

หมู: จำได้

นุ้ย: จิวทำให้คิดถึงเจ้าชายน้อย๑นะ ... หมูว่า จิวจะไปอยู่บนดวงดาวเหมือนกันไหม

.....
นุ้ย: หมูว่าเรื่องค๑ู่แท้๑แต่ในชาติก่อนมีจริงไหม

หมู: เหมือนในเพลงอะหร๑

นุ้ย: ที่เขาบอกว่าค๑ูรักของเราในชาติก่อนตามหาเราในชาตินี้
เพื่อที่จะได้พบกันแล้วก็รักกัน แต่เราไม่เชื่อทร๑ก๑นะ แต่ถ้ามันจะจริง
ชาติเดี๑ยวก็พอแล้วสำหรับผู้ชายคนน้๑

.....
นุ้ย: เราให๑โอกาสทุกคนที่รักเรา แต่หมูรู้๑อะไรไหมยังไม่เคยมีใครรักเราจริงสักคน

.....
นุ้ย: หมู

.....
นุ้ย: เธอจะรักเราได้ไหม

We can learn two things from the above. First, it is an addition to the ideology 'Love is a must for life'. Nui says, 'I have given a chance to everyone who loved me.' This means she has had more than one boyfriend before she meets Mhu, and has likely gotten hurt from those guys. However, she is still searching for love and hopes that one day she will find true romantic love.

Another thing is the idea of 'previous association'. It is quite clear in the dialogue that Nui is hesitant on this ideology. She used to believe in rebirth and previous association. Long after, she faced many failures. She became hopeless and reconsidered her ideology. Finally, she denies believing in previous association. Additionally, if the ultimate goal of all Buddhists, as the Buddha suggested, is to go to 'Nibbhana' or nirvana, Nui also denies this idea and hopes to be reborn, as she says: 'It would be sad if our time is limited to this life.' She does not see life as suffering. She loves to have life and wants to be reborn.

February

The film asked at least three times: Do you believe in destiny? The first time is when Jee drives the car and crashes into Keawta. The second time is when Jee nearly crashes into her again after she gets lost in Chinatown.* Lastly, is when Keawta nearly is crashed into by an unknown car at Central Park when she is trying to get back to her friend's car. The significance of the car crashes and meetings is interesting here. The film uses the car crash as a symbol of something happening 'accidentally' or 'unintentionally'. After the three car crashes, the film shows that Jee and Keawta can be reunited and stay together again. The first time, the car crash causes Keawta to stay with Jee. The second time, in company with the events of that horrible night at Central Park, the crash causes Jee to love Keawta. The last time, Keawta tries to find Jee, which she nearly gives up, but the accident causes Keawta to meet Jee again. After the crash or the sound of a car braking, the film will ask the question, 'Do you believe in destiny?' That is to say, the film is trying to say that Keawta and Jee meeting is due to 'destiny'.

The theme song of the film also presents the same idea:

It might be the Sky** above who has drawn our destiny. Ordering me and you to meet and find each other. Giving me a chance to taste happiness. Letting us having each other, to have good times. And, it is because of the Sky, who can make us be apart. Give me only this short time, then I have to lose you. I know there is no hope to pull you and persuade you to stay right beside me. No matter what I do, there is no chance. If my life has lost you, what would it be? Life will be without meaning, as if it is without energy. A body that has ever endured might have no strength. No hope for me to rejoice. If tomorrow I wake up and can not see you, I think that it will make me delirious with dread and anxious in my heart. If we have to be apart, no matter the reason, you must know I will be sad, be sad till I die.

* Jee goes to Chinatown to receive his job and leaves Keawta in the car. While he is gone, Keawta tries to walk around to see what she can remember, and she gets lost. When Jee comes back to the car and waits for a while, he does not see her. He waits for a moment, but she still does not come back. He decides to drive back alone. On the way back, he nearly crashes into Keawta on the street.

** Here sky means 'God'. However, I have not put God in the translation because normally when Thai use the word 'Fah', we usually refer to any spirit that is believed to affect our life. It may refer to an ancestor, primitive supreme (Taen), Jesus, Indra, Brahman, etc. It is used as a general term, not specific.

คงเป็นที่ฟ้าเบื้องบนเป็นคนขีดโชคชะตา ลังฉันและเธอให้มาให้ได้พบเจอกัน
 ให้ฉันได้มีโอกาสลิ้มรสในความชื่นบาน ให้เรามีกัน มีวันเวลาที่ดี และเป็นที่พักผ่อน
 เป็นคนพรากเราเช่นกัน ให้เวลาเพียงเท่านั้นกลับต้องเสียเธอไป
 ฉันรู้ว่าไม่มีหวังจะเหนี่ยวและรั้งเธอไว้ข้างกาย จะทำอย่างไรก็คงไม่มีหนทาง
 หากชีวิตฉันต้องขาดเธอไปจะเป็นอย่างไร ชีวิตคงไร้ความหมาย และเหมือนไร้พลัง
 ร่างกายที่เคยอดทน ก็คงไม่มีกำลัง ไม่มีความหวังให้ฉันได้ชื่นหัวใจ
 แค่นี้เพียงพุงนี้ถ้าตื่นมามองไปไม่เจอเธอ แค่นี้ก็ทำให้เพ้อหวั่นและไหวในใจ ถ้าเราจะต้องจากกัน
 ไม่ว่าจะด้วยเหตุผลใด คงรู้ใช่ไหมว่าฉันจะต้องเสียใจ เสียใจจนตาย

From the beginning, we can see that the song persuades us to believe in 'destiny'. Even in the middle of the song, when it blames the Sky, this is also based on the belief in destiny. In company with the three crash scenes, it is likely to say that they try to believe that 'destiny' is something real and could happen.

However, on the basis of this research, I have to say that the film's 'destiny' does not represent the idea of 'previous association'. It is more likely to be the idea of Brahmalikit, rather than Pubbesannivas. The movie does not mention the concept of previous association, birth and reborn and this life and past life, unlike *The Letter*, which is clear at these concepts. For this film, destiny is explained by the accident in the movie and also is clearly stated in the song that it is a making some power over mankind. I think the film tries not to refer specifically to some belief or present the story on basis of some religion. The film put the discourse of love as pre-destiny.

Notwithstanding, for some points in the film we can see that there is more emphasis on the ability to find, search for or memorize than 'destiny' alone. To some degree, I think the film quite agrees with 'destiny'. The film just uses 'destiny' to romanticized the story, but they still believe in finding love. When Jee takes Keawta to Central Park for the first time, he tells her to remember the place. Thus, when she gets lost again, she can come to this place. It should be noted here, I interpret 'lost' and 'found' not just for a person, but for love; this means Jee maybe wants to say 'this is the place where you can find my love', which will be revealed later:

Jeeradej: Let's do this, if you get lost again, come and wait here. Ask anybody! Everybody knows Central Park.
 Keawta: This place is very huge, how will I know.
 Jeeradej: This fountain!
[points to the fountain]
 It is big enough.
 Keawta: Is there only one fountain in here?
 Jeeradej: *[sighs]* There are many.
 Keawta: How do I know which one it is?
 Jeeradej: *[sigh and looks around]*
 Here, see that homeless person with the red hat sleeping right there? The fountain that has that homeless person means you have come to the right place.
 Keawta: If he goes back home?
 Jeeradej: Homeless people have no home. Since I came here, he has never moved.

จี้รเดช: เอาอย่างนี้ซิ ถ้าเกิดเธอหลงทางอีกก็มารอตรงนี้ละกัน ถ้ามามีใครใครๆ
ก็รู้จักทั้งนั้นเซ็นทรัลพาร์ก

แก้วตา: แล้วที่นั่นกว้างอย่างนี้จะรู้ได้อย่างไร

จี้รเดช: น้ำพุนี้ก็ได้ ใหญ่ดี (ชี้ไปที่น้ำพุ)

แก้วตา: แล้วในนี้มีน้ำพุอันเดียวหรือ

จี้รเดช: (ถอนหายใจ) ก็หลายอันอยู่เหมือนกัน

แก้วตา: แล้วจะรู้ได้อย่างไรล่ะว่าอันไหน

จี้รเดช: (ถอนหายใจแล้วมองไปรอบๆ) นี่ไง เห็นโสมเลสหมวกแดงที่นอนอยู่ตรงนั้นมั๊ย
ถ้า น้ำพุไหนที่มีโสมเลสคนนั้นอยู่แปลว่ามาถูกที่แล้วล่ะ

แก้วตา: แล้วถ้าเขากลับบ้านล่ะ

จี้รเดช: โสมเลสไม่มีบ้าน ตั้งแต่เรามาอยู่ที่นี้ก็ยังไม่เคยเห็นเขาย้ายไปไหนเลย

From this scene, Jee marks a landmark for him and Keawta. This is important because right then Jee tries to make her remember the place when she gets lost. She, hopefully, will find him there whenever she gets lost again. As 'lost' in this movie signify 'lost love', then it can be understand that whenever she want to find love, she can go there and find him. After this, the scene is used several times in the film. Especially when Jee has a problem, he will come to talk with the homeless who live in Central Park. However the most important aspect of this Central Park scene is at the end of the story. After a long day of searching for her past and Jee, Keawta stops at Central Park and asks her friend, who drove her there, to wait for a while. She goes and sits at the fountain. The film also shows a homeless man coughing, but she is not interested. When her friend beeps the car horn, she walks back to the car soullessly. She nearly crash into a car, which makes her get her mind back. She looks back at the fountain again and sees her paintings floating up. She runs down back to the fountain and sees a shabby dirty guy collect her floating paintings. When she sees him, she is stunned that it is Jee. She greet shocked:

Keawta: Jee

Jeeradej: Eye, where have you been?

Keawta: Eye went back to Thailand.
[the film shows the tried face and ill body of Jee and shows Keawta's curious face again]
Why does Jee look very shabby?

Jeeradej: Do you remember the homeless person who slept here?

Keawta: *[nods her face]*

Jeeradej: He died. Jee, Jee was afraid Eye would not remember this place.
[Jee speaks tiredly, after Keawta knows he has become a homeless person waiting for her, she runs toward him and hugs him]

แก้วตา: จี

จี้รเดช: ไหวหายไปไหนมา

แก้วตา: ไหวกลับเมืองไทยมา

(ภาพตัดกลับไปทำหน้าที่ตาอันเหนื่อยล้าของจี ก่อนจะตัดกลับมาที่ไอ)

ทำไมจีถึงโทรมขนาดนี้

จีรเดช: ไอ จำโฮมเลสที่นอนอยู่ตรงนั้นได้มั๊ย

แก้วตา: (พยักหน้า)

จีรเดช: เขาตายแล้ว จี จี กลัวว่าไอจะจำที่นี่ไม่ได้

(จีพูดด้วยน้ำเสียงอ่อนล้า จากนั้นแก้วตาเห็นว่าจีมาเป็นโฮมเลสเพื่อรอเธอ เธอวิ่งเข้าไปหาจีและกอดจี)

This means he has become homeless and has been living there just to wait for her. A more 'tragic' explanation is that he lives his life since he has been shot, just waiting for her so he can die in her arms. He has to die besides her.

From the scene at Central Park, we also see the rule of repeat and continuation. At first Jee tells her to come there when she gets lost. Then, they find each other again at the end of the story. If we see the later event as a climax scene of the story, it does not totally represent the idea of 'destiny'. Jee takes Scott's place, as a homeless person, because he is waiting for her to come and see him again. For him, she might be lost somewhere and can not find him. So, he has to be there in order someday she will find him again.

Also, before this last scene, Keawta travels around New York, going to some places that she and Jee used to go to together to find him. The film uses the car, which nearly crashes into Keawta again, so she can see her pictures floating and lead her to Jee. Again, this is a consequence of searching and finding, not necessarily 'destiny' alone. Moreover, in a quite pessimistic view, I would also say that at the time Keawta goes to the fountain, she already has given up hope for finding him. The only reason to go there, maybe, is just to recall a good experience in her three months with Jee.

Moving back a little bit, when Keawta is in Thailand, after she gets well from her illness, she goes to the beach with her friend. They talk about 'love'. Keawta begins the conversation:

Keawta: Muai, about Eak, have I apologized to you yet.

Muai: Why do you have to apologize?

Keawta: I am sorry, Muai.

Muai: I am not angry with you, I know already, the story of you and Eak must end this way.

Keawta: Will there ever be a man who loves me for real?

Muai: (Sighs) Do you see the ocean before us, 'we are searching for a needle in the ocean'.

แก้วตา: หมวย เรื่องเอก ฉันขอโทษแกหรือยัง

หมวย: แกขอโทษใครเป็นด้วยเธอ

แก้วตา: ฉันขอโทษนะหมวย

หมวย: ฉันไม่โกรธแกหรอก ฉันรู้อยู่แล้ว เรื่องแกกับเอกต้องจบลงแบบนี้

แก้วตา: จะมีหรือเปล่าน่า ผู้ชายที่รักเราจริงๆ

หมวย: (ถอนหายใจ) แกเห็นทะเลข้างหน้านั้นมั๊ย เรากำลังงมเข็มกันอยู่

A little background in Thai proverbs is needed to understand this conversation. In Thai, we have the proverb 'Ngomkhem nai mahasamut (งมเข็มในมหาสมุทร)', literary meaning 'searching for a needle in the ocean'. It means an 'impossible' or 'hard job to do'. When Keawta questions 'is there some guy who really loves us' and Muai use this proverb to answer, it can mean it is 'impossible'. However, when she says, 'we are searching for a needle', it can also mean love is something to search for, not to find by destiny (alone). Thus, we can see from these two situations, the one at Central Park and the one at Thailand, that the film, in some way, believes love does not find you, you have to find love.

Overtly, again, we can see that the idea of Pubbesannivāsa is not presented in the film. I would say the film use the concept of 'destiny' in a more general way than is understood by the mass of people from different backgrounds. Or, sometimes, as I presented in Chapter 2, 'love' becomes a new religion for a life under capitalism; especially a metropolitan life, where many cultures are mixed. Love is more than just a concept of relations, but is the center of life, especially for consuming. Thus, *February* uses destiny as the reason why two people meet for the sake of the question and for uplifting the mood of the audience, rather than to make one believe in such an idea.

The Letter

'If two people are born for each other, even if they come from different places, no matter how far apart, they will meet. The belief in 'Pubbesannivāsa' (previous association) is real.'

"คนสองคนเนี่ยชะนะ ถ้าเกิดมาเพื่อนกันและกันแล้วละก็ ถึงจะมาจากต่างที่ต่างทาง ห่างกันแค่นี้ก็มาเจอกันจนได้ เรื่องของบุพเพสันนิวาสนี่มันมีจริงๆ นะ"

Ton's boss gives this speech at Ton and Dew's wedding. The idea of previous association is strongly presented in this tragic romance. On the Valentine's night, before Ton goes back to Chiang Mai, he asks:

Ton:	Will we meet again?
Dew:	I don't know! It is up to destiny.
ต้น:	แล้วเราจะได้เจอกันอีกไหม
ดิว:	ไม่รู้สิ แล้วแต่โชคชะตา

Later after the wedding, Ton says to Dew; 'Thank you Dew that you were born for me (ขอบคุณนะดิว ที่คุณเกิดมาเพื่อผม).' Again, one day after Dew comes back from Bangkok, Ton brings warm water and soaks Dew's feet to make her feel relaxed. Dew touches Ton's head and says; 'where have you been Ton? Why have we just met? (คุณไปอยู่ไหนมาต้น ทำไมเราเพิ่งมาเจอกัน).'

From the above, you can see the influence of the idea of previous association. I think there are two reasons why the ideology of previous association is presented in this film. First, the screenplay writer and director believe themselves in the idea of Pubbesannivāsa; therefore, such an ideology is presented in their work. Second, which I think the more important reason, right now, the idea of Pubbesannivāsa is quite old. Many of the new generation have quit believing in the idea of previous association. In a brief survey, I gave a questionnaire to 314 freshmen students of the faculty of

education in first semester of 2006 academic year. One of the questions I asked was, 'Do you believe that your lover from a past life will come to find you in this life (นิลิตเชื่อหรือไม่ว่าคนรักของเราในชาติก่อนมาตามหาเราในชาตินี้).' On a scale of 1 to 10, over 60 percent answered below 5 and, surprisingly, the students who answered this question over 8 was less than 10 percent. This means that teenagers today have quit believing in Pubbesannivāsa. This may be another reason the film's promoter decided to use 'If you still believe in love' in the tagline. Love for this movie is the love that is conducted by or led by some divine power.

One consequence of advance science and technology is that people less believe in divine power. They believe in themselves. Thus, they are searching for love. They think they can choose their love. Nevertheless, this film tries to say that 'love will find you'. Sometimes we have to wait for someone that is born for us. If we are born for each other, someday and at sometime we will find each other. If on that day Dew did not stop to buy a cactus and forget her wallet, if on that day Ton stayed at the office, they would not meet each other. So, it is destiny that makes them find each other. While, Kate tries to find love on her own, she has to pay with her life. I can say that this film wants the audience to believe in Pubbesannivāsa again.

The most tragic scene in the film is when Dew plays the last letter that come in the form of a video tape. Ton says to Dew:

I have never thought that I am handsome or special. Since the first day I met Dew, I told myself all the time that I will do everything for you, I will do anything to make Dew the happiest woman. I will not do anything to make you cry again. I have one thing to ask you. Do not forget me. One day in the future, it may be very long, we will see each other again. We will see each other again. I promise. I love you.

'ผมไม่เคยคิดว่าตัวเองเป็นคนหล่อเหลาหรือดีพิเศษอะไรเลย ตั้งแต่วันแรกที่ผมได้เจอตัว
ผมก็บอกกับตัวเองว่าผมจะทำทุกอย่างให้คุณ ผมจะทำให้ตัวเป็นผู้หญิงที่มีความสุขที่สุด
ผมจะไม่ทำให้ตัวต้องเสียน้ำตาอีก มีอย่างหนึ่งที่ผมอยากจะขอร้องตัว อย่าลืมผมนะ
วันหนึ่งข้างหน้า มันอาจจะนานมาก แต่ไม่ว่ามันจะนานแค่ไหน เราต้องได้กลับมาพบกันอีก
เราได้กลับมาพบกันอีกผมสัญญา ตัวผมรักคุณ'

Love is Suffering

The last ideology of love to be present is: 'love is suffering'. This is a Buddhist teaching. Romantic love is suffering. In all eleven films in this research, as they are tragic romances, people in the films suffer from love in one way or another. However, when I have to classify the ideology of love, I have decided to choose the film that explicitly presents love as suffering as its message. The only one film that explicitly presents this ideology is *The Legend of a Warlord*. Interestingly, the film, being an adaptation from classical Thai literature, may be the reason that it presents 'love is suffering', is in order to preserve the original tone of the story. However, you will see that the film 'reinterprets' this idea and adapts it to be familiar to the new target audience.

The Legend of a Warlord

The ideology of love in *The Legend of a Warlord* has been influenced by the ideology of love in Buddhism. Love led by 'kāmatanḥā' as suffering is clearly represented in the film.

As one of the tagline says, "Under the spell of a woman, even the toughest warlord can fall to the ground" (มนต์แห่งสตรี เพียงต้องใจ แม่ขุนทัพแกร่งศึก ก็ม้วยสยบแทบดิน).

All of the distress that happens to the three main characters is because they fall into kāmatanḥā. They let kāmatanḥā rule their life and do not try to stop it or understand it. Khun Phaen is not content with one wife. He has Laothong and does not care for Phimphilalai. Even Laothong mentions one time in the film that 'all the time Khun Phaen has slept with her, always he calls her Phimphilalai', but he does not fix the cause of the problem. He lets Phimphilalai be alone while he has another woman. Khun Chang does not understand that Phimphilalai does not love him. He just wants her to be his wife without seeing her mind. He does many bad things to provoke Khun Phaen so he can have Phimphilalai. Both of them let kāmatanḥā lead their life. For Wanthong, she loves Khun Phaen and only Khun Phaen. But when the king asks her to decide, she is blinded by the luxury life Khun Chang gave her. She can not decide. Finally, she is sentenced to be beheaded.

Unlike the other two, Wanthong, in the moment before she dies, seems to understand the truth that kāmatanḥā has ruined her life and the life of others. So, she decides to stop it by not continuing. If she decides to go with Khun Phaen, she may be fulfilling her craving or tanḥā, but she will suffer again. Even though she knows this noble truth very late, it is better than not knowing it at all. The film puts her realization as the climax of the story. This means they intended to develop this idea for their audience. It can be said that the film presents the ideology of love; that love led by kāmatanḥā is suffering. However, this ideology is stated, rather than the idea of self-love.

Another point of interest between the film and the classical text is the representation of the idea of karma. In the classical text, the idea of karma is present as a major excuse for the events. However, the film fails to mention the idea of karma in the story.

At the beginning of the classical version of the story, a dream is narrated that depicts the life of Khun Phaen, Wanthong and Khun Chang. This is the first place that mentions the law of karma in the text. Their life has been destined by their past deeds. Along the story, there are also many times these characters and the narrator use the law of karma as an explanation of the events.

However, in the film version, there are only two times in which the law of karma is mentioned. First, when Plai Keaw leaves the monkhood and meets Phimphilalai for the first time at the cotton field, he say, *'It is because of love, I have traveled this far to study in order to be near you. It was bad karma that made us be apart. Even if I live far, my heart is missing you'*(เพราะรักดอกจึงบากหน้ามาเรียนวิชาให้อยู่ใกล้ เคารพกรรมทำให้จาก หาก मैं นอนอยู่ใกล้ก็รำลึกถึงพิมเจ้า). Another time is when Wanthong gives her last word, *'My dear Keaw, all of the suffering and karma we have together. Please, let us together defunct that karma'* (พี่แก้วทุกข์และกรรมที่เรา ร่วมก่อ โหสิกรรมต่อกันเถิด) These are the only two times that the characters mention the law of karma in this film.

I do not think that the film has been produced under the assumption denying the law of karma. They have excluded it to make their film more suitable for the masses. The law of karma may be well known to all Thai Buddhist, but for others from

different religious backgrounds, it is hard to 'believe' in such an idea, * especially since the film was intended to be sold in the international market, therefore, the target audience is not only Thai people. Film consumption is about believing. If we can not believe in the film, the film will fail to communicate with the audience. Setting aside the idea of karma as not having a significant effect on the major plot, this makes the story more realistic and the explanation of the event is more suitable for a new society.

In this chapter, I have analyzed eleven Thai tragic romances along two subjects: the messages from the film and the ideology of love. With respect to the messages from the film, seven problems were raised: the difference class has on the possibility of love and marriage; the importance of money and wealth for love; the negative side of materialism and metropolitan love; the conflict between self and identity that influences the expression of love; the courage to confess love; the honesty and promise in a married life; and the limitation of social norms and moral code that limits people's way to love. These seven issues show the various kind of 'love' in Thai society. There are many outer and inner conflicts of the people that are an obstacle and cause of difficulty in love life. This also is proof that as long as people have to live in a society where there is a lot of ideology involve, love is not a matter of two people as there are many other factor around the lover's life having an effect on their love.

With respect to the ideology of love, there are two ideologies of love presented: love is a goal of life, and love is a must of life. Additionally, there is a suggestion about the way to practice love: loyalty and sacrifice. Finally, the chapter ends by identify the ideology of love in Buddhism, both 'love is suffering' and Pubbesannivas in the eleven films, although there are only a few films that present the ideology of love in Buddhism. Moreover, the ideology of love in Buddhism has been challenged and questioned through those few films.

In the next chapter, I will give more evidence about the interaction between the ideology of love in Consumerism and in Buddhism by using some popular songs during 1997 – 2007. Additionally, one television series will be discussed in the next chapter.

* I use the word 'believe' here because, I think, every Thai person understands an idea about the law of karma as they study in school. However, not all of them believe in it or absorb it as their own ideology. Even, some average Buddhists today in Thailand also believe less in the law of karma.

Chapter IV

IDEOLOGY OF LOVE IN OTHERS POPULAR NARRATIVES

In the previous chapter I have presented some of the ideologies of love in Thai tragic romance in the form of film during 1997 – 2007. As I have already noted in the first chapter, film is the only form of entertainment which can be counted as tragic romance.* Film has similar characteristics as a plays in the old time, except they are not a live performance as for a stage play. However, if we want to continue studying tragic romance as a living heritage of 'tragedy', in a strict sense, the only contemporary mass media that can be equal is film. Notwithstanding, I include this chapter in order to give more support to the argument that the ideology of love in contemporary Thai ideology is the interaction between the ideology of love in Consumerism and Buddhism.

This chapter is separated into two parts. The first part is an analysis of the ideology of love in two television series; *Lueat Khat Ti Ya* and *Hong Nuea Mangkon*. The pattern of the analysis follows the pattern in Chapter 3. The second part is an analysis of the ideology of love in Thai popular songs. There were a very large number of television series and popular songs during 1997-2007. The data selected to be presented in this section is just an example from many possible choices in order to give supporting data to the previous chapter. Thus, there have been some limitations placed on the data selection in this section, which I presented in Chapter 1. In brief, for the television series, one of leading character in these two television series must die at the end of the story and they do not appear again in a later episode; ** Anothai in the case of *Lueat Khat Ti Ya* and Liew in the case of *Hong Nuea Mangkon*. Additionally, the two television series highlight the conflict between love and some other (ideological) factors. For popular songs, I chose some songs from albums that were the collection of that year's hit list from 1997-2007, in order to show that the songs were popular. Therefore, please note that the data chosen in this section was chosen to support the major argument of this research. Hopefully, the findings in this chapter will help the reader understand the ideology of love in the contemporary mass media better.

* This is so if we take the explanation of the element of tragedy as Aristotle gave, and I also claim that my definition of 'tragic romance' is a development term from 'tragedy' to make it fit the Thai culture and entertainment tradition. Therefore, the only form of entertainment that is very near to tragedy in a sense of stage play in mass media is film. Television series would not be considered as tragic romance because they do not finish in a single period of time, we have to continue watching them episode by episode and the audience's emotion and feeling, have to be continued. With respect to songs, they only have lyrics and melody; the full story is not included in the song's content. Hence, songs are only a narration not an acting and only presents the tragedy through the song, especially popular songs.

** Please see the note in Chapter 1.

Ideology of love in Thai television series

The two television series chosen in this research were produced by Exact Co. Ltd., a company known for its 'new generation' of producing television series in Thailand. Their television series are different from others in that they have introduced film and stage play techniques to their series. Thus, this was the first time that television series had a score and theme melody played along with the action. They also used other cinematography techniques to convey the message to the audience. Above of all, the screenplay of the series was well written. That is to say, the screenplay not only presented the story, but it also presented some ideology to the audience.

The nature of television series is totally different from film. Television series are not watching at only one time as for a film. The story is separated into many episodes for viewing. The good point in this is that there is more space for the story to develop. Therefore, the series may present many messages along with the story. In this research I have chosen only the conflicts that relate to love.

Messages from the television series: love and duty

The two television series have the same message; the conflict between love and duty. In *Lueat Khat Ti Ya*, the duty of Anothai is to sustain and promote Yasothon because he is the son of the former chief of the army; he is the best friend of Crown Prince Sitthi Prawat; he is a current chief of the army; and above of all he loves Crown Princess Dara. Thus, he devotes everything for Yasothon's throne. However, it is also because of his love. Dissimilarly, in *Hong Nuea Mangkon*, Chang Hao has the duty to kill Liew for revenge, while Liew has the duty to kill Chang Hao to sustain her position and to save her life; but because of love Liew and Chang Hao do not kill each other. Both stories center their conflict by questioning what is the more important for life, love or duty.

Lueat Khat Ti Ya

It is because, I am an ordinary man, as similar as many people, who have both duty and love. Whenever I have to do my duty, I have to leave my heart behind.

เพราะว่าเราก็เหมือนกับใครๆ เขานั้นแหละ ที่มีทั้งหน้าที่และหัวใจ และเมื่อไหร่ที่เราต้องทำตามหน้าที่ เราก็ต้องทิ้งหัวใจไว้เบื้องหลัง

Anothai says these words to Dara after he arranges for Princess Dara to meet Prince Sitthi Prawat. Love and duty is the main conflict in this story. What are you going to do if you are a soldier who falls in love with an ordinary woman, but when you are going to ask her to marry, its turn out that she is a Crown Princess of the country? Moreover, your comrade in military school is a Crown Prince, to whom you have to be loyalty and cherish with your life, as he is both a friend and your leader. Then, you find that he also has fallen in love with the same person as you. Without knowing the truth that the Crown Princess really loves you, and in many ways the Crown Prince is more appropriate for her than you. In this situation, what will you do? What will you choose, 'love' or 'duty'? When Anothai fall into the darkness of his situation, his father come and gives him a word:

The darkness that you see may be because you shut your eyes. Sometimes truth is right in front of us. If you love someone, and know that that love is not possible, the only choice you have is to put her in the best position with the best people. I hope you will do the best for Yasothon with your loyalty. Choose the best for Yasothon.

ความมืดที่ลูกเห็นหนะ อาจจะเป็นเพราะลูกปิดตาตัวเองก็ได้หนะ

บางทีความจริงมันอาจจะอยู่ตรงหน้าเราก็ได้หนะ ถ้าลูกรักใคร่รักคนและรู้ว่ารักนั้นไม่มีทางสมหวัง

ทางเลือกเดียวก็คือ วางเขาไว้ในที่ที่ดีที่สุดกับคนที่ดีที่สุดเท่านั้น

พ่อหวังว่าลูกจะทำหน้าที่ของชาวยโสธรที่ภาคดีที่สุดที่สุด เลือกคนที่ดีที่สุดให้ยโสธร

From this word, Anothai chooses his duty. He chooses to give his beloved woman to his beloved friend. This is not because he does not love her, but because he chooses the best for her. However, many times in the story Princess Dara does not want his good intention. Anothai chooses to be responsible in his duty as a soldier of Yasothon; to protect Yasothon and to sustain Yasothon's throne which means Yasothon's freedom.

Anothai was trained to be a soldier since he was young. When his father retired from his position after the former king of Yasothon died, he stayed at home and taught his son military science and martial arts. When he applied for military school, Anothai got the highest score. There was no question as to his loyalty to the country. When the director of the military school called him after he became a friend of Prince Sitthi Prawat, the Crown Prince of Yasothon, the director informed him that he was not chosen to be Prince Sitthi Prawat's friend by accident. The director and the Minister of Military Defense saw his ability, both physical and moral, and knew his background, so they chose him to be Prince Sitthi Prawat comrade. It seemed as if his soldier life begins with a big responsibility, and he was very happy to accept it, not because he aimed high in his career, but because he honored and believed in his duty. As a soldier life, it can be said that Anothai is an ideal prototype of a soldier 'born to be' a soldier; soldiering is his life. The night before he was to be executed, again his father came to the prison and gives him a word:

This is the destiny of a soldier. If he dies like a soldier, it is the end of his duty.

นี่เป็นลิขิตของชีวิตทหาร เมื่อตายอย่างทหารก็คือสิ้นสุดของหน้าที่ของทหาร

Although Anothai and his father are sad about this loss, it is blissfully happy for them, because Anothai can fulfill his duty as a soldier.

For love, Anothai falls in love with one woman. He helped her when she nearly drowns after she fell from her boat. At a secret island, their love grows. Soon they fall in love with each other and meet each other many times. After Anothai graduates from military school and he is about to ask her for marriage, he just then knows that Dara, the girl he has fallen in love with at the secret island, is Crown Princess Dara. This is the first love of his life, it is the only love in his life, but it is also an impossible love in his life.

As in above, Anothai chooses his duty not to love. If he chooses love, Prince Dara might be happy to leave the royal family and go to live with him, but this would cause him to do a selfish thing. So he chooses to give up his love and help Prince Sitthi Prawat to be happy in his love with Princess Dara; he chooses to be responsible to his duty and decides to help Prince Sitthi Prawat to win Princess Dara's heart.

However, between love and duty, although it seems as if Anothai chooses duty, he uses his duty to promote his love. Anothai knows that his love with Dara is not possible in a real life; meaning, he can not marry and live with her. So, he decides to turn his love into power and motivation to his duty. In order to do so, he has an intention to help and to promote Princess Dara to stay in the best position as much as he can. At first, he helps Prince Sitthi Prawat marry Princess Dara by planning to have Princess Khae Khai, an eligible fiancée in the court of Yasothon, marry with Khema Rat's Prince. He hopes that she will be a Queen of Yasothon nearby Prince Sitthi Prawat, if he succeeds to the throne. At the same time, he can also save Yasothon from an invasion by Khema Rat.

After Prince Sitthi Prawat dies, he still wants to promote Dara to be Yasothon's queen. So, he lays many plans to stop Princess Khae Khai from coming back and claiming the throne. This also will save Yasothon from being part of Khema Rat because Princess Khae Khai has already married Prince Chai Yan, Khema Rat's Crown Prince, and it is possible that the cruel Prince Chai Yan would use this chance to take over Yasothon. So, again he helps his homeland together with helping the one he loves.

Another time, when the five kingdoms are planning to form a Union State, Anothai has the intention to let Yasothon lead the Union. This would sustain Yasothon's authority and also prevent Khema Rat from taking advantage over Yasothon if Khema Rat led the Union. When Prince Sitthi Prawat dies, he decides to help Princess Dara to take his position, which also means she has to become the Queen of Yasothon. However, in this last duty he has to pay with his life, but he was happy to do this as a Yasothon citizen to save Yasothon and to help his lover stay in the best place as she can. In the scene when the Minister of Military Defense comes to give him hope of being released from prison, as he had been accused of rebellion, he says to the Minister:

- Anothai: As I am a soldier, my duty is to fight for the kingdom. I used to have a determination that I will use my life to protect the throne. When the times come, if I have to, why am I afraid of it?
- MM* : I wish you luck. Maybe the crown princess may change her mind.
- Anothai: No way, sir. At least, she has to show her true blue blood. If she changes her decision, a committee of the ministry may not be comfortable and the Union State will fall apart. If she shows her strength from her heart, the Yasothon people will be proud of her.
- MM: You risk your life for this, Anothai?
- Anothai: Perhaps, the future queen of Yasothon and the Union State will be the same as you and I imagine.
- MM: Anothai, your life is worth more than I thought. I will stand by you as proof that your wish will be successful.
- อธิราช: ในฐานะที่ฉันเป็นทหารหน้าที่สำคัญของฉันคือ ต่อสู้เพื่อแผ่นดิน
 ฉันเคยตั้งปณิธานไว้ว่าจะใช้ชีวิตของตนเอง อยู่ฐานคำจุนราชบัลลังก์
 เมื่อเวลานั้นมาถึง ถึงฉันต้องจำเป็น จะต้องกลัวอะไรอีกครับ

* Stand for Ministry of Military.

- เสนาภลาโหม: ขอให้โชคดี บางทีเจ้าหญิงรัชทายาทอาจจะทรงเปลี่ยนพระทัยก็ได้
 อโณทัย: ไม่มีทางหรอกครับ
 เพราะอย่างน้อยก็ทรงแสดงถึงเลือดชาติตยาในพระทัยอย่างแท้จริง
 หากทรงเปลี่ยนพระทัยทางคณะเสนาบดีก็คงจะหนักใจอยู่ไม่น้อย
 และสมาพันธ์รัฐก็คงจะแตกแยกด้วย
 แต่ถ้าหากทรงแสดงถึงความเข้มแข็งในพระทัยออกมาแล้ว
 คนทั้งยโสธรก็ควรจะมีใจอยู่ไม่น้อย
- เสนาภลาโหม: เธอเลี้ยงชีวิตของเธอขนาดนี้เลยเธออโณทัย
 อโณทัย: บางทีราชินีในอนาคตของยโสธรและสมาพันธ์รัฐจะเป็นไปตามที่เจ้าคุณแ
 ละกระผมวาดภาพไว้ในใจขอครับ
- เสนาภลาโหม: อโณทัยชีวิตของเธอมีค่าเกินกว่าที่จะคิดมากมายนัก
 ขอเอาใจช่วยให้ข้อพิพจน์ของเธอประสบความสำเร็จ

Again when Princess Dara goes to the prison and asks him what she should do in this situation, Anothai tells her to sign for his execution order, and he gives her the reason:

- Anothai: Nobody wants to die, Dara. But for Anothai, as he knows whom he dies for, even though there are others choices, I do not wish for it, because the life that the Crown Princess can sign for execution will prove that the Queen of Yasothon will never hesitate for anyone who does wrong. Do you understand, Dara?
- P.Dara: Why does it have to be you?
- Anothai: Because if the one can order an execution for their closest one, the others will respect them more than usual.
- P.Dara: You are not my closest one, but you are the lover whom I love as if my life. If I give an order to execute you, it is like I cut my heart as well.
- อโณทัย: ไม่มีใครอยากตายหรือดารา แต่ถ้าสำหรับอโณทัยเมื่อรู้ต้องตายเพื่อใคร
 ต่อให้มีทางเลือกอื่นเราก็ไม่ปรารถนา
 เพราะชีวิตที่เจ้าหญิงรัชทายาททรงลงพระนามประหารได้ ย่อมแสดงให้เห็นว่า
 ราชินีแห่งยโสธรจะไม่ทรงลังเลกับผู้อื่นที่กระทำผิด ดาราเข้าใจไหม
- เจ้าหญิง: แล้วทำไมต้องเป็นชีวิตเธอ
- อโณทัย: เพราะคนที่สั่งประหารคนที่คุ้นเคยได้อย่างดีแล้วคนอื่นย่อมยำเกรงกว่าปรกติ
- เจ้าหญิง: เธอไม่ใช่คนที่คุ้นเคยหรืออโณทัย แต่เป็นคนที่คุณรักเท่าชีวิต
 และถ้าเราสั่งประหารเธอก็เท่ากับเราเชือดหัวใจตัวเองไปด้วย

From his words, we can see that Anothai does not bemoan for his life. He is happy to die if his death will benefit his beloved country and his beloved one. He is happy to give his life to save his country from invaders; to protect his beloved from an accusation, and to promote his beloved to be the Queen of Yasothon.

We can see from the above three situations and the quotations that, although Anothai chooses duty more than love, he also uses his duty as a tool to support the one he loves. In other words, he does whatever he can in his duty to help the one he loves to be successful in their life. The story suggests that, if you can use your duty to serve your love, it may be the best way to deal with the conflict. That is to say, if we have to choose only one thing, we must choose the way that can benefit both duty and love. Anothai answers Dara after his plan of saving her from the political wedding to Khema Rat's Prince, who had planned to use this wedding to conquer Yasothon:

P.Dara:	I am happy, but I am curious about one thing
Anothai:	What is your curiosity?
P.Dara:	I am curious whether what you are doing is for the land or for me?
Anothai:	If the two can support each other, it will be good, right? Both of them are in my heart.
P.Dara:	Thank you, that satisfies me.
เจ้าหญิง	เราดีใจนะ แต่เรายังสงสัยอยู่อย่างหนึ่งว่า
อัศวิน	สงสัยอะไรข้าบาทหรือเจ้าท่าน
เจ้าหญิง	สงสัยว่าที่เธอทำ ทำเพื่อแผ่นดินหรือทำเพื่อเรา
อัศวิน	ถ้าสองประการประสานประโยชน์กันได้ ก็เป็นสิ่งที่ดีไม่ใช่หรือเจ้าท่าน เพราะทั้งสองก็เป็นหัวใจของข้าบาทเหมือนกัน
เจ้าหญิง	ขอบใจนะ แค่นี้เราก็พอใจแล้ว

From this situation, we can see that when Anothai decides to do something, he is not only thinking about his duty, but is also thinking about his love. Thus, other people may see him doing his duty to his best, but doing that duty is also driven by his love.

Anothai's will to push Princess Dara into the best position hurts Dara. For Princess Dara's character, the story puts her at the other end from Anothai. Again, if the main conflict of the story is the conflict between love and duty, Princess Dara, or Queen Dara at the end of the story, is a representation of someone who cares about their love more than their duty. Many times in the story, she talks with Anothai and asks why he is so soulless to push her away and to put her in a position she does not like. For example:

Anothai:	Your highness can not step back.
P.Dara:	Because you try to push me ahead, right!
Anothai:	Just walk, if there are obstacles ahead I will clean them away for you. Anothai will not go anywhere; I will not go far from the throne.
อัศวิน:	ทรงถอยไม่ได้อีกแล้วเจ้าท่าน

- เจ้าหญิง: เพราะว่ามีเธอ คอยผลักให้เราไปข้างหน้าอยู่ใช่ไหม
- อโณทัย: เสด็จไปเรื่อยเถอะ ถ้าหนทางข้างหน้ามีขวากหนามข้าบาทจะแผ้วถางทางให้
อโณทัยคนนี้จะไม่ไปไหน ไม่ได้ไปไกล นอกจากฐานราชบัลลังก์P.Dara:
- Why do you have to push me away?
- Anothai: I am not pushing you away, but I am a hand that supports you.
Your Highness was really borne for the throne, ma'am.
- เจ้าหญิง: ทำไมเธอต้องผลักให้เราออกไปไกลๆ ด้วย
- อโณทัย: ข้าบาทไม่ได้ผลักเพียงแต่เป็นมือที่ค้ำจุนไว้เท่านั้น
เพราะพระองค์เองทรงประสูติมาเพื่อราชบัลลังก์อย่างแท้จริง เจ้าท่าน

From these two dialogues, Anothai's intension is clear that he wants to push Princess Dara to be in the position as he thinks is best for Dara. However, Anothai does not ask for the Princess's wish. He does everything from his own stand point. In fact, Princess Dara does not want to be a Queen or even Crown Princess. Throughout the story, Princess Dara shows her intention very clearly that she does not aim at Yasothon's throne. She wants to be only an ordinary girl who has love and gets married with the one she loves. This might be a consequence of her education. In the story, Princess Dara is more clever and hard learning than Prince Sitthi Prawat and Princess Khae Khai. She has seen the fighting among the royal family to win the throne, which makes her feel discontent with the court life. She is not eager to sit on Yasothon's throne or any position, even princess, because those 'created' positions will make her life not be herself. At one time, her mother comes to her and tells to fight for her legal position, as she is the former king's daughter, but she is a woman so she cannot automatically succeed to the throne. She tells her mother:

- P.Dara: I do not want the crown. And, if someone takes my power and my title, I will be glad.
- Dara's Mom: You were born on the throne, you can not leave your royal blood and nobility.
- P.Dara: That is just the creation of someone.
- เจ้าหญิง: หญิงไม่เคยอยากได้มงกุฎเลยนะค่ะ
และถ้ายังมีคนมาเอาอำนาจราชศักดิ์ไปหญิงยิ่งดีใจ
- พระมารดา: หญิงเกิดบนราชบัลลังก์ หญิงจะทิ้งเลือกขัตติยะในตัวไม่ได้
- เจ้าหญิง: มันก็เป็นแค่สิ่งที่คนกำหนดขึ้นมาเท่านั้นแหละค่ะ

Here we can see that Princess Dara does not want to be a Queen or have any title in the royal family. She also tells her will to Anothai. In the scene after Anothai knows the truth about Princess Dara's real position and he decides to push her to be in the best position he can, he meets Dara again. They have a short talk about their future:

- Anothai: I have a doubt about why Dara likes to collect grass flower, it's useless!
- P.Dara: What is wrong with the grass flower?

- Anothai: I think it is the same as other flowers, it can not compare with roses in the golden vase.
- P.Dara: Although you are a grass flower, you are the most handsome in the field. What good are roses for me? Growing up with care, looked after, then put in the golden vase as you said, waiting to wither.
- Anothai: Anothai will not let Dara being like that. Dara must be more than a rose decorating the golden vase.
- P.Dara: What do you want me to be? I do not want to be anything. I just want to be Dara who stays with Anothai.
- อโณทัย: เพียงแต่สงสัยว่า ทำไมดาราดึงชอบเก็บดอกหญ้าอยู่ไม่เห็นมีประโยชน์อะไรเลย
- เจ้าหญิง: แล้วดอกหญ้ามันไม่ดีตรงไหน
- อโณทัย: เราว่ามันก็คล้ายๆ กับดอกอื่น เทียบไม่ได้เลยกับดอกกุหลาบที่ปักในแจกันทอง
- เจ้าหญิง: ถึงเธอจะเป็นดอกหญ้าก็เป็นดอกหญ้าที่เด่นที่สุดในห้องฟุ้ง
เราเป็นกุหลาบแล้วดีตรงไหน ปลูกบำรุงเลี้ยงดูอย่างดี
เสร็จแล้วก็เอาไปปักในแจกันทองอย่างที่เธอว่า รอให้เหี่ยวเฉา
- อโณทัย: อโณทัยจะไม่ปล่อยให้ดาราเป็นอย่างนั้น
ดาราคงต้องเป็นมากกว่ากุหลาบที่ประดับในแจกันทอง
- เจ้าหญิง: เธอจะให้เราเป็นอะไร เราไม่ยอมเป็นอะไรทั้งนั้น
เราอยากเป็นแค่ดาราที่อยู่กับอโณทัยตลอดไป

This dialogue uses flowers as analogy for the value of life. Normally, we have the analogy of grass flower as low class, carrying no value; also to refer to an ordinary person who has no position and not much more importance than an ordinary person. Roses can be seen as a symbol of a valuable person who is well nourished to be someone and have some important position. From the dialogue, Princess Dara does not want to be a rose, although she already is a rose, because she does not see the benefit of being a rose in the golden vase that will wither someday. If a rose represents nobility and power, a withered rose is the image of the truth that someday that power will die out. Moreover, if a rose represents life which is put in the golden vase as symbol of power, a withered rose in the golden vase is the image of the truth that power will make a person lifeless and their heart will be withered.

For Princess Dara, love is more important than fame and wealth. Therefore, she questions Anothai when he chooses to push her away and uses his duty as a reason:

- P.Dara: Anothai, if you want to do your duty, please do not take my love to be involved with it.
- Anothai: But I ...
- P.Dara: Why do you do this? Do you think I am some object that you can easily give to anyone? I have a heart. (speaking sensitively with some anger)
- Anothai: One day you will understand. What I have done, I do it for Yasothon and your Princess Highness, ma'am.

- P.Dara: Do not call me Highness. I am talking with you as Dara and Anothai, not Crown Princess and soldier.
- Anothai: Dara!
- P.Dara: You insist that you do it for Yasothon, have you ever thought of my feelings. Why you are so cruel? Do I mean nothing to you?
- Anothai: Dara, I do not understand.
- P.Dara: I know, I know what is important and not important for you. I am not worth anything to you, am I? Anothai (Dara starts to cry) you have never loved me, have you?
- Anothai: Time will prove my true heart, ma'am.
- P.Dara: What is the proof? Is the proof that you push me out with your hand?
- Anothai: I have no right to hold you and to betray Yasothon, ma'am.
- P.Dara: Anothai, do you know, you betray our love. I hate you!
- เจ้าหญิง: อโณทัย ถ้าเธอจะทำตามหน้าที่ อย่ามาเอาความรักของเราไปเถียว
- อโณทัย: แต่ข้าบาท
- เจ้าหญิง: ทำไมถึงทำแบบนี้ เธอเห็นเราเป็นสิ่งของที่เธอจะเอาไปยกให้ใครได้ง่ายๆ
เรามีหัวใจนะ
- อโณทัย: ลักวันหนึ่งราชกุมารีจะเข้าใจ
ว่าที่ข้าบาททำไปทั้งหมดก็เพื่อยศฐาและราชกุมารีเอง เจ้าท่าน
- เจ้าหญิง: อย่ามาราชกุมารีกับเรานะ เรากำลังพูดถึงดารากับอโณทัย ไม่ใช่ราชกุมารีกับทหาร
- อโณทัย: ดารา
- เจ้าหญิง: เธอเอาแต่อ้างว่าเธอทำเพื่อยศฐา เธอเคยนึกถึงความรู้สึกของเราบ้างไหม
ทำไมเธอถึงร้ายนัก เราไม่มีความสำคัญสำหรับเธอเลยเธอ
- อโณทัย: ดาราไม่เข้าใจ
- เจ้าหญิง: เราเข้าใจ เราเพิ่งเข้าใจว่าอะไรมันสำคัญสำหรับเธอ แล้วอะไรที่ไม่สำคัญ
เราไม่มีค่าสำหรับเธอเลยใช่ไหมอโณทัย (ร้องไห้) เธอไม่เคยรักเราเลยใช่ไหม
- อโณทัย: เวลาจะเป็นเครื่องพิสูจน์สำหรับหัวใจของข้าบาท เจ้าท่าน
- เจ้าหญิง: พิสูจน์ว่าอะไร พิสูจน์ว่าเธอจะผลักให้เราออกไปไกลๆ ด้วยมือของเธอเองนั่นเธอ
- อโณทัย: ข้าบาทไม่มีสิทธิ์รั้งไว้ และไม่สามารถทรยศต่อยศฐาได้ เจ้าท่าน
- เจ้าหญิง: อโณทัย เธอรู้ไหมว่าเธอกำลังทรยศต่อความรักของเรา เราเกลียดเธอ

Princess Dara blames Anothai for putting her in many positions, putting her in many situations as he thinks is the best without asking her. She is angry with his heartless deed. But, later she realizes that everything he does is because he knows that their love is impossible in the real world, he has an intention to put her in the best place as he can because he loves her. Then, Princess Dara accepts his good intention, even though she does not want to.

Again, when she understands that Anothai does anything for love, that he is not trading her for a better position in the army and court, she is even more fond of Anothai's love. After Anothai dies she continues her life because of his love. She wants to do something in return for his brave sacrifice, both for his beloved country

and for herself, as Anothai's beloved person. Although she accepts being Queen of Yasothon and the leader of the Union State, she shows some sign of her regret by announcing that she will wear a black dress as a Queen of Yasothon; she says:

Mom, I know, I am not suppose to wear a black dress. But for me being a queen is not a blissful thing. From this day, no matter if my people have whatever suffering, I have to accept that suffering, too.

หญิงทราบค่ะแม่ว่าหญิงไม่ควรใส่ชุดดำ แต่การเป็นราชินีของหญิงไม่ใช่เรื่องยินดีอะไรเลย และนับตั้งแต่วันนี้เป็นต้นไปไม่ว่าประชาชนของหญิงจะมีเรื่องทุกข์อะไร หญิงก็ต้องรับทุกข์นั้นไว้ด้วย

The black dress signifies the sorrow in her heart, and also pays respect to Anothai who sacrificed his life for her position. It can be said that she also wears a black dress to show her mournful life without love.

The name of the character is another interesting analogy presenting the theme of this story. Anothai literally means 'sunrise' in Thai, and Dara means 'star'. If we see Anothai as a representation of 'duty', as he does both his best duty as a soldier and his best duty as lover, and Dara as a representation for true love, we will see that the story is wisely saying that duty and love is opposite to each other. If there is one thing, the other has to be left out or lessened in its importance. After a few times, Dara meets Anothai at a secret island, they fall in love with each other. One day Dara says:

P.Dara: In fact, Dara is not a good name at all.

Anothai: What is wrong with it?

P.Dara: If there is a sunrise, there will be no star. If there is a star, there will be no sunrise.

อโนทัย: ความจริงเนี่ยชื่อดาราไม่ดีเลยนะ

เจ้าหญิง: ไม่ดียังไง

อโนทัย: เพราะถ้ามีอโนทัยก็ไม่มีดารา หรือถ้ามีดารา ก็ไม่มีอโนทัย

At another time, when Dara goes to see Anothai at the prison on his very last day, she stays with him until the sun rises. When Anothai sees the sunrise, he says:

It is the law of nature, when the sun is rising (Anothai) the star (Dara) is shaded out. When the sun is setting, leaving behind the darkness, the star will shine beautifully taking its place.

เป็นไปตามกฎเกณฑ์ของธรรมชาติ เมื่ออโนทัยทอแสงดาราก็จะจืดจางไป

เมื่ออโนทัยลับขอบฟ้าเหลือแต่ความมืดมืดดวงดาราก็จะเปล่งแสงงดงามขึ้นมาแทน

From this character's name analogy, duty and love is the opposite, but they support each other. If there is no sun, there will be no star. And if there is no star, there will be no sun. Thus, the story wisely concludes that love and duty is beneficial to each other. If we perform our duty, both 'by' and 'for' love, we will be happy with our duty. While duty is important because it is our job, love is also important as it is our

heart. The best way to deal with the conflict between love and duty is to compromise between them and find the best way that benefits both sides, not only one.

Hong Nuea Mangkon

The inner conflict between love and feud is the center of this story. Liew and Chang Hao love each other, but because of the feud in which Liew kills his beloved master who helped him when he was in danger, he has to kill Liew. Chang Hao has a simple motto:

If I am not in a feud, I won't kill. If I am not in dissension, I will not hurt people.

ถ้าไม่เคียดแค้นอ้าวไม่ฆ่า ถ้าไม่บาดหมางอ้าวไม่ทำร้ายใคร

Although they love each other, they cannot live together because of the situation surrounding them. For Liew, she has to become a leader of the five oceans association, Samakhom Ha Samut, after her father dies. In his will, he passes this huge duty to Liew. She has to accept the position without an excuse, even though she does not want to. On her promoting ceremony, she has to kill Chang Hao since, at that time, he is a suspect for killing Liew's father. However, she decides to cut only his finger to save his life, even though the other chiefs do not agree with her. Liew is uncertain about Chang Hao accusation; meanwhile she also loves him, so she gives him a chance to live. In fact, in the series, it seems as if Liew accepts the leading position because it is the only way to save his life. After she lets him go, she gradually becomes a heartless gangster, especially after she kills Ve Khin, one of the most powerful godfathers.

Liew has a chance to see Chang Hao again after he rescues her younger brother, Te Lek. Chang Hao asks for a position in her gang. In his view, this is a chance to get close to Liew, which means he has more chance to kill her in revenge. Chang Hao conspires with one of his friends, who disguises himself as a Te Lek's close servant. One day, they have a chance to kill Liew, but they miss the chance. Chang Hao's friend is caught and investigated, and, although he does not mention Chang Hao's name and pretends not knowing him in the investigation room, all people right there know that Chang Hao is involved with this. Liew has another chance to kill him, but again she does not.

After this time, Chang Hao attempts to kill Liew again while she is on the way to the Dragon Star Association, Samakhom Dao Mangkon, meeting. Again, his follower is caught, but Liew lets him go.

Liew also has another chance to kill him when she asks him to go out to see her to find a solution to their situation after the second time she lets him go. Once more, she lets him walk away safely.

In the last time they meet, after Liew has being chased by the Dragon Star Association as she refuses to do what they want, Liew goes to Chang Hao's sanctuary. Unlike the former situation, this time she knows that he loves her. They live happily. Unfortunately, love does not long last. She is still curious about her father's death. When she discovers the truth that Chang Hao assassinated her father, she just leaves him.

From these many situations in the story, Liew represents the person who considers love more important than duty. Her duty since the beginning of the story is to kill Chang Hao for revenge, but she does not kill him, even though she has many

chances, because she loves him. She puts love above revenge. The day she meets Chang Hao at the church she confesses:

At this moment everyone close to me knows what I am thinking about you, but you never know, not ever know. Do you still have a heart, Chang Hao?

จนปานนี้แล้วคนใกล้ชิดอ้าวทุกคนรู้หมดว่าอ้าวรู้สึกอย่างไรกับลื้อ แต่ลื้อกลับไม่เคยรู้ ไม่เคยเลย
ลื้อยังมีหัวใจอยู่หรือเปล่าจางเหา

Liew's feeling is contradictory to Chang Hao. For Chang Hao, he puts revenge over his love. Along the story we can see that he loves her, but he also makes many attempts to kill her, as in the above situations. He wants to take revenge for his master, who was killed accidentally by Liew. So he tries not to get too deep in his love and tries to complete his duty. However, the reason that he is not successful in killing her, even though he is the most talented assassin as mentioned in the story, and he also has many good chances to kill her, is because he also loves her.

On the day when Liew asks him to meet her at the church, Liew tries to ask him whether he loves her or not. However, he does not say the word frankly, but by his actions on that day and his conversation with Liew, we can infer that he loves her; he just cannot let go of the feud in his heart and accept that love. Consider the conversation below:

(Liew and Chang Hao are talking through the confession window in the church, Chang Hao is at the priest position inside the confession room)

Liew: I don't think you ever know what my feeling is. You just do not accept it.

Chang Hao: What do I have to accept?

Liew: I don't think you can kill me!

Chang Hao: But I don't see it that way.

Liew: I will see.

(Chang Hao leaves the confession room and points his gun at Liew. She stands up and faces Chang Hao. Chang Hao points the gun at Liew for a moment before he lowers the gun down.)

(หลิวกับจางเหาพูดคุยกันผ่านหน้าต่างของห้องสารภาพบาป

จางเหานั่งด้านในของห้องในตำแหน่งของพระ)

หลิว: อ้าวไม่เชื่อว่าลื้อไม่เคยรู้ ความรู้สึกของอ้าว แต่ลื้อไม่กล้ายอมรับมันต่างหาก

จางเหา: อ้าวมีอะไรต้องยอมรับ

หลิว: อ้าวไม่คิดว่าลื้อจะกล้าฆ่าอ้าว

จางเหา: แต่อ้าวไม่คิดอย่างนั้น

หลิว: แล้วอ้าวจะคอยดู

(หลิวลุกขึ้นเผชิญหน้าจางเหา จางเหาลุกออกจากห้องสารภาพบาปแล้วเล็งปืนไปยังหลิว

จางเหาเล็งปืนไปที่หลิวสักครู่แต่ไม่สามารถฆ่าได้ จึงจะลดปืนลง)

จางเหา: วันนี้ลื้อละเว้นช้อซานะ อ้าวจะละเว้นลื้อสักครั้ง
แต่จำไว้นะคราวหน้าถ้าลื้อเจออ้วอีกมันจะเป็นวันตายของลื้อเอง

After the conversation Chang Hao leaves the church, he has flashbacks to his love and his feud with Liew. He is very confused between his inner conflicts. Additionally in the conversation between Liew and Chang Hao, when he comes to help Liew who is being chased by a Japanese gangster after she has just let him go when he was caught again when he came to kill Liew during the meeting, the third time that I mention earlier, Liew asks Chang Hao: Why he has come to rescue her? Chang Hao says that he has made a promise with So Sa, his master's wife, that if this time he fails to kill her, he will quit his job, and he lets her go. Liew does not believe him, and she continues to ask him:

Liew: You changed your mind because of this reason?
Chang Hao: If there are others, it is not important for you to know.
Liew: How do you know it is not important for me?
Chang Hao: Fate is already decide, master Liew. Between you and me there can be only a parallel.
หลิว: ลื้อเปลี่ยนใจเพราะเหตุผลนี้หรือ
จางเหา: ถึงจะมีเหตุผลอื่นลื้อรู้ไปมันก็เท่านั้น มันไม่สำคัญ
หลิว: ลื้อรู้ได้อย่างไรว่ามันไม่สำคัญสำหรับอ้ว
จางเหา: ชะตากำหนดแล้ว คุณหนูหลิว ระหว่างอ้วกับลื้อเป็นได้แค่เส้นขนาน

From the two dialogues, it can be said that Chang Hao also loves Liew. He has loved her since the first time they met in the Chinese spiritual shrine, where he rescued her from danger. Therefore, even though he lets himself down with the feud, and has an intention to kill Liew for revenge, he cannot do it; it is because he loves her.

So Sa teaches him on the day that she helped Liew to ask Chang Hao to meet her at the church. So Sa says:

Do you know what Liew thinks about you? (*talking softly but seriously*) Chang Hao thinks I do not know, I do not dare to guess it. However, as I am also a woman the same as she, I quite understand her. You should think by yourself. Your life is yours, not my husband's, A Sa. The obligation and hatred between you and Liew, if it is not according to this situation, I am sure that the result will not be like this.

ลื้อรู้อะไรไหมว่าอวลิวคิดกับลื้อยังไง จางเหาเอ๊ย เรื่องที่อ้วไม่รู้ก็อย่าไปกล้าคาดเดา

แต่ในฐานะที่อ้วเป็นผู้หญิงเหมือนอ้อ อ้วก็พอจะเข้าใจอยู่บ้าง

ลื้อลองไปตรองดูเอาเองนะชีวิตลื้อเป็นของลื้อ ไม่ใช่ของอาซาสามีอ้ว

บุญคุณความแค้นระหว่างลื้อกับอวลิว ถ้าไม่มีสถานการณ์เข้ามาเป็นตัวชักนำ อ้วก็มั่นใจว่า เหตุการณ์คงไม่ลงเอยแบบนี้แน่นอน

The story would like to tell us that love can stop the feud in a person. A feud does not end with the revenge. The revenge will cause a new feud and there will be more revenge after. However, love and forgiveness is the only way to end the conflict.

At the end of the story, Chang Hao tells Liew's dead body that he will take Liew's corpse to his sanctuary and bury her nearby his house. He says:

At that place there will be no trouble, no gratitude and no feud. Rest in peace, Liew.

ที่นั่นไม่มีความวุ่นวาย ไม่มีบุญคุณความแค้น กลับให้สบายชะอาหลิ่ว

The ideology of love

Similar to the previous chapter, in this section I will present the ideology of love by introducing the ideology of love in Consumerism first. As I said earlier, a television series is a long running performance and has more time to present the ideology. In this research, I will focus only on the ideology of love, the way they define love, by considering the same topics as in the previous chapter. I found that the two television series express the ideology of love differently from each other.

Love is a value of life and a goal of life

Love is the thing that makes your life worthy. It is the goal of life to have love and to be loved. Love is another kind of indication of life.

Hong Nuea Mangkon

Hong Nuea Mangkon presents this ideology very clearly. When Liew is still a girl, her life as the daughter of one of the most powerful gangsters is very hard; but when she has to be responsible for the gangs, it is even harder than before. She was born to be a woman who just wants to be happy in life as the others; but because her father is a godfather, she cannot have that life. In the early part of the story, before her father dies, Liew envies her friends to be free to go anywhere as an ordinary woman. One day she asks to go out alone with her friend for Chinese New Year festival, and she is very happy. From the actress's performance, we can see that she has a happy smile and lively face, compared with the rest of the story in which she is always in tension with a serious face. On this very same day, she meets Chang Hao. This makes her life livelier because she falls in love. Even though that day she faces a deadly situation as someone tries to kill her, she is happy. She also can make up her mind to not go aboard to study as she had hoped, which was the only way she could think to escape from the situation.

Nevertheless, when her father dies and she faces the truth that she has to be responsible for the gangsters, we can see that she is lifeless. Her life is like a flower dried out before it fully blossoms. She has no happy life since then. One time she has a chance to give out her inner feeling to Chang Hao. She says to him:

You might think I have stupid thoughts like other women, right. But, what does a woman want apart from having a house, having a lover, and having the warmth of a family. Do people need more than this?

ลื้อคิดว่าอื้อคงจะคิดอะไรโง่ๆ เหมือนผู้หญิงทั่วไปใช่ไหม แต่ผู้หญิงเราจะต้องการอะไรนอกจากมีบ้าน มีคนรัก มีครอบครัวที่อบอุ่น ชีวิตคนจะต้องการมากไปกว่านี้อีกหรือ...

From this we can see that, as an ordinary woman, Liew does not want anything more than a family and a love life. She just wants a man to love, to marry and to make

a family with. Power, wealth and the fame of being both a daughter of a godfather and, later on, the leader of the gangsters, are not what she wants. The goal of her life is wanting to live in a peaceful place and have someone she loves nearby. This is very clear at the end of the story. After she can escape from the chasing by the Dragon Star Association, she goes to Chang Hao's sanctuary. At that place, where there are woods, a water stream, and caring and love from Chang Hao, she seems to be very happy. She becomes a normal and cheerful woman again, unlike the time when she was the leader of the gangsters. In this case, we can say that the goal of Liew's life is neither money nor power. She just needs love and a peaceful life.

Hence, when she learns that the one she loves becomes her enemy, she has more pity for her life. She knows that her love is not possible. But, the most hurtful point for her is not the impossible love, it is that she has no chance to receive love back from the one she loves, because he is her enemy. She says:

- Liew: I can remember when I first met you, it seemed like you were making merit for your wife. It looked like you loved your wife a lot.
- Chang Hao: (nodding his head, with a very serious face)
Yes, a lot!
- Liew: I am jealous of your wife. At least she might be very proud that once she had someone who loved her, thought of her that much.
- Chang Hao: You are giving me too much praise. Loving someone like me is not worthy of you.
- Liew: You do not know, you do not understand the feeling of the woman who is hated by the one she love. Just the sympathy is worth enough.
- หลิว: จำได้ว่าตอนที่อ้าวเจอกับลื้อที่ศาลเจ้า ดูเหมือนลื้อจะทำบุญให้เมียลื้อใช่ไหม
ทำทางลื้อคงรักเมียลื้อมากเลยสินะ
- จางเหา: (พยักหน้าตอบรับ) มากซี
- หลิว: น่าอิจฉาเมียของลื้อนะ อย่างน้อยอื่ก็คงจะภูมิใจที่ครั้งหนึ่งเกิดมามีคนรัก
ห่วงใยอื่ได้มากขนาดนี้
- จางเหา: คุณหนูก็พูดยกยอเกินไปนะ
ความรักของคนอย่างอ้วมันจะไปมีค่าอะไรสำหรับคุณหนู
- หลิว: ลื้อไม่รู้หรอก
ลื้อไม่เข้าใจความรู้สึกของผู้หญิงที่ต้องถูกคนที่ตัวเองรักเกลียดทรอก
แค่ความเห็นใจมันก็มีค่ามากพอแล้ว

In this conversation, Liew is jealous of Chang Hao's former wife because she feels that she was lucky to have the one she loved and knew that he also loved her in return. Thus, even though she has passed away, she may be very happy. Opposed to Liew's life, even though she has power, money, fame, and the one she loves nearby, she is not happy because she does not have love. The only thing she has in return from her beloved one is hatred and a feud. This is crueler than dying with love.

At the end of the story, Liew goes back to her house, even though she knows that her uncle is waiting to kill her. She is ready to die because she has learned that

Chang Hao also loves her. Although it is a very short time she lives with Chang Hao, it seems like she fulfills her goal of life, so she is ready and happy to die.

Love is a must for one's life

Love makes life lively, without love, life is lifeless. Someone can live without love, but that life is not a life. They will live miserably or lifelessly if they have no love.

Lueat Khat Ti Ya

In *Lueat Khat Ti Ya*, if we read the story in Princess Dara's view, we can see that she accepts the throne with sadness. She accepts because she has to, not because she wants to. She is willing and makes a choice to wear black dresses for the rest of her life to show her sadness. For Dara, life without Anothai is lifeless; although she still has life, she lives for Anothai's hope, as she says:

This is the last time, I promise. I will not let anyone see my tears again. I want to tell you that for my remaining life, I will live for your hope; even if I am living without a heart. My heart is destroyed along with your body. I will not love anyone, Anothai. I will never have other people. I will have only you.
 ครั้งนี้จะเป็นครั้งสุดท้าย เราสัญญา เราจะไม่ร้องไห้ให้ใครเห็นอีก เราอยากบอกเธอว่า
 ชีวิตที่เหลืออยู่ของเรา เราจะอยู่เพื่อความหวังของเธอ ถึงแม้ว่าจะอยู่ด้วยการที่ไม่มีหัวใจแล้วก็ตาม
 เพราะหัวใจของเรามันแหลกสลายไปพร้อมกับร่างของเธอแล้ว เราจะไม่มีรักใคร่อีกอีกโหนทัย
 เราจะไม่มีวันมีคนอื่น เราจะไม่มีวันมีใคร เราจะมีแต่เธอคนเดียว

Therefore, life without love for her is lifeless. She lives with no heart. She promises to continue her life, but not for herself because she has already died with him. She lives to fulfill and makes Anothai's hope real. For Dara, Anothai is not just a lover, but he is her life. She loves him as equally as her life. That is why she says; *You are not my closest one, but you are the lover whom I love as if my life. If I give an order to execute you, it is like I cut my heart as well.*^{*}

Similar to Dara, he sacrifices himself not just for the nation, but for his love. Throughout the story Anothai has two purposes for his love. First, he will love Dara as much as he can. He will love Dara more than himself, as he once says:

All of my life, I have loved only Dara. Loved her more than my own life.
 ชั่วชีวิตของโหนทัยรักดาราเพียงแต่คนเดียว รักยิ่งกว่าชีวิตของตัวเอง

Thus, after he learns that he cannot live with her as a couple and lover, he turns his intention to:

When putting something above of all things, I will make that thing the purest, not contaminated with any wrong.

* The full conversation is already quoted above.

เมื่อจะวางอะไรไว้ในที่ที่สูงที่สุดแล้ว ก็จะทำสิ่งนั้นให้ผิดแผกปราศจากมณฑลใดๆ

He knows that he cannot end up with Dara, so he turns his love to his will to protect her and to put her in the place that he thinks she will have a best life in her own path. By keeping this promise, even though he has to use his life to repay for it, he is happy to do so. In the scene in which he goes to the court, he confesses that he is in rebellion in order to keep Princess Dara out of the case. He confesses:

Anothai: I accept the case that I am writing and thinking of rebellion as the Prince accuses. But all of this I have done only by myself. The letter I wrote was written from my fantasy. I sent her two letters, but she never replied. The Crown Princess does not know my dull act. She is just a victim of my ambition. She warned me many times and also gave me a chance, as she had seen my ability, but I was overconfident and mad for she did not accept my will. So, I planned secretly to build an army for rebellion to promote her as the Queen. I apologize for the wicked person like me who pulls the Crown Princess down. She is pure. I am not supposed to touch her. Also her dignity is so pure, unlike my dirty intention. I am wrong, sir.

P.Dara: *(Princess Dara rises up and shouts curiously.)*
Why are you doing this?
(She intends to ask why he accepts the case and takes all the fault, but Anothai blames himself in reply. It is the way that he helps her out from the case.)

Anothai: I lost myself, aimed myself too high, eager for something that is not appropriate for me.

อโณทัย: ข้าบาทยอมรับผิด ว่าข้าบาทเขียนจดหมายจริงและคิดกบฏจริง ตามที่เจ้าชายทรงกล่าวหา แต่ทั้งหมดข้าบาทคิดการณ์เอาเอง จดหมายที่ข้าบาทเขียน ก็เป็นเพียงการละเมอเพ้อพกของข้าบาทแค่นั้นเอง ข้าบาทเคยทูลเกล้านำจดหมายขึ้นสองฉบับ แต่ไม่เคยตอบกลับมาเลยแม้สักครั้งเดียว เจ้าหญิงรัชทายาทไม่ได้ทรงรู้เห็นกับพฤติกรรมอันโหดเหี้ยมของข้าบาทในครั้งนี้ ทรงเป็นเพียงแค่เหยื่อในความใฝ่สูงของข้าบาทเท่านั้น และทรงว่ากล่าวตักเตือน และประทานโอกาสให้ข้าบาทหลายครั้งเนื่องจากเห็นผลงานของข้าบาท แต่ข้าบาทกลับเหิมเกริมด้วยความขุ่นเคืองที่ทรงไม่รับน้ำใจของข้าบาท จึงวางแผนซ่อนสุมกำลังพลคิดก่อการกบฏและตั้งราชกุมารีขึ้นเป็นเจ้านางหลวงแทน ... ข้าบาทขอประทานโทษ ที่คนที่มีจิตใจต่ำช้าอย่างข้าบาท ตั้งราชกุมารีมาแปดเดือนทั้งที่ทรงเป็นบุคคลที่บริสุทธิ์ผุดผ่อง ที่ข้าบาทไม่ควรบังอาจแตะต้อง แม้พระเกียรติยศก็ทรงไว้ซึ่งความบริสุทธิ์เหนือความคิดสกปรกของข้าบาท ข้าบาทผิดไปแล้วเจ้าท่าน

เจ้าหญิง: *(เจ้าหญิงยืนขึ้นและตะโกนถามด้วยความสงสัย)*

เธอทำแบบนี้เพื่ออะไร

(เจ้าหญิงต้องการถามว่าทำไมจึงยอมรับผิด

แต่โอโณทัยโทษตัวเองเพื่อต้องการกันเจ้าหญิงออกจากคดี)

โอโณทัย: ข้าบาทลืมหัดตัว มักใหญ่ใฝ่สูงอยากได้ใครดีในสิ่งที่ไม่ควร

By doing this, he is accused of being a rebel. In fact, he does not have to confess in this way, which would keep him alive. But only in this way he can keep and protect Princess Dara from the whispering of being in love with him, which will be a flaw for her life, and maybe it would cause her succession to the throne to not be smooth. Thus, he decides to put all the wrong on himself and keep Princess Dara 'the purest' as he can. In this respect, life for him is too small compared with his love.

Consequently, from his father's teaching, we can also see that Anothai understands that love is not only performed by possessing, owning, grasping, and having the thing and person we love, but love can also happen when we see our beloved one have a better life. This is clear when he tries to help Prince Sitthi Prawat win Princess Dara's heart. Prince Sitthi Prawat, who does not know that Anothai also loves Princess Dara, asks him for help to win Princess Dara's heart. Anothai answers Prince Sitthi Prawat's question:

P. Sitthi Prawat: What can I do to make her love me? Can you tell me?
 Anothai: Love is to give. Giving without expecting any reward.
 P. Sitthi Prawat: But I give her all!
 Anothai: No, not enough, sir.
 P. Sitthi Prawat: What else?
 Anothai: At least, your Prince Highness still wants love back, but love is not necessary rewarded by love every time. It up to how we can sustain that love. Take care of what we love; for her to live in a beautiful place.

สิทธิประวัติ: เราจะทำอย่างไร ทำอย่างไรให้เขารักเรา ช่วยบอกเราทีสิ
 โอโณทัย: รักคือการให้ ให้ให้อย่างไม่หวังผลตอบแทน
 สิทธิประวัติ: แต่เราให้เขาไปหมดทุกอย่างแล้วนะ
 โอโณทัย: ยัง ยังไม่พอเจ้าท่าน
 สิทธิประวัติ: แล้วอะไรอีกละ
 โอโณทัย: อย่างน้อยราชกุมารยังทรงต้องการความรักตอบ
 แต่ความรักนั้นไม่จำเป็นต้องตอบแทนด้วยความรักเสมอไป
 มันอยู่ที่ว่าเราจะถนอมความรักนั้นให้ยืนยง
 อาหารต่อสิ่งที่เรารักเพื่อให้เขาคนนั้นอยู่ในที่ที่งดงาม

At this stage, it sounds as if he detaches himself from the one he loves. But, it is not compassion, *karuna*, or equanimity, *upekkhā*, to his love, as in Buddhist teaching, because he still feels sorry for himself. Although it looks like he is happy in his sacrifice, many times and in many places in the story he still loves Dara and can not get her out from his mind. He still loves and is attached to Dara; he just tries to not

show it in public. His suffering from his love turns him to be a hero who fights everything to comfort the one he loves. That is to say, he is still attached to that love and sees it as a must for his life. However, instead of trying to seize it, which is impossible as he thinks, he changes his way to love by 'clinging' to his goodwill for his beloved.

Apart from Anothai and Dara, another character who clearly presents the concept that love is a must for life is Prince Sitthi Prawat. Sitthi Prawat is the Crown Prince of Yasothon; he is to be the next king of Yasothon. However, he is not interested in the throne. While he studies in the class with the other two Princesses, he does not focus himself on the study. He loves Dara, so he points his interest to Dara. Throughout the story we can see that he does many things for Dara to win her heart. He shows no sign for caring for his throne. His only will is to marry Dara.

Princess Dara is not just his love, but she is his life. Before he dies from his illness, he waits for Anothai to come back from the first Union State meeting. When Anothai comes back, they both stay aside his bed. Then, Prince Sitthi Prawat gives his last words:

- P. Sitthi Prawat: If I am not a Crown Prince of Yasothon, I might not have a chance to be near you like this.
- P. Dara: Brother, stop talking, you have to rest.
- P. Sitthi Prawat: I might have to rest for a long time. If we were a real brother and sister, I would not have to snatch you from another person.
- Anothai: *(Surprised to hear Prince Sitthi Prawat words)*
Your Prince Highness!
- P. Dara: My brother, you did not snatch me from anyone, I love you only. I will live with you.
- P. Sitthi Prawat: *(Sitthi Prawat talks with difficulty to Dara and Anothai because he has a serious illness and is about to die)*
Don't fool me! I know you have someone in your mind all the time. I regret that it is too late to know. How can someone be happy if he snatches other's person valuable thing?
(turns his face to Anothai).
Finally, I have to apologize that I grabbed that valuable thing, but I can not hold it. If this day I do not see the truth, I might still be blind.
- Anothai: You are seriously ill, I am extremely wrong. I am asking for forgiveness, sir.
- P. Sitthi Prawat: It is not your fault, I am a sick person. I have lived to this day to meet you. Please look after her for me. I know you can do it. I can count on you.
(Sitthi Prawat holds Dara and Anothai's hand and put them on his heart, then he puts Dara's hand in Anothai's hand, before he dies)

ลิตธิประวัติ: ถ้าพี่ไม่ได้เกิดเป็นรัชทายาทยศโสร พี่คงไม่มีโอกาสอยู่ข้างข้างเธอแบบนี้

เจ้าหญิง: พี่ชายหยุดพูดก่อน พี่ชายพักก่อนนะคะ

ลิตธิประวัติ: พี่คงได้พักอีกนาน ถ้าเราเป็นพี่น้องกันจริงๆ พี่คงไม่ต้องแย่งเธอมาจากใคร

- อโณทัย: (ตกใจในคำพูดของสิทธิประวัติ)
ราชกุมาร
- เจ้าหญิง: พี่ชาย พี่ชายไม่ได้แย่งหญิงมาจากใคร หญิงรักพี่ชายคนเดียว
หญิงอยู่กับพี่ชายคนเดียว
- สิทธิประวัติ: (สิทธิประวัติพยายามพูด เพราะกำลังป่วยหนักและใกล้เสียชีวิต)
อย่าหลอกพี่ พี่รู้ว่าหญิงมีใครคนหนึ่งในใจตลอดมา แต่เสียดายที่รู้เมื่อสายเกินไป
คนเราอะ จะสุขได้อย่างไร ถ้าไปแย่งของมีค่าของคนอื่นมา
(หันไปหาอโณทัย)
แล้วสุดท้ายเราต้องขอโทษที่แย่งของมีค่านี้มา แต่รักษาไว้ไม่ได้
ถ้าวันนั้นเราไม่ได้ไปเห็นความจริง เรายังหน้ามืดตามัวต่อไป
- อโณทัย: ทรงประชวรอย่างนี้ ข้าบาทผิดมหันต์นัก ข้าบาทขออภัยเจ้าท่าน
- สิทธิประวัติ: ไม่ใช่ความผิดของเจ้า เราไม่แข็งแรงอยู่แล้ว วันนี้เราอยู่เพื่อที่จะพบท่าน
ฝากดูแลหญิงแทนเรา ท่านทำได้อยู่แล้วนะ ฝากด้วย
(สิทธิประวัติจับมือเจ้าหญิงและอโณทัยมาวางที่หัวใจ
แล้ววางมือของเจ้าหญิงในมือของอโณทัยก่อนจะสิ้นใจ)

The cause of his death is interesting too. Prince Sitthi Prawat dies because of a heart attack. He has had his heart disease since he was born. When he finds out that Princess Dara does not love him, but loves Anothai, his condition gets so bad that he feels he has nothing left for his life. He has no motivation to live longer, so he dies from his disease. During the story, there are many times he has a heart attack, but he can recover because he still has hope, and whenever Princess Dara appears, his condition gets better. But, this time, he has nothing left as he knows Dara does not love him. Thus, he has no strength to fight his illness. That is to say, he feels his life is lifeless when he does not have love.

The story may or may not intentionally use the heart disease as the causes of Prince Sitthi Prawat's death, but I think that using heart disease can confirm the ideology that 'love is a must for life'. If we interpret that Prince Sitthi Prawat was born with the disease, it can be said that he has no real love. He falls in love with the one who does not love him as a lover. This is a disease for love, which the original writer and screenplay writer transformed into concreteness by applying the heart disease to Prince Sitthi Prawat's character. So, when Sitthi Prawat finds the truth that Dara does not love him, he has no reason to live any longer. His disease cannot be cured because his heart no longer exists.

Pubbhesannivāsa

The only series that presents this idea is *Lueat Khat Ti Ya*. However, it is not Pubbhesannivāsa as a previous association; it is the idea of the wheel of karma that we can see in this series. In the film, the ideas seem to be conveyed to a more general group of audience, rather than to present a pure Buddhist ideology.

Lueat Khat Ti Ya

When Dara goes to meet Anothai for the last time, Anothai talks to Dara:

Listen to this, Dara. The death of someone is just a longtime sleeping. Even if that person is sleeping, he gives a promise that he will wait; wait for someone whom he has dreamed of to sleep nearby and share the same dream. Before that day, the one who is left behind has to be strong, fight with their body and heart to live.

ดารา ดาราฟังนะการตายของคนคนนั้นก็เป็นเพียงแค่การหลับอันยาวนาน

แต่ถึงจะหลับไปคนคนนั้นก็ขอให้สัญญาว่า เขาจะคอย

จนกว่าคนที่เขาฝันถึงจะได้มานอนเคียงข้างเพื่อมารวมฝันอันเดียวกัน

แต่กว่าที่จะถึงวันนั้นคนที่อยู่ข้างหลังจะต้องเข้มแข็งต่อสู้ทั้งกายและใจเพื่อจะยืนหยัดอยู่ให้ได้

Moreover, after the night has passed before they say farewell to each other in the morning, Anothai says:

Go ahead, Dara! I will remember this moment and hope we will see each other again. Even if it is or it is not possible, it will give my heart hope. Do not come back again, because I will worry about you and it will take my happiness away.

ไปเถอะดารา เราจะจดจำภาพนี้ไว้ พร้อมกับความหวังว่าเราจะได้พบกันอีก

แม้ว่ามันจะมีหรือไม่ก็ตาม แต่มันก็จะทำให้หัวใจของเรามีความหวัง แล้วอย่ากลับมาอีก

เพราะมันจะให้หัวใจของเราหมดความสุข ที่จะมัวพะวงถึงดาราเรื่อยไป

From these scenes, we can see that the story does not clearly mention the idea of the wheel of rebirth or previous association. They are just talking about going to 'somewhere' and waiting there for the day when they will meet each other again.

We can say that, although the story mentions or refers to the next life or the life after death, it is not totally the idea of a previous association or the wheel of rebirth in Buddhism. This idea has been used as a more general belief, to make the story more romantic, rather than truly presenting a belief in the wheel of rebirth or previous association.

Ideology of love in Thai popular songs

I used to listen to this song:

I don't know, I don't know, how should I perform. It is a calling from the heart. When I didn't see you, when you didn't show up, do you know my heart is nearly torn apart. I don't know, I don't know, how to stop myself. I am hurt being like this. Even though I know that people look down on me, inside my heart is too passionate. Am I wrong that I want you? Am I wrong that I love you this much? Am I wrong that I love you with all the life I have? I want you to know, every minute I have is only for you. It is a 'vera' or 'karma' or someone's curse, which leads our heart to act like this. Or in a past life we asked for this, for we love each other every, every life. (Phit duai rue, Bap rak 1999)

ฉันไม่รู้ ฉันไม่รู้ ว่าฉันจะอย่างไร มันคือหัวใจที่เป็นคนเรียกหา เมื่อมองไม่เห็น
เมื่อเธอไม่มา เธอเข้าใจไหมว่าหัวใจมันจะขาด ฉันไม่รู้ ฉันไม่รู้ จะห้ามตัวเองอย่างไร
ทรมาณใจที่ต้องเป็นเช่นนี้ ทั้งๆ ที่รู้ คนมองไม่ดี แต่ภายในใจที่มีมันรุนแรงเหลือเกิน ฉันผิตด้วยหรือ
ที่ต้องการเธอ ผิตด้วยหรือที่ฉันรักเธอ มากมายเท่านี้ ฉันผิตด้วยหรือ ที่รักเธอจนหมดชีวิตที่มี
อยากให้อายุทุกๆ นาที ฉันมีเพียงเธอ มันเป็นเวรมันเป็นกรรมหรือว่าคำสาปใด
เป็นแรงดลใจให้เราทำเช่นนี้ หรือชาติที่แล้ว ขอไว้แบบนี้ ขอให้เรารักกันทุกๆ ชาติไป (ผิตด้วยหรือ,
บาปรัก ๒๕๕๒)

Two years later I heard:

The more we are close, the more I am willing to be closer with you than others, the more I am nervous when you are gone. Today, I just realize, I have someone precious passing into my life, for me to love and to wait for. Staring into your eyes, looking for truth from your heart, expecting to find some good meaning which I have waited for, at least, give me a chance to continue my dream, this is enough, more than enough for me. I don't know if it is right or wrong, I only know I love you. The only thing my heart will perform. No matter whether right or wrong, I will love you. Even if someday it will hurt, I will keep a fantastic memory for the rest of my heart. There is nobody like you, and never will be, this is the only reason I love you. (Phit Thuk Mai Ru, Phinaikam 2001)

ยิ่งใกล้ยิ่งชิด ยิ่งคิดจะใกล้กว่าใครทุกคน ยิ่งห่วงกังวล คิดถึงทันทีที่เธอหลับตา
เพิ่งรู้วันนี้ฉันมีหนึ่งคนล้ำค่า ผ่านเข้ามา ให้ฉันได้รักได้รอ ฝ่าสับนัยต์ตา
มองหาความจริงจากใจของเธอ เพื่อว่าจะเจอความหมายดีดีที่ใจฉันรอ อย่างน้อยสักนิด
ฉันมีสิทธิจะฝันต่อ แค้นนั้นก็พอ ก็พอแล้วสำหรับฉัน ผิตถูกไม่รู้ รู้เพียงว่าฉันรักเธอ
สิ่งเดียวที่หัวใจฉันต้องทำ ผิตถูกก็รัก แม้ว่าสักวันต้องซ้ำ จะเก็บความทรงจำแสนดีไว้ชั่วชีวิต
ไม่เคยมีใครเหมือนเธอ ต่อไปก็ไม่มี และนี่คือเหตุผลที่ฉันรักเธอ (ผิตถูกไม่รู้, พิษกรรม ๒๕๕๕)

Recently I heard:

I have heard love is powerful; whoever meets it will surrender and never can resist. I, myself, when I have loved, love has changed me, I am capable of doing everything to have you. Right or wrong, what ever I have made, whomever looks at it (means, thinks of it), I can not see it, I have not acquired it. The only thing I know is because of love, I did it for my beloved, that is enough. You are my true love that I have waited for. I will not be able to lose you. Even though I know, because of love, everything I have done will be bad and wrong for any reason, I can not live without love. No matter how wrong it is, I will have to do it. I have heard love is torture, the more we love someone, the more there is craving and wanting to own them. I do too, when I love you, I want you by my heart. I would do anything just to have you. (Phit Phro Rak, Chingchang 2009)

เคยได้ยินว่า ความรักคือสิ่งที่มีพลังมากมาย ใครได้พบเจอจำต้องยอม
 และไม่มีทางต้านทานได้ ตัวของฉันเองพอรักมา ใจก็พลอยเปลี่ยนไปมากมาย
 ยอมทำทุกทางแค่ได้มีเธอ ผิดถูกที่ฉันทำๆ ลงไป สายตาใครยังเง ฉันไม่มองไม่เห็น ไม่รับรู้อะไร
 รู้เพียงว่าทำเพราะรัก ทำเพราะเธอที่รักก็พอ เธอคือรักแท้คือใจดวงเดียวที่รอ ไม่อาจยอมเสียเธอไป
 แม้รู้ว่าทำเพราะรัก สิ่งที่ทำจะร้ายจะผิดแค่ไหน ฉันอยู่โดยขาดรักไม่ได้
 ให้ทำผิดเท่าไรฉันคงต้องยอม เคยได้ยินว่าความรักคือสิ่งที่ทำให้ทรमान ยิ่งได้รักใคร ยิ่งต้องการ
 อยากจะครอบครองไว้ข้างกาย ฉันก็เหมือนกัน พอรักเธอ อยากให้เธอมาอยู่ใกล้ใจ
 ยอมทำทุกทางเพียงได้เธอมา (ผิดเพราะรัก, ซิงซัง ๒๕๕๒)

How much can we do wrong for love? Love in these three songs is a forbidden love. The first song is a love between middle class ladies and male prostitutes. The man in the second songs falls in love with his enemy, who has killed his parents. The last song is the expression of two sisters who fall in love with the same man. Based on Thai social norm, these three types of love are 'wrong'. However, the difference in these three songs is the degree to which the lover is concerned with this 'wrongness'.

In *Phit duai rue*, or 'Am I wrong?', the song only questions the justice of society. It is a question of how fair society treats her since she has fallen in love with a male prostitute. She asks the question whether loving the one she truly loves is wrong. However, she has a tone of accepting those social norms and sees herself as a victim of society.

In *Phit Thuk Mai Ru*, or 'Don't know right or wrong', whatever is done as a result of love, whether it is right or wrong, does not matter. Even loving the enemy, especially the one who killed your parents, in theory, is not possible. In general, it might be considered wrong, but we can feel the conflict of the feeling of uncertainty because of love and moral awareness in the song. However, love is a big matter and is an unquestionable excuse from the wrongness committed.

In *Phit Phro Rak*, or 'wrong because of love', the song is known in the way that whatever is done is wrong, but the song says it is happy to do it; *Even though I know, because of love, everything I have done will be bad and wrong for any reason, I can not live without love. No matter how wrong it is, I will have to do it*. Love is enough to do wrong. Love blinds man from moral consciousness and social value. Here, we can see the changing of the ideology of love from these three songs: from surrendering to social values and blaming past karma, to rejecting the past bad deeds and focusing on today and putting love above all hatred, and, then, worshiping love, not caring for any deed and the effect of those deeds in the future, focusing on the current time and situation, and, overtly, not caring for the 'wrongness' imposed by the social values and morals. This change is then a piece of evidence of consuming love rather than understanding love; rejecting morals rather than following the moral path; putting love above all reason, rather than using love as a part of life.

In this section, I will analyze popular songs by choosing songs from the 'Best of the Year' from 1997 to 2007. I understand that there are many limitations of choosing in this way: the amount of the songs is very small compared with the whole data of the written songs during the period; the albums belong to only one company, Grammy Entertainment, which may produce the same ideology; the songs selected are mostly popular songs, which do not included '*Phleng Lukthung*' or Thai popular style of folksongs; the target groups of the chosen songs is mostly teenagers, young adults

and middle age. Therefore, please be aware that the data that have been chosen in this section is only to give a broad picture of consuming love reflected in popular songs under Grammy Entertainment Company.

However, in turn this limitation is also an advantage for the whole data. First, in the field of popular culture, to count what is popular is to look at popularity. Choosing the songs from the Year's Hit List can, to some degree, guarantee that they were popularly listened to and pleased the audience.* Second, Grammy Entertainment is the largest entertainment group in Thailand today. They have their own T.V. channel and more airtime on public and free channel. They also have more market share compared with other entertainment groups. They produce many genres of music, so there are a variety of genres to choose for. Finally, teenagers in the middle class is an age that is concern about and listens to the songs about love. That is to say, this period of life is the time for love and to find someone to begin a family life with. Thus, people in this age group are more emotional, passionate and sensitive to love compared with older people.

As I already said, the chosen songs center on the theme of losing someone and making a plea for them to come back. Therefore, the major ideology of love that has been found is:

'love is a must for one's life'

Love is necessary for life; therefore, if the one we love breaks up with us and we still love them, whatever we can do and have to do at that moment that will bring them back we will do, how ever much it will hurt us. For example:

Whatever you do is cruel, hurting my heart. I store it in my heart for a long time. I allow you to fool me, because I can not make up my mind, if you are really part to be his. I just need you to stay with me for long. I just need you right here with me forever. I surrender, though I never have before, because I love you with all my heart, whatever you need, I will give you. (Arai Ko Yom, 1998)

สิ่งที่เธอทำมันรุนแรง แกล้งรักให้ใจฉันเจ็บ เก็บมานานอยู่ในหัวใจ ฉันรู้ที่เธอทำผิด
ที่ยอมให้เธอหลอกกันเรื่อยมา เพราะฉันทำใจไม่ได้ ที่จะยอมให้เธอจากไป เป็นของเขาจริงๆ
ฉันเพียงต้องการให้เธอ อยู่กับฉันตรงนี้นานนาน ฉันเพียงต้องการให้เธออยู่กับฉันตรงนี้เรื่อยไป
ที่ฉันยอมทุกสิ่ง เรื่องจริงไม่เคยยอมใคร ก็เพราะรักเธอทั้งหัวใจ อะไรก็ยอมเธอ (อะไรก็ยอม ๒๕๔๑)

Or

...I do not know, how to stop you, as you are not fond of me. Simply let you walk out of my life. I want you to know what my heart is asking. I want you to understand me, my heart still loves you. Though I know there is no hope, what can I do, if do not have you. (Phut Mai Ok, 1999)

* Even though some may claim there is a hidden agenda, like the intention of the company to promote an album and the singer, at least the songs on the years' album is the most played and broadcast during the years. So far, it can be counted as a popular songs, whether people liked it or not.

...ฉันไม่รู้จะหยุดเธอได้อย่างไร เมื่อเธอไม่มีหัวใจเหลืออยู่ ได้แต่ปล่อยให้เธอเดินจากฉันไป
 ยังอยากให้ความรู้ สิ่งทีเผลอใจจะขอให้เธอเข้าใจฉันบ้าง ก็ใจมันยังรักเธอ จะรู้ว่าไม่มีหวัง
 จะทำอะไรหากไม่มีเธอ (พุดไม่ออก ๒๕๔๒)

From the data we can see that despite everything, they know and understand that they will hurt again if that person comes back. If that person does not come back, they will be down from the sadness, again and again. Additionally, it emphasizes that they are the losers. Again, they will be sad. But, they all appreciate that sadness. They need it to confirm their loss and feel more sadness. If we see these songs as an antidote of some emotional symptom, it seems like the tragic love song works like some Chinese medicine ideology, which uses toxin to remove toxin. In this case, they use sadness to get rid of sadness.

Above all, by repeating the sadness from love, these tragic love songs also promote and emphasize love as a must for one's life. So, if you do not have love your life will be worth nothing. Thus, you have to do everything for love, even though love will hurt you again. Even though it is suffering to love or to ask for someone who is less in love with us, it is necessary to have love, to feel this life is worth to live for. It can be inferred that if the subject in the song is not successful in asking their lover back for their love again, they will search for more love. This is because love is something that someone 'must' have. It is another indication of life's success. No matter how much love will hurt, that hurt is still happiness according to this ideology, because at least you can feel and have love. Suffering from love is then appreciated in this aspect.

However, we can see that some songs refer to the idea of Brahmalikit. Love is designed and predestined by someone, which is still popular to mention in popular songs. It can be said that there are two reasons that cause this idea to be still popular today. Firstly, it is a romantic explanation. To use Brahmalikit as a cause of love will give a feeling as if you truly belong to each other and your love is already approved by the gods or a spiritual power. Secondly, sometimes we cannot find a cause of why there are so many people on this earth, but the lovers can see each other and end up together. The will of the gods is then a romantic reason for two people who happen to be together. The case in the song uses this concept as a name:

Who bring you to me? There are millions of people, it is senseless that we have met. From the one who does not believe in anything, finally I ask myself, is it Brahmalikit who wrote this? Does he agree for us to love? If it is so, I want to beg, please do not take us part. Let's love each other until the last day. Can I plea for this? (Brahmalikit, 2007)

ว่าใครกันนะใคร ที่พาให้เธอเดินหลงทางมาเจอกับฉัน มีคนเป็นล้านคน ช่างไร้เหตุผลจริงๆ
 ที่เราเจอกัน จากเป็นคนไม่เชื่ออะไร สุดท้ายก็ได้แต่ตามตัวเองสั้นๆ (ตามตัวเองอีกครั้ง)
 ตกลงคือพรหมลิขิตใช่ไหม ที่เขียนให้เป็นอย่างนั้น ตกลงให้เรารักกันใช่ไหม อย่างนั้นขอได้ไหม
 โปรดอย่าทำให้เราพลัดพรากให้เรารักกันเนิ่นนานถึงจนวันตาย ฉันขอได้ไหม (พรหมลิขิต ๒๕๕๐)

Nonetheless, as we are focused on tragic love songs, we can sense the feeling of questioning Brahmalikit. It can be said that, although they have some belief in Brahmalikit, this idea has been questioned. Mostly, if we are destined to be born for

each other, why do we have to be apart? If someone 'above' considers us to be fit for each other, and to be well matched to each other, why would they have to take one out of the other's life. In fact, it may be a nature of tragic love songs to blame something or to find some causes for their unhappy love. But, in so doing, we can also feel the sense of not believing in Brahmalikit in tragic love songs. One of our film's theme songs, which become a year hit, proves this uncertainty in Brahmalikit:

It might be someone above destined our fate. Ordered you and me to come and meet each other. Gave me a chance to taste the happiness. Let us be together and have a good time. And, it might be someone above takes us part. Gives us only a small time, and I have to lose you. I know, I have no hope to seize you, to hold you nearby. No matter what I do, I might not have a chance. (*February's* original sound track, 2003)

คงเป็นที่ฟ้าเบื้องบนเป็นคนขีดโชคชะตา สั่งฉันและเธอให้มา ให้ได้พบเจอกัน
ให้ฉันได้มีโอกาส ลิ้มรสในความชื่นบาน ให้เรามีกัน มีวันเวลาที่ดี
และเป็นที่ฟ้าเบื้องบนเป็นคนพรากเราเช่นกัน ให้เวลาเพียงแค่นั้นกลับต้องเสียเธอไป
ฉันรู้ว่าไม่มีหวังจะเหนี่ยวและรั้งเธอไว้ข้างกาย จะทำอย่างไรก็คงไม่มีหนทาง (กุมภาพันธ์, ๒๕๔๖)

Thus, Brahmalikit can bring love and also can get rid of our love. Therefore, it seems as if the modern belief in Brahmalikit has lessened in its importance from 'all causes' to 'one possible cause' that causes two people to meet each other and love together. Consider the following song:

I do not know why I met you. Even at the first time, I felt I was familiar with you. It is like there is something between you and me, although we are of different hearts. Only looking into your eyes, my heart is shaken. The more I associate with you, the more I am in a frenzy. You have something special, not like the others. It seems as if you are the one I wait for. If it is destined from above to have us be born for each other, I wish it will be like this forever. However, if it is just an incident that above has not intend it to be, it is alright my heart will be the same. No matter what it is, I will love you. (Chan Yang Mueandoem, 2002)

ไม่รู้ทำไม ฉันจึงได้พบเธอ แม้เพียงแรกเจอ ก็เหมือนคุ้นเคยมานาน เหมือนมีอะไรบางอย่าง
ระหว่างเธอกับฉัน ทั้งที่เราสองคนก็คนละใจ แค่ได้มองตาและเหมือนในใจก็สั่น
ยิ่งได้คบกันยิ่งคิดฝันไปมากมาย เหมือนมีอะไรเป็นพิเศษที่เธอไม่เหมือนใคร คล้ายๆ
ว่าเธอคือคนที่ฉันรอ ถ้าหากว่าเป็นกำหนดจากฟ้าให้เราเกิดมาคู่กัน ก็ขอให้เป็นอย่างนั้นตลอดไป
แต่หากว่าเป็นแค่เหตุบังเอิญที่ฟ้าไม่ได้ตั้งใจ ก็ไม่เป็นไรใจฉันยังเป็นเหมือนเดิม ไม่ว่าจะอย่างไร
ฉันก็ยังรักเธอ (ฉันยังเหมือนเดิม, ๒๕๔๕)

At the beginning of the song, it looks as if the song fully believes in Brahmalikit, although they do not use that exact word. Nevertheless, at the end, the song says: *However, if it is just an incident that above has not intend it to be, it is alright my heart will be the same. No matter what it is, I will love you.* This is the evidence that shows the uncertainty of people with the idea. It also shows the influences of individualism in the song.

Moreover, as I mention in Chapter 2, Brahmalikit, in the sense of pre-destiny by some god, is not purely a Buddhist idea. Therefore, it cannot be concluded that, whereas Brahmalikit still persists in contemporary tragic love songs, the idea of Pubbhesannivāsa or previous association, which includes the idea of the wheel of rebirth and the law of karma, is also persistent too. Contradictory to Brahmalikit, previous association falls in the rule of cause and effect, which is not as romantic as destiny. This may be the cause of the unpopularity of previous association.

Additionally, the idea of Brahmalikit, when used in the context of love, is closer to the idea of 'destiny', which is more general and can be found in many other religions than previous association. Using Brahmalikit, then, will have a greater impact on more people than using a specific Buddhist term, such as Pubbhesannivāsa. The more people can get the message and love from the song, the more the company can sell the album.

Chapter V

THE PERSISTENCE AND CHANGE IN THE IDEOLOGY OF LOVE

In the previous two chapters, I analyzed the ideology of love in popular Thai tragic romance, mainly in film. In this chapter, I will conclude those ideas to explain how the ideology of love in Thai society is changing and discuss in what way the ideology of love will be presented in the very near future.

I will begin this chapter by concluding the analysis which I already have made in the previous two chapters, putting it together and cataloging it by the ideology of love both in Buddhism and Consumerism. Also, I will present the ideology of Buddhism first, because, as I already said, this research was done under the assumption that Thai society is a Buddhist oriented society. Thus, the dominant ideology should be the ideology from Buddhism. Then, I will present the ideology of love in Consumerism to show some change in the ideology presented in the films.

It has to be noted here that these following two sections argue at the extreme ends of both ideologies. However, as I discussed in Chapter 2 under the topic of the theory of ideology, the ideological apparatus is a gradually hegemonic process. It does not happen that the subordinate ideology will totally take the place of the dominant ideology and become the dominant ideology without some roots from the former ideology. Therefore, for common and average Buddhists, and in reality, these two ideologies are co-existing ideologies and do not have clear cut edges from each other. Separating them into different ends in this research is only to illustrate the differences between the two ideologies, and to show the persistence and change of Buddhist ideology in the Consumerism way of life.

Ideology of Love in Consumerism

In Chapter 2, there were two claims made about the ideology of love in Consumerism; love is a goal of life, and love is a must for life. Although in Chapter 3 I have also listed the ideology of love with respect to loyalty and sacrifice falling between the ideology of love in Buddhism and Consumerism, this is really only an element for making a situation tragic, which I discussed above. Thus, in this section, I will focus on the first two ideologies of love in Consumerism.

Love is a value and goal of life

The ideology of Consumerism is the act of promoting something that is important for life. Consumerism's duty is to 'make believe' that something is necessary for one's life. Normally, everyone has some goal for their life that makes their life go on. You are capable of handling your life, even though there is some obstacle because you have a goal for your life. To give a different comparison, the Buddha had a goal that he would not be born again, so he gathering his many perfections to help him not be born again in the law of karma. Every person has some intention for their life, a goal for their life. Different people have different goals of life. If we can reach our goal in life, we will feel happy and feel our life has some worth.

In the field of psychology, there is a concept of the hierarchy of needs introduced by Abraham Maslow.¹ Among the needs of human life, the most important is the need for self-actualization.* Self-actualization is a goal for one's life. It is the ability for respecting oneself and feeling that one is worthy, not by others, but by oneself. In order to do so, one has to not just acquire the basic physical needs, but one must master them, as well. For example, in the concept of love, if someone just has love, they only reach the stage of 'love and belonging', which is a basic physical need for living in a society. Until the person who has loves can control their love, master their mind to make it a moral love, not a passionate love, that is to say, love that is lacking or prejudiced, then they will not have self-actualization from love. Self-actualization makes a person feel worthy for living and gives a motivation for continuing their life. Self-actualization, as simply described, is the reason you are here on earth.

Everyone has different goals for their life; some may want to be good parents, to be a superstar, to be a politician. Additionally, some people may have more than one goal for their life, like an ideology that can coexist with other ideologies. Notwithstanding, everyone must have at least one goal for their life, which will be the indication for each and everyone of the value of their life. If we can reach the goal of our life, we can have self-actualization; it will make us feel worthy and it will bring happiness into our life. If not, we will not be satisfied with our life and it will seem as if life is worthless.

Consumerism's ideology of love works on this issue of self-actualization. Consumerism promotes love as a value of life and a goal of life; life without love is worthless. Love, which used to be in the third class in Maslow's hierarchy of needs, has been promoted to be in the highest class, which is self-actualization. Love is no longer just a process or the support of self-actualization, it is self-actualization. Love becomes a motivation for life and a goal to fulfill one's life.

In *Behind the Painting*, 'love is a goal of life' is very clear when Nopphon asks Khunying Kirati, before the Khunying leaves Japan, '*Khunying used to say that love is a great wish, is a goal of life, didn't you?*'. From this, Nopphon and the Khunying both have the same idea that love is a goal of life. He repeats the Khunying's belief and thus, this now becomes his own belief. Nopphon at that time is full of love and falls under the power of love. So, he agrees with the Khunying and absorbs her ideology. Moreover, the Khunying also gives her word to Nopphon about the goals in her life, that; '*I am also like many people who wish to have love, want to marry, want to have a child and want to explore the world.*' This line appears during the flash back of the events, while Nopphon looks after the Khunying. This scene is not in the original

¹ Maslow, Abraham H., and Robert Frager., Motivation and Personality (New York: Harper and Row, 1987).

* There are many aspects and ways to gain self-actualization according to Maslow's theory. In the aspect of love and self-actualizing people he explains, what we see in the love relationship is a fusion of a great ability to love and, at the same time, great respect for the other and great respect for oneself. This shows itself in the fact that these people cannot be said, in the ordinary sense of the word, to *need* each other, as do ordinary lovers. They can be extremely close and yet go apart when necessary without collapsing. They do not cling to each other or have hooks or anchors of any kind. One has the definite feeling that they enjoy each other tremendously, but would take philosophically a long separation or death, that is, would remain strong. Throughout the most intense and ecstatic love affair, these people remain themselves and remain ultimately masters of themselves as well, living by their own standards, even enjoying each other intensely. Maslow, Abraham H., and Robert Frager. *ibid*, p. 157.

novel. By repeating this line, the film emphasizes the idea that love is the most important thing for life.

Life is worthless if we do not have love. The Khunying's death is good evidence on this point. After, the Khunying receives the news that Nopphon is going to marry, she stops taking the pills to cure herself from her illness, which is possible to be cured. As I already mention, she is committing suicide. She feels her life is worthless because she does not have love. She knows she can not reach the goal of her life. Her hope is gone when she realized that she has no chance to have the one she loves. The 'fuel' of her life is shut out, so she does not want to live any longer. She finally dies because she does not beloved, as in her last words, *'I die without someone loving me, but I am in rapture that I have loved someone.'*

In *The Whistle*, Mu Ton tries very hard to lose weight until he gets sick, because he wants to be in love with Than Nam. He dedicates his life to her because he loves her. Mu Ton gives his (real) heart to be transplanted to Than Nam for her to survive. The message of the story is worshipping love, encouraging the audience to do everything for the one we love without expectation of return. But, in another view, love is a goal of life for him. Mu Ton thinks Than Nam is a goal of his life, so he cares less for his mother who looks after him. At first, Mu Ton may do everything for Than Nam, even to help her be happy with her ideal boyfriend. He hopes for nothing in return, which is true love; but when they get closer and closer and when Than Nam knows that she can not get along with Eak, then, Mu Ton has hope again. He starts to be scared of death and does not want to leave Than Nam because of his love for her, which is the goal of his life. He feels his life has more worth than before. He does not want to die now as he did before Than Nam expressed her love for him. Therefore, even though the film honours the idea that love is to make the one you love happy, your life will be worthy only when you have someone love you back. That is to say, love is about 'give' and 'take'. We have to give the one we love happiness, but in some degree we need their love back in any form to make us feel worthy and reach our goal for life.

In *Monrak Transistor*, Sa Dao has an affair with a drug salesman, and one of the reasons she gives is that she needs love. She needs someone nearby to make her life full. In the film, Sa Dao is very sad when Phean has gone. Her life is lifeless. She has no happiness in her life. She does not care about her life, especially after Sa Dao comes back from Bangkok where she learned that Phean had killed the record company owner and run away. Sa Dao has no hope and motivation to continue her life, even though she has a child. Her life at that time is worthless, until she meets the drug salesman. The film shows that her life becomes happier than during the time she was left alone by Phean. At last, when she knows that the drug salesman is not honest and has many mistresses, she feels tragic again. She leaves her house and her children unattended and continues her life, soullessly. It can be said that Sa Dao's life is happy and she feels worth only when she has love, romantic love.

Meanwhile, for Phean, all the time when he is struggling for his life and facing many bad situations, the only thing to keep him alive is Sa Dao. The theme song, which was borrowed from a well know popular song, goes, *'Never forget the promise I gave, that we both will stay together. Die together, never let the other go. Until I die, I will never forget.'* The song indicates that Phean feels that he has hope; he made a promise with his wife to live together. Therefore, he has not given up his life, even though he has a very hard time and falls in many hard situations, because he has love and he is eager to go to see his lover again. That is to say, he feels his life is worthy because he has love.

Unlike these three films, *The Legend of a Warlord* introduces the concept of loving oneself, as I discussed earlier. Although it appears as if the film wants to say that love from others is not more important for life than loving yourself, in another way, from the situation in the story, we can see that the idea of self-love comes from the idea of 'love is a value for life'. Consider Wanthong's words, *'If you love me, please let the two-hearted Wanthong die from you, die from everyone. Let it be only Phimphilalai in your heart.'* We can read from this line that the reason Wanthong is not afraid of death, which is different from the classical text, is because she wants Khun Phaen to remember her only in a good way; to remember her when she was honest and loved Khun Phaen as the one and only. Her life as Wanthong, who has two husbands, is not worth remembering. Right then, she feels her life is unworthy because she lost her true love, and she only continued her life for another. Thus, when the end of her life comes, she only wants herself and others to remember her when she had true love; when she still had Khun Phaen as the one and only, and when she was not blamed for not cherishing 'love'.

For Khun Phaen, the focus of the film version moves him from the position of 'Casanova' to a heartbroken 'warlord'. The reason why Khun Phaen travels deep into the jungle is because he wants to find magical objects in order to bring back his lover. The film chooses to present his misery of being separate from Wanthong by omitting the mention of his other mistresses in detail. This conveys a new message that the reason he is searching for the magical objects, the reason he goes to the battle, the reason he surrenders to the king and receives the punishment, are all because of love. At the very end of the film, Plai Ngam asks Khun Phaen to pass his magical objects to him as Khun Phaen wants to throw them away. Khun Phaen refuses to give the magical objects to his son, saying, *'At first I sought the magical objects to be a hero and to have your mother. From now, I will throw away everything for your mother and you.'* From this line, we can see Khun Phaen confessing that he does everything in order to have Wanthong. Finally, he learns that not any magical things or the title 'hero' can give him happiness and bring Wanthong back to him. Therefore, even though the magical objects are fabulous and have many incredible powers, or even the title 'warlord' who won many battle and worked as a chief of the army, both are not necessary for his life. The only thing he wants is love; a true love that will make his life complete.

In the case of the television series, both series explicitly convey this ideology. In *Lueat Khat Ti Ya*, in the scene when Dara goes to the prison to meet Anothai the day before he will be executed, she says, *'I want to tell you that in my remaining life, I will live for your hope, even if I am living without a heart. My heart is destroyed along with your body. I will not love anyone, Anothai. I will never have another. I will have only you.'* Dara, who is going to be queen, promises Anothai that she will be a queen as Anothai hoped, and she will lead the Union State as Anothai dreamed, even though she is not happy with her position. She feels her life has nothing, although she is the queen, because she does not have love. After she comes back from seeing Anothai, she finds her mother waiting for her to try on her dress of accession to the throne, but Dara refuses. She orders her maid to call for a tailor to cutting a new black dress for her. Her mother is angry, but she replies, *'Mother, I know, I am not suppose to wear a black dress. But, for me being a queen is not a blissful thing. From this day, no matter if my people have suffering, I have to accept that suffering, too.'* From this, we can see that she is not happy and not really willing to be queen. The most that Dara wants as an ordinary young woman is to have love and to be together with her lover. Therefore, even though in general being a queen and being a head of Union State may be the best

thing that ever happens in one's life, and in this story many people struggle for this position and fight to death for this position, but for Dara it is worth nothing. She orders a black dress and is willing to wear a black dress for the rest of her life to signify her distress and her sadness for not having love. This also means she will be mourning for Anothai, the one she loves, for the rest of her life. Again, from the first quote, her life is dedicated to continuing her hope and intention for her lover, not for herself. Her remaining life will be for her people, not for herself, as she has already died with Anothai. That is to say, her life is lifeless without Anothai.

Moreover, in the case of Anothai, he accepts the case that he is a rebel and puts himself to death to protect Dara's fame. He blames himself in the court, *'I apologize for the wicked person like me who pulls the Crown Princess down. She is pure. I am not supposed to touch her. Also her dignity is so pure, unlike my dirty intention. I am wrong.'* His blame shows how much he loves her. He can give up his whole life just to protect Dara's fame because he loves her. He wants her to lead the Union State and be a queen without question. His life is then worthy because he can protect the one he loves. As he says, *'All of my life, I loved only Dara. Loved her more than my own life.'* His death, then, fulfills the wish and goal of his life.

In *Hong Nuea Mangkon*, Liew does not kill Chang Hao because she loves him. Three times in the story she helps Chang Hao by not killing him, even though she has a chance. First, when she is going to accept the head position of the gangsters, she only cuts his finger and lets him go. Second, when she wants to help her brother, Tee Lek, she bows to Chang Hao and accepts him in the gangsters. Last, when she arranges to meet Chang Hao at the church, she has a chance to kill him, but she does not. Liew risks her life to help Chang Hao because she loves him at no cost, she would do anything to save him. Although the tone of the story expresses this as a repayment for his favor that he saved her from danger, most of all it is because she loves him, as in the conversation she has at the church indicates, *'At this moment, everyone close to me knows what I am thinking about you, but you never know, do not ever know. Do you still have a heart, Chang Hao?'* She loves him, and because of this love, she risks her life being the assassin of Chang Hao, giving him a chance to live. Moreover, when she discovers in the very last part of the story that Chang Hao is the one who killed her father, she just leaves him and does nothing, but goes to Teng Lo to receive punishment, which is death. Here, we can see that Liew has dedicated her life for her love. For her, wealth and the title as the head of the gangsters is not more important than love. The time she has love she is when she is very happy; unlike when she does not have love, and she is cruel with no heart. Moreover, for Chang Hao, even though in the series he confesses his love for Liew only near the end of the story, throughout the story he can not kill Liew, even though he has many chances. This is because he also loves her.

In conclusion, the ideology of love as a value of life and the goal of life is widely presented in both the adapted and original screenplays in various ways. Love is promoted as the goal of one's life. It is a value indicator for life. If someone does not have love, they will not be able to live happily. Love, also, is a subject for someone to respect themselves, or as I borrowed from psychology at the beginning of this section, to be self-actualized. Love is the big answer for everything. The main characters in the films and in the series have their intention to live life by love. Without love, they feel their life is worthless. Therefore, life for them is not more important than love. Again, as the characters put love as one goal for their life, they will do anything to acquire and sustain their love. Even if the one you love has passed away and you still are alive,

your life remains not for that person, but for the memory of their beloved one to fulfill their needs.

Love is 'a must' for life

Apart from promoting 'love as a goal of life', another ideology of love that Consumerism promotes is 'love is a must for life'. Life without love is lifeless. People will dry out if we do not have love. Consumerism promotes the idea of dependence to the customers. People can not 'stand alone' to reach some happiness or to feel one's life is worthy, as I discussed. As in the quote from the film *Into the Wild*, '*Happiness is only real when shared.*' People have to have someone nearby them to give and to receive love. Then, Consumerism conveys the idea that we can not live without love, love is a must for one's life.

Love is an 'attachment' to someone or something, in Buddhist terms, a 'clinging' to the object. This clinging will cause suffering sooner or later. Therefore, love in Buddhism is a 'WANT'. It is just something that fulfills someone's cravings. That is to say, although love is a basic social activity and causes humans to be a social animal, love is not a 'need' in Buddhism. Love in Buddhism is not 'love' in a western sense of 'eros', but in the sense of friendship or 'metta', as discussed in Chapter 2. Nevertheless, Consumerism has promoted love as a 'NEED' for one's life. Consumerism introduced the idea that love is a must for one's life, the same as we need food, shelter, medicine, and cloths. People can not live without love. It is the duty for everyone to find love and to have love, especially romantic love.

Consumerism tries to bring love into the frontline of everything and honor love as a beneficial and necessary thing for life. For example, in *Maebia*, Mekkhala kills herself because she knows that she will not be able to see Chanachon again. She drowns herself into the river, the same river that Chanachon fell into from the boat and drowned, for the hope that she will be reunited with him. She loves him and when she finds that she will not be able to see him, she feels her life is lifeless, her life has nothing left. She talks to the snake before she kills it and takes it together with her in the river, '*Finally you take him apart from me. Does it please you! You are heartless. Killing the one I loved. Why don't you kill me too? Bite me! Bite me to dead! I have nothing left. ... If you do not kill me, I will kill you.*' In the novel, this scene is not clear, although the novel mention the snake being killed, it leaves a mystery at the end that maybe the snake is still alive. In the film, the snake dies for sure and also Mekkhala dies, not the same as in the novel. The reason she dies is because she does not have any motivation for living. Not having love equals not having life. Therefore, when she feels that she has nothing left for her life, she does not see the benefit of continuing her life. The film is clear on this point in that the film changes the situation from the novel and writes that Mekkhala commits suicide at the end to support the idea that love is a must for life.

For Chanachon, he married Maikaeo not because of love. Therefore, he has no happy married life, and, even though in the film he has a son, he still does not feel as if his life is fulfilled. When he stays with his son, he only feels happy because of 'metta' or loving kindness to his son, but his soul is still empty because he has no love. In the film version, Chanachon chooses to go to his son instead of going to see Mekkhala, not because he does not love her anymore, but because he feels compassion for his son, and chooses to be responsible to his son. He still quarrels with Maikaeo and does not love her. Again, at nearly the end of the film, he goes back to the Thai house. Although the main reason mentioned in the film is to find out about his origin, at the

same time, he wants to go back and recall his love that makes him feel alive. Thus, even if Mekkhala is not there, her love is still in his heart, which makes his life go on. Visiting the Thai house is to recharge his love energy and make him feel love again.

Moreover, in the scene of the *Loi Krathong* festival, Mekkhala asks Chanachon, *'People like you might have everything you needed. You might not want to pray for anything, isn't that so?'* Chanachon replies, *'No, not yet. I still have something that I am suppose to have, but do not have yet.'* The thing that Chanachon thinks he is suppose to have is 'love'. Therefore, in this film, although Chanachon is successful in business, is wealthy and good looking, which makes him an ideal man, he does not feel that he is successful because he still does not have love.

In *Dear Dakanda*, Dakanda talks with Mu when she wants Mu to ask Ko to go out with her; she says, *'I am in my 4th year now. I have not had any boyfriend yet. If I pass to the 5th year and still have no boyfriend, I must be on sale like Fhu-yern mentioned.'* In this line we can see that love is a must for one's life. Dakanda searches for love because she feels, and has been ideologized, that she will have no value if she does not have love or a boyfriend. If she still has no boyfriend until her fifth year, she will be 'on sale'. Therefore, she dates with Ko, and even though she does not know whether she really loves him, she just wants to have someone to fulfill this 'must' for her life, to make 'the others' feel that her life is complete.

For Mu, after Dakanda dates Ko, it is clear that his happiness is on a lower scale. He separates himself from the others, does not talk to them and does not do his assignments. It is because he feels his life is lifeless without love. While he still is in love and looking at Dakanda from a distance, he still has a motivation for life and he is happy to be near the one he loves. When he knows that he can not be Dakanda's boyfriend, he feels lost and does not take care of his life. This much is clear in the scene of the last day of the exams, where he confesses his love to Dakanda. After Dakanda refuses him, he walks soullessly to the train station and goes to Bangkok to travel to the south. At that time his life is lifeless because he is not successful in his love; even if he tried, it was too late.

In *Love of Siam*, love is emphasised as the most important thing of one's life. When Tong comes to stay with Mew at his house for the first time, Tong asks Mew whether he feels lonely being alone. Mew expresses the feeling that being alone is terrifying and horrible. In the middle of conversation he says, *'So, I question my self; if we love someone very much, can we resist when someday we lose them. However, farewell is a part of our life, you know it. Would it be possible Tong that we can love someone without the fear of losing them? However, I also wonder whether it would be possible to live without loving anybody.'* Here we can see that the film conveys the idea that we can not stay alone in this world. It is not possible for someone to not have love. Even though we know that love will bring catastrophe and sadness at the end, when we lose our beloved, we can not live without love. Life is not life if there is no love.

At the end of the story, although Mew and Tong can not live together, they still have love and do not feel lonely. Tong tells Mew that he has to be separated from him, but it does not means he does not love him. So, even if they can not live together, their love still remains and that feeling of love will fulfill their hearts and make their life bearable to go on, as in the theme of the story, *'whenever there is love, there is hope'*. Hope here is a hope to have a life, hope to continue one's life and not give up one's life. It is a hope for living. If we look at this famous line of the song, we can see that the film makes love a necessity for life; to make life worth to live for.

Additionally, love is also the fundamental thing for teenager life; the film tries to say that love is common in the teenager life. If we decipher this concept in a negative way, we can say that the film wants to encourage teenagers to have love by promoting it to be a must for their life. In the conversation between Mew and the music director, who wants Mew to create a new song which can be easily and widely consumed by teenagers, Mew asks the music director what kind of song that he wants, and the music director replies, *'Love! Mew, 95% of the number one hit songs of every chart are love songs and I think it is easy for you guys anyway. You are at the age in which it is easy to write a love song.'* The idea that being a teenager is the age of love is clearly presented in the music director's words. Apart from this, the supporting girl characters, who represent teenage girls, also explicitly express their need to have love and do everything to have love. They also convey the ideology that 'love is a must for their life', especially for teenagers, which is the same idea that Dakanda says above.

In *Me Myself*, after Oum is pretty sure that she loves Tan, they go up to the roof of their condominium, and Oum says to Tan, *'having someone love me does not feel like I am alone on this planet, that is all I want in life.'* Love is important to Oum because it makes her feel that she is not the only one in the world. Alone on this planet is a horrible thing; therefore, humans have to have love. It is a must for everyone to have love in order to feel that they are not alone and not lonely. This is the idea that this film tries to express. If you do not have love, your life will be like Oum's boss. Oum's boss, who is a lesbian, talks to Oum when Oum comes to her to ask for advice, she says, *'Are you sure you want to ask me for advice? You and I must be very close until you forget what my gender is. I am not much different from Tan. It is hard for the rest of my life. So, I became a workaholic, working hard. Living alone like this. Sometime something is not possible.'* The advice of Oum's boss confirms the idea that love is a must for life, for making your life lively and happy. Without love, like Oum's boss, life is lifeless, so she has to turn to concentrate on work to get rid of that feeling of loneliness.

Unlike the above four films, *February* does not definitely present the ideology of 'love as a must for one's life', but more a degree of 'love is life'. Focusing on Jee, his life is lifeless when he does not have love. While he lives in New York and works as the driver for an assassin, he has a cold heart. The film presents this by the fact he does not even smile and there is tension on his face all the time. His life at that time is like a zombie who feels nothing. When he meets Keawta and start to fall in love with her, his life become lively and it seem as if he has more motivation for living and continuing his life for the one he loves. He also decides to kill people and be an assassin because he wants to help his lover. Therefore, the film quite believes that love is standing above of all moral codes and/or ethical rules. For love, someone can do a bad thing. Love is all the reason that can push someone to do something, even if it is wrong. Although it is not right as a general rule for the real society, in the film this is the act of worship and devotion for love, which makes the character more heroic in the sense that they can do anything for love.

In the last scene, when Jee waits for Keawta at Central Park, Jee nurses his life even though he has a serious injury, living his life as a homeless person waiting for Keawta. He still has life because he wants to see Keawta again, even if he does not know when, but he believes in love. As a result, love leads Keawta back to him. As I discussed in Chapter 3, the film tries to impose the idea of 'destiny', the destiny for this film is the destiny from one's own decision; that is to say, the destiny we choose, not a destiny by divine power. After he finds her, his mission of waiting for the confirmation of his love for her is worth something, then he dies happily in her arms.

In the television series, the ideology of 'love is a must for one's life' is also often displayed. For example, in *Lueat Khat Ti Ya*, after Crown Prince Sitthi Prawat knows the truth that Dara loves Anothai and does not love him as a lover, but as a brother, his heart disease takes effect. When he is near to dying, he calls Dara to get close to him and says, *'Don't fool me! I know you have someone else in you mind, all the time. I regret that it was too late to know. How can someone be happy if he snatches the other person valuable thing? (turning his face to Anothai). Finally, I have to apologize that I grab at that valuable thing, but I can not hold it.'* For Sitthi Prawat, his valuable thing is not the throne, but is Dara. It is love that means something to him. He has a heart attack because he knows that Dara does not love him. Therefore, he has no will to continue his life. He has no hope to live. Along the story, Sitthi Prawat loves Dara as his life. He has loved her since he was young. When he finally find out she does not love him, it seem like his life is no longer useful because his heart and his motivation to live is gone. The death of Sitthi Prawat shows that the significance of love is the most important thing for living; without love a person can not continue their life and live happily.

In *Hong Nuea Mangkon*, after Liew kills *We Khin*, she become heartless and cold hearted. Her soul is left with nothing but hatred. She kills many people after that to sustain her role as a gangster. However, during that time, she is not happy because she does not have love. Even though she has Chang Hao near her, she is not happy because he still keeps a distance from her. Also, Chang Hao's intention to kill her for revenge is still strong in his mind, so he acts cold to Liew. Although Liew has someone she loves nearby, she can not have love; for Liew, this very much hurts and causes her to be more heartless. Liew turns from being a lively young girl to being a lifeless gang master because she has to be responsible for the other people in the gang, not for her heart. At the end of story, Liew escapes from being chased by Teng Lo and goes to live with Chang Hao. During that time of forgiveness from Chang Hao and with the love that he gives her, she becomes alive again. She can smile and feel free from the responsible of others. She receives love from Chang Hao, which makes her life more appreciable to live again. As she once says in the story, *'You might think I have stupid thoughts like other women, right. But, what does a woman want, apart from having a house, having a lover, and having a warm family. Do people need more than this?'*

The ideology of 'love as a must for life' is obviously found in popular songs. In this research I chose popular songs in which the theme of the song is about the separation between lovers, and one lover struggles to come back. The theme itself shows that love is a must for one's life. The expression in the song tells how much love means to someone. People can not live without love. Even if love brings us suffering, it is impossible to live without love. In many songs, one can resist the suffering and even 'prefer' the suffering, but only if it can bring their lover back to them.

For example; *Yu Pai Mai Mi Thoe*, the 1999 year hit: *'How can I survive if I lose you, do not have you nearby. I do not know who I live for. How long will I suffer from this hurt. No matter how hurt, no matter how it is aching, if I do not want to be distressed with losing you today.'* Or another example, *Chai Chan Yu Kap Thoe*, from the year 2001: *'I am distressed and cry every time I think of the past events. Things between you and me, I will remember as long as I can. The happiness memory will never fade away. Whoever you have, no matter who it is, I just want you to know, my heart will be with you. No matter how far it is, all of my heart will be with you, and it*

will be forever.' Here, we can see that the songs promote the importance of love as a must for one's life. Even if we can get hurt from love, it is an appreciable hurt. Hence, we can not live without someone to love, and one is suppose to do anything to bring them back, although it will hurt your feelings.

This may be only one of many themes for the songs, but it is interesting that when it comes to the year's hit albums, of which there are about 12 songs per year, there will be at least two songs along this theme. If we assume that the year's hits are a representation for the whole year of songs, it can be said that there are more than 20 percent with this theme throughout the year.

However, this kind of song is not new in the song business; it frequently appears and is easy to hear more often than before. The degree of emotion in the songs has also changed. Consider the top three songs in the popular music section, we can see that the later songs are likely to be more passionate and emotional than the early ones. Normally in the old songs, when someone is separated for someone or fooled by the one loved, it is likely that the song encourages the listener to 'contemplate' the situation. But in recent times, the listener has to 'fight' to get back their love, and to have love, even if they know there will be more hurt and suffering. But love is a must for one's life, so one has to have love to make one's life complete. Although it is suffering, it is worth to live that suffering if it can bring 'love'.

In a broad sense, the two ideologies can be considered to have the same intention; an ideology that promotes love above of all other things in the world. Both ideologies of love, as 'a value and a goal of life' and 'love is a must for life', wants love be dominate as the most important thing for people's life. Love, which used to be just a 'want' in earlier times, has advanced into a basic 'need' for people. Love dictates life and is an indicator of the successfulness for each and everyone's life. Love is not for understanding and to cease, as in the Buddha's word, but is for consuming. Love has become a leading role for emotional consuming that makes humans to be more irrational when consuming, as Plato once was concerned and afraid of.

Ideology of love in Buddhism

From the data I have used, there are seven adapted stories: *The Legend of a Warlord*, *Nang Nak*, *Behind the Painting*, *Maebia*, *Monrak Transistor*, *Dear Dakanda*, *Lueat Khat Ti Ya* and *Hong Nuea Mangkon*. Of these seven, *The Legend of a Warlord* was adapted from classical literature; *Nang Nak* was adapted from a folk narrative and historical records; and the rest were adapted from novels.

Pubbesannivāsa (previous association and the wheel of rebirth)

In the case of *The Legend of a Warlord*, the adaptation from the classical text clearly shows the wheel of rebirth being part of the story. In the scene in which Wanthong is about to be beheaded, Khun Phaen rushes to her and uses himself to protect her from the sword. Wanthong says to Khun Phaen, *'I love you. I have loved you all my life. At this one time, please let me love myself. My dear Keaw, all of the suffering and karma we have together. Please, let us together overcome that karma.'* In her final words we can see the idea of the wheel of rebirth. Wanthong wants her and Khun Phaen to 'overcome' the karma, which means she hopes that in her next life the karma in this unfortunately life will not have an effect on her.

In the classical literature this scene is different. After Khun Phaen rushes to Wanthong's body to protect her, they have little chance to talk to each other. When Khun Phaen stays with Wanthong at the execution site, they only recall their hard time in their life when they were together. Khun Phaen does not offer her a way to escape and Wanthong does not plea for her death as in the movie. However, before the execution, Wanthong has a chance to talk with her relative. In this verse Wanthong is talking to her mother:

Thus, Wanthong is asking for a flower,
Crawling, bowing to Thong Pra Sri.
Today, I come to say goodbye.
Forgive me for my punishment.
When I stayed with Khun Phaen,
You were resentful and full of hatred.
Now it is time for my death,
Let us end our karma together.²

นางวันทองร้องเรียกเอาดอกไม้	คลานเข้าไปไหว้กราบของประศรี
ลูกจะลามารดาในวันนี้	ขอภัยอย่าให้มีสิ่งโทษทัณฑ์
แต่ลูกอยู่กับพ่อขุนแผน	ให้แม่แค้นอย่างไรที่ไหน
จนถึงเวลาเขาฆ่าฟัน	สิ้นเวรกรรมกันเกิดแม่คุณ

From this, we can see that the film still presents the idea of the wheel of rebirth from the classical texts. Although the film transfers the words from Khun Phaen, the idea of not wishing to continue the karma is clearly expressed in Wanthong's words.

The idea of karma is frequently used in Thai classical literature. It is used to explain the cause of bad events or the consequence of something. For example, when Khun Chang's father dies as a consequence of trying to catch a thief, Thep Thong mourns while she faces her husband's body left on a stick in the jungle:

My dear lovely friend has left his wife,
Abandoning his son and me to loneliness.
What will be the karma for this miserable death?
In the woods, his corpse is left out in the open.
I think he may have speared fish in a former life,
Then, in this life he was killed by being speared himself.

โธ่พ่อเพื่อนยากจากเมียไป	มาทิ้งลูกเมียไว้ให้เอกรา
กรรมจริงสิ่งใดให้ตายโหง	กลิ้งอยู่โล่งโต้งที่กลางป่า
ชาติก่อนเห็นพ่อจะเสียบปลา	ชาตินี้จึงฆ่าเสียบพ่อไว้

² Phut Loet Lan Pha Lai , Phrabatsomdet Phra., Sepha Rueang Khun Chang Khunphaen (เสภาเรื่องขุนช้างขุนแผน) (18th ed. Bangkok: Silpabannakan. 2000), P. 876.

The miserably death of Khun Sri Vichai, then, is believed to be as a consequence of past karma. The same reason, using past karma as a cause of death events and serious loses, is presented in many other Thai classical literature.

Also, if we include the idea of giving and receiving a prophecy as the indication of events, and we see this as a sign of the consequences of a past life, this supports the ideology of previous association as set forth in the classical texts. We can see that most Thai classical literature uses the dream prophecy at the beginning of a story to draw a character's personality and relate their fate, and their life will continue according to the prophecy. If we include the idea of pre-destiny by a past life as part of Pubbesannivāsa, it can be said that the dream prophecy in classical literature clearly reflects the idea of the wheel of rebirth.

Nevertheless, the film adds dialogue about Wanthong's wish to die, which reinterprets Wanthong's character to be more of an individual than in the classical version. She loves herself, self-love, so she is not sad to receive the execution. She is happy to die to stop her pain. In this respect, the film negotiates the former idea of the wheel of rebirth with a Consumerism way of life.

Under Consumerism, in theory, people are free and have a right to choose what they 'want'. The duty of every maker of a product is to give a choice to their customer. Thus, in the product's advertisement it is necessary to show a difference from the other products, even if the product is not so different, in order to give the customer more choice.

By adding this scene to the film, Wanthong is shown choosing to die; although, in fact, she has to die anyway. Her wish to die in the film is, thus, an adaptation to promote the idea of freedom to choose for one's own benefit. This can be seen as a way of Consumerism ideology, to be able to choose the best for one's self and support one's wants.

In the case of *Nang Nak*, there is no reference from what version the story is based upon because the producer says in a special interview that the screenplay was written from many researches, including a historical document, not only from the folk narrative. But it can be said that the story carries the ideology of Buddhism. This is because the film mentions Somdet To, who was a venerable and famous monk at the time of the story, and introduces the motif of Nang Nak's forehead bone, which became a sacred object.

Two scenes in this film clearly express the ideology of the wheel of rebirth; the scene when Somdet To asks Mak to ordain, but he refuses; and the climax scene when Somdet To gives Nak a chance to talk to her husband for the last time. Mak's final words are, *'in this life we both did not make much merit, thus we have only this little time together. Next life, I wish we will be born to be a couple again.'* This presents fairly clearly that the idea of Pubbesannivāsa has a strong influence here.

However, if we look closely at the story, it is interesting that the film version also promotes the idea of 'choosing', similar to *The Legend of a Warlord*. In the film, Nak surrenders to Somdet To because she listens to Somdet To preach the Dharma. Somdet To chants something with her before she gives up. This is not like the popular story in which she is 'forced' to surrender by 'some' powerful monk, who puts her spirit into a pot and drowns it to the bottom of the river. Therefore, Nak, in this film version, 'chooses' her own path, to stop doing bad deeds, to travel with Somdet To to listen to more Dharma and practice Dharma to lessen her bad karma, and, hopefully with that, she can escape from her misfortunate and meet Mak again sometime in a future life. As she says; *'Mak, I do not have much luck. I have to follow this supreme monk to*

cultivate my merit until I pay for my karma and enmity. From now on I will not have a chance to take care of you anymore.'

In this manner, the ideology of love in the two films, which are adaptations from classical literature and legends, can be seen as an interaction between Buddhist belief and Consumerism. The films mention and use the idea of the wheel of rebirth in the story, but the films also include the idea of 'free will' in their adaptations. Most of all, when it comes to the conclusion, the films promote romantic love as being important for one's life. The idea of Pubbesannivāsa, as used in the film, is to create 'hope' for a better love life, not for contemplating or understanding life.

Moreover, previous association in the adaptations does not explicitly mention past karma, or the will from the past life to live together in this life. They focus only on this life. Although Nak prays that she will be able to see Mak again in a next life, we can feel that it is a 'hopeless prayer' that has been introduced only for romantic purposes. For Wanthong, it is pretty clear that she does not want to see Khun Phaen again in her next life, as she asks to overcome her karma. Later on, when I present the findings from the original narrative, this case also will be found in *The Letter*. For this reason, it could be said that contemporary Thai tragic romance introduces the idea of previous association just for romantic purposes. Previous association is used to evoke compassion from the audience toward the character in the film. It is the equipment to creating tragic emotion, making the story tragic. The prayer for seeing each other in the next life is not considered as a will to continue their life with each other in the next life in order to make a merit together again until they can escape from the wheel of rebirth. It is a hopeless wish for someone who has a deep attachment to the one they love, but have to pass away from. The only hope left for them is to believe in the wheel of rebirth; only in that event can they see each other again.

Apart from those two stories, there are *Maebia*, *Lueat Khat Ti Ya*, and *Dear Dakanda* that also talk about rebirth, but only in minor detail. In *Maebia*, after Mekkhala kills the snake and drowns herself, she talks to dead snake; '*Khun (the snake), go to live with him. Live with the person I loved. Give him an apology instead of me. For us, I beg this is the end. Do not see each other again, whenever next life or any life.'* This line and this scene is repeated at the beginning and the end. It is evidence of the influence of the belief in life cycle. As I mentioned earlier, this scene was not written in the novel, but the film adds it to make the story more tragic. Mekkhala drowns herself and kills the snake not truly because she accepts the karma or is thinking of the influence from the previous association, but she feels lost and her life is dying out without Chanachon. Her death is for Chanachon and for her hope to see him again very soon.

In *Lueat Khat Ti Ya*, after succession to the throne, on the same day as Anothai's execution, Queen Dara goes to Anothai's grave site, which she prepared for him in their secret place, and she talks to the gravestone; '*Wait, wait for me, soon we will meet each other, please wait for me.'* Here, in the series, Queen Dara has hope of being together with Anothai again, and she also keeps his body in a place where they have a good memory so she can recall their memory when she visits. Although the story does not use the word 'chat' (ชาติ) exactly as in *Maebia*, there is a sense of believing in life after death.

For *Dear Dakanda*, during the conversation after Jiew's funeral, Nui asks Mhu whether he believes in the idea of Pubbesannivāsa.* Mhu asks her to confirm her idea, so she continues, 'which is to say, a couple from a previous life is searching for each other in this life in order to see each other and love each other again. I do not believe it. If it is real, one life is enough for one person.' Here, we can see that the idea of the wheel of rebirth is challenged. Nui mentions the idea of rebirth, but she doubts the ideology. In her own words, we can see that she does not believe in Pubbesannivāsa. This may be caused by the fact that she has met many men before, but she has not been successful in love, so she hesitates with the idea. Nui doubts Pubbesannivāsa and turns her belief into something more like individualism; but when she mentions the idea in the story, this means she does have the ideology of previous association in mind. She just gives up hope in the idea and believes more in herself. This supports the idea of the ideology of love in a Consumerism way.

These three ideas are the transition of Buddhism to the general belief in life after death. The idea of 'chat phop' (ชาติภพ), the wheel of rebirth, is not explicitly mentioned or referred to as such in relation to Buddhism, only in a general way. That is to say, the characters neither pray to be together again in their next life, such as Mak, nor ask to 'overcome their karma' for not paying back some sin in the next life. Death is just a transition for someone to go somewhere before the other one will have a chance to see their lover again in a future life, when they also die. Hopefully, they will live together again 'somewhere', not necessarily in the next life. In this view, it is not the idea of the wheel of rebirth as in an ideology of Buddhism, but it is a general romanticized idea of life after death.

In *Behind the Painting*, there is no mention of karma in the screenplay; however, in the theme song there is a line, 'Am I wrong? Whom must I pay for the karma? I have no ordinary life, I can not choose for myself. Whoever will have sympathy for me'.* The lyrics reveal the idea of karma as a cause of Khunying Kirati tragic life. Similar to *Maebia* and *Lueat Khat Ti Ya*, the idea of karma here does not play an important role as much as for the other ideologies.

When the stories mention the word 'karma' and use it in their dialogue, it is quite clear that the idea of the wheel of rebirth still persists in those new interpretations. It is possible that the creators of contemporary Thai tragic romance have various backgrounds, especially religious, and ideologies of life after death. But, when the story is presented to the masses, the idea of the wheel of rebirth still persists in some level to preserve and repeat the idea of the law of karma and the wheel of rebirth for general Thai audiences. The reason may either be to continue from the original ideology, as in the case of *The Legend of a Warlord* and *Nang Nak*, or to make it compatible with the period of time that the narrative is suppose to occur, as in *Maebia*, *Lueat Khat Ti Ya*, and *Behind the Painting*.

* The film does not use the word Pubbesannivāsa, but uses คู่แท้แต่ในชาติก่อน [a true couple in a previous life] instead. I think the film maybe wants to make the point clearer so they use the simpler explanation in general Thai language rather than using the Pāli word.

* นี่ตัวฉันผิดหรือไร ฉันต้องใช้หนี้กรรมให้ใคร เจ็บที่มันต้องเป็นอย่างนี้
มีชีวิตไม่เหมือนใครฉันไม่อาจเลือกทางตัวเอง จะมีใครบ้างไหมที่จะมาเห็นใจ

Besides the adapted screenplays, there are the original screenplays. In this research there are five films that are originally written for the film: *The Letter* **, *February*, *Love of Siam*, *Me Myself*, and *The Whistle*. Among the fives, the only one that presents the idea of the wheel of rebirth is *The Letter*.

After Ton dies, Ton's letters that he wrote while Dew was away in Bangkok keep being sent to Dew. When the last letter reaches Dew, in the form of a video cassette, Ton says in the video, 'I have one thing to plead to you. Do not forget me. One day in the future. It maybe very long, but we will see each other again. We will see each other again. I promise. I love you.' His words in the video literally means he hopes or is making a promise to Dew that they will see each other again. However, it is not clear in this dialogue whether he is referring to Pubbesannivāsa or just a general belief in life after death. In the middle of the film, at Ton and Dew's wedding, Ton's boss says on the stage while he is giving a blessing for the couple; 'If two people are born for each other, even if they come from different places, no matter how far it is, they will meet. The belief of 'Pubbesannivāsa' is real'. As there was only one person working as the screenplay writer for this film, Ton's wish to see Dew again is likely a consequence of his belief in Pubbesannivāsa.

This is the only film in this research that uses the word Pubbesannivāsa clearly in the film, although it is a new and contemporary creation. I think there are two reasons why they present the ideology of previous association in this film. First, the screenplay writer and director believe in the idea of Pubbesannivāsa. They grew up at the time when the idea was still strong and was use to explain the reason why two people incidentally see each other. Therefore, such an ideology is presented in their work. Most of all, the film is dedicated to the dear friend of the producer, the director and all of the movie team who began the project. Unfortunately, she died of cancer before the film started production. All of the crew believed that making the film was a sign of gratitude and that they will meet her again in their next life.*

Second, which I think is the more important reason, is that at this time the idea of Pubbesannivāsa is quite an old concept. Most of the members of the new generation have quit believing in the idea of previous association. In a unofficial brief survey, I gave a questionnaire to 314 freshmen students of the faculty of education in the first semester of the 2006 academic year. One of the questions I asked was 'Do you believe that your lover from the past life is searching for you in this life.'

(นิสัยเชื่อหรือไม่ว่าคนรักของเราในชาติก่อนมาตามหาเราในชาตินี้) On a scale of 1 to 10, over 60 percent answered this question below 5 and, surprisingly, the students who answered over 8 were less than 10 percent. This indicates that teenagers today hardly believe in Pubbesannivāsa. This may be another reason why the film's promoter decided to use 'If you still believe in love' in the tagline.

One consequence of the advance in science and technology and the Consumerism way of life is the belief in oneself, individualism. Thus, people are

** *The Letter* is an adaptation from the Korean film, *Pyeonji (The Letter, 1997)*. However, I have categorized it in the original screenplay section for two reason. First, the Thai version was only 'inspired' by the plot, much of the detail in the story has changed according to a Thai context, especially, the way in which the story expresses the ideology of love. Second, the original version, *Pyeonji*, was not popular in Thailand. During the period of this research, the version having Thai subtitles was very difficult to find, and had to be purchased from aboard. That is to say, the Korean version is not a well know and a familiar story in Thailand. So I think, it is better to put this film in the original screenplay section.

* The director gave this comment in the special feature of the film. Also, in the beginning and ending credits of the film, a dedicated announcement it presented to the death of their beloved friend.

searching for love. They think they can choose their love. Nevertheless, this film tries to say that 'love will find you'. Sometimes we have to wait for someone to be born for us. If we are born for each other, someday and sometime we will find each other. I can say that this film wants to promote to the audience the belief in Pubbesannivāsa again.

Even though these films and television series do not clearly use the word Pubbesannivāsa, except for one case, the belief in the wheel of rebirth is a key term to this ideology. On this point, it is interesting that the films do not mention the idea of previous association. This is because normally when Thai people use the idea of previous association, especially the word Pubbesannivāsa, they use it in a positive way. Even though the idea of previous association in Buddhism can be used both with a positive and negative meaning, in everyday practice for Thai Buddhist and general Thai people, Pubbesannivāsa has a positive connotation. It is a kind of romantic idea to explain why someone meets someone else. This meaning of Pubbesannivāsa shares some property with the idea of soul mate from the west. Therefore, Pubbesannivāsa in a positive meaning is used more generally.

When the idea of Pubbesannivāsa is used in a negative situation, such as when someone is going to die and wants to give their last word, the concept of the wheel of rebirth is used instead of using the word Pubbesannivāsa. That is because in a negative situation people need hope and goodwill; one may suffer in this life, as in the case of Wanthong; one may feel guilty in this life, as Mekkhala; or one may sacrifice one's love to sustain important social status, as Queen Dara. The only hope that can soothe or lessen their sadness is the hope for the next life; the hope that maybe some time in the future they can meet each other again. Thus, it is likely to say that, in a Thai context, Pubbesannivāsa is used mostly for positive events; in negative events when people need hope for a better life, the idea of the wheel of rebirth will be used instead of Pubbesannivāsa.

Interestingly, I found that the idea of karma is used when the hard times come, which is continued from the classical literature. Thus, it can be said that Thai people use the idea of past karma for soothing the mind and for contemplating the situation and sadness, not to understand the wheel of rebirth.

Moreover, if we list the stories by the years released, we can see that the ideology of Buddhism is only mentioned in the earlier stories, legends connect with the old traditional society. In a more modern society, especially when the character is projecting a new lifestyle, the story mentions the idea of the wheel of rebirth less. This is the case for three of the adapted screenplays, *Monrak Transistor*, *Dear Dakanda*, and *Hong Nuea Mangkon*. The story of these two films and the television series takes place in quite a modern society. Thus, the stories do not mention the idea of the wheel of rebirth in the screenplays.

Love is suffering

Another ideology of love in Buddhism is 'love is suffering'. Surely, the tragic romance is a sad story and suffering is a basic component of the story. If the characters are not tragic, it would not be a tragic romance. But the suffering in this sense is not a Buddhist teaching. In the sense of the teaching from the Buddha, love has to be understood as suffering, not a pleasure; especially love that clings or attaches to someone just to fulfill a craving. This kind of love will lead to suffering. Love in terms of Buddhism is 'metta', or as P.A. Payutto prefers, 'loving kindness'. Thus, if the story

does not explicitly reveal that the character understands love is suffering and tries to cease the love, it can not be said that the story presents the ideology of love in this aspect.

The only adapted film that presents this ideology is *The Legend of a Warlord*. When Wanthong is going to be beheaded, she asks for forgiveness and to overcome her karma. She understands that her suffering is caused by love. The love in which she is willing to keep the one she loves nearby; the love in which she depends upon others. Thus, in her last words she asks to be able to love herself. That is to say, she finally understands that loving someone else is suffering and wants to get rid of that love. Only in this context and only in this film is the ideology of 'love is suffering' presented.

It is understandable that a love story has to be dominated by love. Therefore, love as suffering, although repeated in the films and other media, does so not to help the audience understand love, but to convince them to love more and more. Suffering from love in most contemporary tragic romances does not lead the character to the knowledge about love or how to love correctly, but is a tool to stir up an emotion to support the emotional consumption of the masses. Thus, the suffering from love is not to teach about love, but to repeat the importance of love. This claim will be clearer below when I present a discussion about the Consumerism ideology of love.

Between the two, we can see that the idea of previous association is stronger and presented more than 'love is suffering'. Even if the wheel of rebirth has been doubted, it is still mentioned and plays a significant role in awaking tragic emotion.

I would argue the reason why the idea of previous association is still reproduced in the mass media today is because previous association itself is a 'romantic' idea. The idea that we have met each other before and prayed to be together in this life and wish to meet each other again in the next life is romantic. It is as if we were born for each other and will be with each other forever, no matter how long, as Ton's boss from *The Letter* announces at Ton's wedding.

Likewise, the idea of Brahmalikit is still found in Thai tragic romance. This is neither a Buddhist nor Consumerism ideology of love, but falls between the two. That is to say, the idea of pre-destiny by some divine power is mysterious and romantic. Sometimes, if we do not understand why we meet each other, Brahmalikit is then a romantic way of explanation. In fact, it is more romantic than Pubbesannivāsa because it awakes the feeling that someone has the power to destine our lives and 'wants' us to meet and to live together. It is not an agreement between us, but by the gods that it is appropriate that we be with each other. Moreover, the idea of Brahmalikit is more general and easier to understand by the majority than Pubbesannivāsa, which is specific to the knowledge of Buddhism. Nevertheless, in contemporary mass media, Brahmalikit also falls in the same situation as Pubbesannivāsa. The new generation has started to question this idea. Even though they quite believe in Pubbesannivāsa and Brahmalikit, these two ideas have decreased in importance to being just a romantic reason for two people to come to meet each other, but not necessarily as a way to understand love and what love is.

The interaction between Buddhism and Consumerism

We have learned from the above that the two ideologies of love, both in Buddhism and Consumerism, can be found in Thai tragic romance. Although it seems as if the two have different standpoints in defining and suggesting what is love and how to love, nevertheless, it can also be seen that there are some interaction between the two ideologies. In this section, I will discuss how the two ideologies 'interact' with each other. Again, the discussion will be based on the theory that Thai society is a Buddhist oriented society, therefore, the dominant ideology must be the ideology of love in Buddhism. The ideology of love in Consumerism is, then, a subordinate ideology that is likely to become a new dominant ideology in Thai society along with the influential of Westernization.

Before moving forward to the detail, I want to make a general claim about the interaction between dominant ideology and subordinate ideology. In classical Thai literature or in the Thai traditional society, before the coming of Westerners and Western ideology, the ideology of love in Buddhism was the dominant ideology in composing narratives. Although the romance in that period has a 'happy ending' and expresses love as fruitful for life, they still strongly believe in the wheel of rebirth and, in the explanation of love, especially when the protagonist faces a loss or is in grief; they still refer to love as suffering. The path to love according to Buddhist ideology still had a significant role in the classical literature.

After the coming of Western thought and a Western style of narrative, novels and short stories became popular among Thai writers. The turning point is the coming of the printing industrial and a more educated middle class. The growth of the intellectual opened a space for the ideology of love as in Consumerism to take place as the dominant ideology within Thai society. That is to say, the ideology of love in the novels and short stories during the transition from the Absolute Monarchy period to a more Democratic period is not clear cut between these two ideologies. The importance of the two ideologies is equally dominate. Overtly, it can also be seen that sometimes the focus of the romance has move from the love of the couple to the love of country and the love for other humankind and other social issues rather than just the two.

Recently, as we shall see from this research, the ideology of love in Consumerism has explicitly dominated contemporary mass media. Although ideology of love in Buddhism has not vanishing or been abandoned from the narrative terrain, it is quite clear that the ideology of love in Buddhism has been challenged and questioned.

Love is suffering and love is the most important for life

Every time I have to pretend to be cool. When I meet you, I have to avoid your eyes. It is better to be far from you. There are other people. I can not love her.

Although I understand that I am still reckless. I fall in love with you not scared of being hurt. The more I let my heart get lost in love, the more my heart hurts. How much does it hurt...How much hurt is it ...how much is the suffering...I will love you. **It is just because of love, I will accept it and endure it for you, only you. How much does it hurt...How much hurt is it ...how much is the suffering...I can bear it (I can endure it). Even finally I suffer all day and night, I will not change my mind.**

From the strongest man, I have become the weakest and loneliest man, it is only you who has change me like this. It is only because of love that I can endure it. Only for you and you alone. How much does it hurt...How much

hurt is it ...how much is the suffering. I can endure it even to the end, even if I suffer every night and day, I will not change my mind.

ทุกครั้งต้องแก้มึงทำเย็นซา เจอหน้าก็หลบตาทุกที ห่างๆ เธอไว้อย่าใกล้คงดี คนอื่นก็มี
อย่ารักเธอเลย

แม้รู้ดีแก้มึงเปลอ หลงรักเธอไม่กลัวซ้ำใจ ยิ่งปล่อยใจลงลึกเท่าไร ก็ยิ่งซ้ำหัวใจเท่านั้น
ซ้ำเท่าไร เจ็บซ้ำเท่าไร ปวดร้าวเพียงใด ก็จะรักเธอ **แค่เพราะรัก ก็ยอม ก็ทนได้เพื่อเธอ**
เธอคนเดียวเท่านั้น ซ้ำเท่าไร เจ็บซ้ำเท่าไร ปวดร้าวเพียงใด จะยอมรับมัน (ทนได้ทั้งนั้น)
หากสุดท้าย แม้อยังปวดร้าวทุกคืนวัน ก็ไม่ยอมเปลี่ยนใจ

จากคนที่เคยเข้มแข็งกว่าใคร ก็เป็นคนอ่อนไหวเดียวดาย ก็เพราะเธอคนเดียว
ที่เปลี่ยนฉันให้เป็นอย่างนี้ แค่เพราะรัก ก็ยอมก็ทนได้เพื่อเธอ เธอคนเดียวเท่านั้น ซ้ำเท่าไร
เจ็บซ้ำเท่าไร ปวดร้าวเพียงใด ทนได้ทั้งนั้นหากสุดท้าย แม้อยังปวดร้าวทุกคืนวัน ก็ไม่ยอมเปลี่ยนใจ..

This song was first broadcast near the end of 2008. More recently, in February, 2010, there was another song released.

You might think I do not know your secret. And I think you might not know that I know everything. I know you have a secret love, but my trust in you never fades, however you fool me, I will not suspect.

Because I know what will happen if I tell you that I know all. I am afraid the truth will ruin everything. I only know that right now I still have you near me. If there still is a chance, I will do everything not to lose you. **Every time you try to deceive me, we still love each other. Do you know, I also fool you that I totally believe you. Because if I know what you are up to, it will bring me sadness, I prefer to pretend not to know anything (deaf to my ears, blind to my eyes, and continue to love you as usual)**

You might think, I do not know and I will never regret. And, I think you might not know how tortured I am. Even if it hurts, I have to endure it and pretend that nothing has happened. I fool you, but inside it hurt so much.

เธอคงคิดว่าฉันคงไม่รู้ เรื่องความลับเธอที่ซ่อนอยู่ และฉันคิดว่าเธอคงไม่รู้
ว่าฉันมองออกทุกอย่าง รู้หมดเธอแอบรักใคร แต่ยังไม่ทำเชื่อใจไม่เคยจาง
เธอหลอกอะไรต้องทำเป็นไม่ระวาง

ก็เพราะไม่รู้มันจะเป็นอย่างไร หากบอกไปว่ารู้ทุกสิ่ง ก็กลัวว่าความเป็นจริงจะพังทุกอย่าง
ก็รู้แค่นี้ ยังมีเธอข้างฉัน ถ้ามันยังมีหนทาง ทุกอย่างจะยอมถ้าไม่เสียเธอ

ทุกครั้งที่เราพยายามหลอกฉันว่ายังรักกัน เธอจะรู้บ้างไหมฉันเองก็แก้มึงหลอกว่าเชื่อหมดใจ
เพราะหากว่าการรู้ทันมันจะทำให้ฉันจะต้องเสียใจ จะขอทำเป็นไม่รู้อะไรเสียเลย
(ปิดหูปิดตาแล้วรักเธอไปเหมือนเคย)

เพราะเธอคิดว่าฉันคงไม่รู้ และคิดว่าไม่เสียใจ และฉันคิดว่าเธอคงไม่รู้ว่าฉันทรمانเช่นไร
แม้เจ็บก็ต้องฝืนทนต้องทำเหมือนว่าไม่มีอะไร หลอกกันไปแต่ข้างในซ้ำเหลือเกิน

I think these two songs are a good summary for the interaction between Buddhism and Consumerism in the past decade. In my bold highlight in both songs, apart from it being the 'hook', or the repeated lyrics, which can be seen as the heart of the song, the highlighted sections reflect the ideology of love of the new generation of Thai people. The bold indicates that they understand that love is suffering. They know that love is suffering, but they are not eager to release or stop this suffering. They still need love and want to have love, no matter how hurtful it is; they appreciate to receive it if only they can still have 'love'.

This point is also clear in *Dear Dakanda*. In the last letter Mu wrote to Dakanda he says, '*But, that's it! How many times can we fall off the roof of the boat? Even if I fall again, I am already used to that hurt.*' As I discussed, the meaning of this line is that the 'roof' signifies love; it is unquestionable that now for Mu he will love and not be afraid to love, even if it will hurt him again. Also, in *The Letter*, in his last letter, Ton says, '*I have one thing to plead with you. Do not forget me.*' For Ton, his words are already finished, but for Dew, she has been trapped by Ton's words, and surrenders to her sadness and lives with it, even though it also hurts. Similarly, in *Me Myself* and *Love of Siam*, even though the protagonist does not die, and they are separated, love is still there for them and is the reason for them to be alive and happy, even if it is torture. That is to say, they do not give up or understand love is suffering, but they prefer the suffering as long as they know that they still have love.

For the new generation, in their ideology of love they know that 'love is suffering' in one way or another. The Buddha taught not to love, in a sense of clinging to someone, because it will cause suffering soon or later. Thai Buddhist knows this and they know it since they are a small child. They know suffering in this case happens because when we are attached to someone or something very closely, we will be sad when we are separated from those things; the truth is everything in this world is impermanent, so in time, we will be separated from what we love, for sure, and this will cause suffering. Nevertheless, in the new ideology of love, as in Consumerism, love is promoted to be the most important thing of one's life; live is lifeless without love. Consumerism makes people believe in what they 'want' rather than what they really 'need'; love is another emotional concept that is brought forward to have significance in life. Therefore, although they know that love is suffering, because they live in the Consumerism way of life, they necessarily have to have love or be attached to someone or something, even if it is suffering. Consumerism will teach you to receive those feelings, to accept those feelings, and to be happy with that suffering. It is all because love is a must for everyone. It is the most important thing for one's life. Therefore, even if every time love causes suffering, we can not stop loving. We have to have hope on love and love will give us hope in return.

In this age, one indication of human life's value is love. Then, it is necessary for one to have love. Love may be seen as suffering or will bring some suffering in the near future, but it is important to have love.

Additionally, love is complicated in that there are many factors from both inside oneself and from the surroundings. Therefore, there are many kinds of love and it can not be designed or have a definite way to resolve each and everyone's problem with love. However, popular media and popular culture, which is the product of Consumerism, has only one duty which is to force its audience to 'believe in love'; to make everybody's life dependant on love. The happiness in life, for Consumerism, is then indicated by love.

Interestingly, during this research I have found that people today seem to be 'masochistic' about love. The more they suffered with love, the more they are happy. Looking back through examples in the introduction on the chapter about music, we can see that the songs are more and more masochistic than in the past. This may be caused by a lessening belief in gods and divine power; so when they have to blame someone for the cause of their downfall, individualism means they have no choice but to blame themselves, not the gods. As such, the more they blame themselves, the more they have to suffer from their deeds. But, they are happy to hurt themselves because they feel that they understand themselves, and those tragic events in their life are inevitable as they have designed their life in such a way. The pleasure of the masses is not the realization of the truth and the way to cessation of their problems, but to the emphasis on those problems to make them think back and decide what to do next.

Additionally, popular culture and Consumerism has turned people to be more emotional than before. It is an emotional consuming. It is way of Consumerism that forces people to consume thing by their emotion, rather than by the reason and logic of need. That is why Marx and his followers disagree with Consumerism. Therefore, the more emotional they are, or the more things that can stir the audience's emotion, the easier they are at consuming things by not thinking. Love is then a weapon for Consumerism to attack people's consciousness, to make them unconsciousness in their consuming. Love is a reason for consumption. People buy deodorant, fabric softener, monosodium glutamate, seasoning, tissue paper, shampoo, cars, etc. because the advertisement makes them believe that it will bring them love.

Pubbhesanivasa and individualism

In addition to love as suffering, another ideology of love in Buddhism that has been challenged is Pubbesannivāsa. From this research, we can see that the idea of Pubbesannivāsa is only mentioned in *The Letter*; one and only film. However, if we count the wheel of rebirth and the law of karma in a broader sense of Pubbesannivāsa, there may be many films and television series that present this idea.

If we separate the data into two categories, adapted and original screenplays, we will see this point clearer. The adapted screenplays, as they have an original story with some old values where the idea of the law of karma is literally taken action in the society, the idea of the law of karma still persists, although it may be of lesser importance and used only a bit to make the story more general. Unlike in the original screenplays, except for *The Letter*, most of them either do not mention, which I consider it as not believing, or doubt the idea. That is to say, the new generation believes less in Pubbesannivāsa, or previous association.

As they have become more individualistic, the idea of past karma has become believed in less, now it is just a 'cliché' explaining unexplainable events. Individualists are happy with the current moment of life, especially the new generation who received their education, also ideology, from the western way of thinking. They believe in cause and effect. Although Buddhists speak the same language, in Buddhism there is not only this life's karma that affects us now, there is also past karma which influences our life. Hence, our current karma will affect us in the near and far future. But, for individualists the focus is on this life. Their explanation of the causes of the events is based on this life, not from the past.

Consumerism focuses their happiness only in the near future. Therefore, they make one believe in consuming for pleasure. Happiness is gained during the consumption and some time later, but does not long last, so it is reinforcement for

continuing to consume. Using the fabric softener example from Chapter 2, the love of the mother toward her daughter is indicated by the softening of the fabric and the smell of the perfume. Thus, the happiness occurs during the consumption of the softened fabrics and good smell. If the fabric is no longer soft or the smell fades out, this means the happiness is also gone. As a result, the happiness for this case is not from loving kindness, *metta*, of the mother who is willing to give the best softness and comfort to her daughter, but the happiness is from the consuming of the soft and comfortable fabric.

In this respect, the law of karma for the new generation is not as strong as in the canonical Buddhist texts. It has lessened the importance to be only an excuse or an idea for soothing themselves from some badness, to help them mentally escape from the hard times in their life. Similar to Pubbesannivāsa that is used for a positive event, previous association has also lessened in importance to be only a romantic explanation for how someone meets someone unexpectedly. They are not concerned about the will from a past life to meet each other again in this life and so on to the next life. They are just using the idea to make them feel that they belong to each other, to help them have an alibi for their love, and to ensure that their love is right and they have found the right one for them.

That is to say, individualists, or the new generation, believe in their 'free will' to choose or not to choose. The ideology of love, such as Pubbesannivāsa in Buddhism, is only a concept flowing in the air, and a reason for some unexplainable phenomenon. It is not the dominant ideology of love. Pubbesannivāsa has become another explanation for things that happen, amongst many other explanations that exist in society.

Consuming 'love' (love and emotional consuming)

In addition to Consumerism successfully promoting 'love' as the most important thing in human life, Consumerism also uses love as a medium to sell products. Love becomes the 'capital' for both producer and consumer. For the producer, love is used for advertising and adding surplus value to the product. Again, the fabric softener has nothing to do with love. The use value of it is to make fabric soft and to maintain some quality of the textile. The major ingredient of the product has nothing to do with love; no chemical in the product can cause love. However, when the producer launched the product in the market, they included love as one of the useful qualities of their product. Here, they sell not only the use value of the fabric softener, but also the symbolic meaning that they have created, in this case love. Love is then a 'non capital material', except for the price of the advertisement, which can add to the product's real existence value. In other words, the producer does not only sell the fabric softener, but they also sell love.

The conscious and careful consumer, or perhaps the low income consumer, may not be affected as much by the Consumerism issue. However, for the product target group, someone who has some ability in purchasing the product and feels pleasure in consuming the symbolic meaning of the product, it is crucial for them. The consumers consume products not only to buy its use-value, they decide to purchase or to pay for something in order to satisfy their own benefit. I would argue they prefer the symbolic meaning rather than the use-value. The reason for each individual person may vary; some may purchase because of the cute package, the smell of the perfume, the loyalty to the brand, but despite these many reasons, they do not judge themselves to buy products because of the use value of the product alone. Therefore, some

symbolic meaning, such as 'love', plays a significant role in the marketing strategy. Love has been added to increase the value of the product. Consumers are forced to believe that by consuming a particular product they will get the symbolic quality of that product. That is to say, when the producer adds love to their product and sells it as such, the consumer believes they can buy love by buying the product. So, buying fabric softener is not only buying a chemical to soften the fabric, it is also buying love.

Consumerism, in the sense of free will, appears to give an opportunity for the consumer to choose, but the choice is really only to 'buy' or 'not to buy'. The consumer may feel as if they have the ability to choose to buy something. In truth, they do not. Using the same example of the fabric softener, it seem as if we can choose to buy product A with 'love' as a symbolic meaning of the product, or product B which does not add love in their product. Under the assumption that these two products have the same ingredients, if the consumer can afford the price of both product, they will purchase product A rather than product B because it contains love. Here, the consumer seems to have a choice to purchase any product they like, but they have an ideology that love is the most important thing in life, and it is possible to buy love, or demonstrate our love through the product. Thus, consumers are 'indirectly' forced to buy the surplus-value of the product. This is the same manner with tragic romance.

The important role of tragic romance in this aspect of Consumerism is that tragic romance, even if it is not directly selling 'something' in particular as in an advertisement, the tragic romance is one of the most important ideological aspects that highlights the importance of 'love'. Tragic romance takes a leading role in the emphasis on the importance of love in society. To various degrees, the tragic situation of the couple who suddenly breaks up or has to separate from each other, even though they love each other, is an example and a lesson of how insecure we are in this world. By recognizing this aspect, people have to find some way or something to ensure their love, to guarantee that love will not dry out from them. As a result, tragic romance may not directly sell something or sell love to the audience, but the tragic romance does more than that by cultivating and sustaining the importance of love to the audience.

Consumerism based on the findings from the data in this research, then, produces an emphasis on the importance of love. Even if they raise the conflict about love in many aspects, finally, at the end of the story, they do not teach the audience to give up love or to understand the truth of love,^{*} such as love is suffering. On the contrary, the tragic romance persuades its audience to love more and have more faith in love. Consequently, the audience will realize they can not live without love; they will be worthless if they do not have love. The result of absorbing such an ideology makes them struggle more for love and be easily brainwashed into consuming thing to ensure that love will not be away from them. That is to say, tragic romance puts 'fear' into its audience, the fear of not having love. As a result, people will be concerned more about love and, in some way, they will purchase 'love' encoded products to make them feel more safe in love, if they already have love, and to make they feel more confident in searching for a love, if they have found love yet. Tragic romance does not want its audience to see the cruel side of love; the suffering from love, which may stop the audience from having love. But, instead, the tragic romance makes its audience

^{*} This claim, again, is base on the assumption that Thai society is a Buddhist oriented culture and tradition. The aim of Buddhist teaching is to help Buddhist understand life as 'they are' and most of all to contemplate their life, not to be led by craving. This is different from the Consumerism ideology. (see more argument in Chapter 2)

believe more in love and to have confidence in love and continue to love no matter what the outcome may be.

Additionally, Consumerism challenges Buddhism by introducing the idea of love as a 'dependent' process, not 'independent' as in Buddhism. If we take Brahmavihāra as a teaching on love in Buddhism, we can see that love in Buddhism is an 'independent' process; that is to say, the act of detachment from the object, giving loving kindness, compassion, sympathetic joy, and equanimity instead. Buddhism encourages humans not to cling to objects, whether it is living creatures or just objects. Clinging to someone or something will cause suffering. Therefore, in Buddhism, love is an independent process.

True love is a love in which we have 'goodwill', but not attachment to someone or something. We can say love is 'to give' with no hope of gaining something in return from that giving. To love someone or something means you have to be 'independent' or 'free' from that thing, and consider it as nature. Therefore, true love requires knowledge and intelligence to love with the mind not the heart. We have to have mindfulness with respect to love. So, if our lover dies, we will not be so sad because we know that it is the nature of life. If we lose our beloved things, we will not be sad because we know everything is impermanent; once they exist they will vanish sometimes in the future. When we love, but do not cling to the object we love, are independent from the object, we will gain happiness through love. It is a true happiness, or the happiness in understanding dharma, the nature of things. Love is to understand the nature of life and to act 'right' when some situation happens and impacts our life. Brahmavihāra, thus, can be translated as 'the sublime states of mind'. It is the teaching that helps humans love 'right' and not to suffer from love. In other words, it is a teaching to be independent from someone or something we love.

However, with respect to Consumerism, love is not a medium for understanding oneself and other dharma, but is a medium for creating a tight bond with other people. To make it the opposite from the above, I would say, Consumerism love is a 'dependent' process. The value of our life is not because we understand ourselves, our life and our condition, but are 'depend' on the way people look at us or judge us. For example, Dakanda believes that she will not have any worth if she does not have boyfriend before she reaches her fifth year; Phean, in *Monrak Transistor*, falls into a bad situation because he needs money and fame to make him more acceptable by his father-in-law and other villagers; Mu Ton is afraid of creating disgust in his fat body, so he stops eating to lose weight until he dies; Khunying Kirati gives up her medicine, which is equal to committing suicide, because she feels she does not have someone to love her. From these examples, we can see that love, which is the value of life and brings happiness to life for those characters, is dependent on how people around them think and act through them. Their happiness will occur only when they realize that they mean something to other people. For example, in *Love of Siam*, Mew feels happy because he knows that Tong still loves him; Queen Dara and Dew can continue their life because of the memory of their lover; Jee dies happily when he realizes that Keawta still loves him. Therefore, love in this aspect is a 'dependent' process. Love, as in Consumerism, is not only loving yourself, but also the love that comes from other people. The happiness from love is not the realization within oneself, but the realization of the love from other people. Thus, the consumerist is trying to search more and more for love from other people to fulfill their life, instead of looking carefully and mindfully for what they have in life.

Compassionate love (Tragic romance and ethical education)

The tragic emotion in the tragic romance comes from the heroic sacrifice of the protagonist for their love. From the data in this research, the most important element of Thai tragic romance is the 'sacrifice for love'. This can be seen as a consequence of the Consumerism ways of life, a consequence of westernization, and a result of promoting love as the most important aspect of one's life.

Normally we are afraid of death. This is because we value our life, making our life the most important things for us. As long as we still have pleasure in our life, we fear to lose it. Life, for normal people, is then the most valuable thing. Thus, if someone can sacrifice their life for the sake of something, this means they put that thing above their life, making it more important than their life. They think that thing is more important than their life. The purpose of sacrificing their life for the particular thing is for a heroic action that pleases the audience. The audience will feel 'compassion' for the hero, impressed by their braveness, and, at the same time, realize the message of how important are the things of life, so the protagonist can sacrifice their life for it.

To give a concrete example, in Buddhism we have a story of the Buddha's former lives. For his former lives before he was enlighten by the Dharma, he has an expectation to be enlightened and not to be born again. So mainly in his former lives he continues those lives in order to attain nibbana in his final life as the Buddha. One of the many well known Jatakas is the *Chaddanta Jataka*.^{*} After, the Bodhisattva gave his life and tusks to a hunter, he said:

'I don't give you these, friend hunter, because I do not value them, nor as one desiring the position of Sakka, Māra or Brahma, but the tusks of omniscience are a hundred thousand times dearer to me than these are, and may this meritorious act be to me the cause of attaining Omniscience'.³

From his words, we can see that 'attaining Omniscience' is the most important thing for the Buddha. He saw his life was too small, and not worth more than enlightenment. Therefore, he sacrificed himself, endured torture, and saw his enemy as a friend, who came to help him fulfill his wish, for the purpose of enlightenment, which was more important for him than his life and suffering. The same intention can also be seen in others Jatakas. As a result, for the Buddha what was the most important

^{*} The story is used to teach the badness of feuding and revenge. In this life, the Bodhisattva was born as a king of elephants. He had two wives, but one of his wives thought that he did not love her as much as the other, so she committed suicide and prayed for revenge. She was reborn and realized her past intention. When she became a queen, she pretended to be sick and asked the king to hire a hunter to go after the Bodhisattva's life. The hunter reached the Bodhisattva's shelter. The Bodhisattva knew that he had come to kill him and bring his tusks to the queen. He thought this was a chance for him to make merit to gain his perfection, to be the fruit for his future enlightenment. As he had a huge body and tusks, he sacrificed himself by lying down and helping the hunter to kill himself. He also splayed his own tusks for the hunter to help him to travel back to the city much quicker. The words I have quoted are from the scene in which he has already given his two tusks to the hunter and asked him to leave before other elephants might come back to the shelter and maybe hurt him.

³ John Bruno Hare., Internet Sacred Text Archive, Source: <http://www.sacred-texts.com/bud/j5/index.htm>. The online version is the electronic archive for the original version by Cowell, Edward B., Robert Chalmers, W. H. D. Rouse, H. T. Francis, and Robert Alexander Neil. The Jātaka: Or, Stories of the Buddha's Former Births. VOL 5. Delhi: Motilal Banarshidass Pub, 1990.

thing for his life was to attain nibbana, so the story presents the importance of nibbana by letting him sacrifice his life for it.

Tragic romance also uses sacrifice to promote love as the most important thing of one's life, similar to the way the Jatakas devote the story to emphasize the importance of nibbana as the way to end all suffering.

So, what is the role of sacrifice in the tragic narratives? First, we have to understand that sacrifice in the tragic narratives is the beginning point for the audience to recall the heroic action of the protagonist. That is to say, the tragic emotion will begin after the audience witnesses a great sacrifice by the character. Sacrifice causes us to feel 'compassion' for the character, which is the cause of tragic emotion in us.

If someone can sacrifice his life for their love, it is heroic. Particularly when it comes to the case of romance, the people who sacrifice their life for their lover touches the audience. When the main character devotes their life, even if it comes with their death or separation, this will cause the audience to feel compassion for their deed and admire their heroic sacrifice because they have love. Thus, sadness in tragic romance springs up because of the impression made by the character's sacrifice for love. The tragic action of the tragic hero is that they are brave enough to sacrifice their life for their love. For example, in *The Whistle*, Than Nam asks Mu Ton how much he loves her. Mu Ton puts his fist on her chest and say, '*is this enough*'. Than Nam replies, '*it is too little*'. He replies, '*Yes...it is little, but it is all I have*'. Mu Ton uses his fist to refer to his heart, which is his life because later we know that he sacrifices his (real) heart to help Than Nam. So, he sacrifices his life to help his lover. This is impressive because of his honorable deed.

In *February*, Jee is shot on his final mission at the same time Keawta goes back to Thailand. It is some time before Keawta recovers her memory and goes back to find Jee. In the last scene, the audience finally knows that Jee has gone to Central Park to live as a homeless person 'just' to wait for Keawta. He does not go to the doctor to cure his wound, but he tries hard to continue his life because he wants to see Keawta again. He waits for so long just to see his lover again. When he sees Keawta again, he dies. He endures a hard life, living with a wound and by poor living condition just to see his lover again; this is touching and a big 'sacrifice for love'.

In *The Letter*, after Ton dies, he asks his friend to continue sending letters to Dew to help Dew recover from the sadness. In the last letter, which is in the form of a video cassette, he says, '*I never thought that I am handsome or special. Since the first day I met Dew. I talk to myself all the time that I will do everything to make Dew the happiest woman.*' In Ton's case, he devotes his life to making Dew happy. To keep his promise, he does everything for her, even during the last time of his life. This is because he sees his life is worth less than Dew's, so his life is not necessary for him. He puts all his life and happiness to Dew. Thus, he promotes his love for Dew above of all things in his life, including his own life.

In *Lueat Khat Ti Ya*, Anothai sacrifices his life for two reasons, for his love and for his nation. Even though he accepts the case that he is a rebel, it is because he wants to save and to support the throne of Yasothon, as he says. But above all, he accepts the case because he wants to promote Crown Princess Dara to succeed to the throne of Yasothon and Union State without any problem. He knows that if he accepts that he is a rebel, he will die, but he will be happy to do so because he loves Dara and his nation.

An element in most films that supports the idea of recalling past events is 'flashbacks'. In *The Legend of a Warlord*, *Behind the Painting*, *The Whistle*, *Dear Dakanda*, *Nang Nak*, *Me Myself*, *Lueat Khat Ti Ya* and *Hong Nuea Mangkon*, the

producer uses the flashback technique to recall past events, especially the happy moments of the character. After the separation or the death of some character in these films, the producer will cut to some important situation, especially the moment when the two lovers stay with each other and have a good memory of the one who has died or is separated, and narrate it again with the theme song or some similar score. Usually, in the tragic romance this set of events belongs to the remaining protagonist. For example, in *The Legend of a Warlord*, a flashback appears after Wanthong is beheaded and it is Khun Phaen's memory; in *Nang Nak*, a flashback appears during the teaching of Somdet To and it is the memory of Mak; in *Lueat Khat Ti Ya*, a flashback belongs to Queen Dara, when she visits Anothai's grave site. These flashbacks help the audience think of the past events to make them feel more compassion for the character.

In conclusion, the sadness in tragic romance is not totally because of death, death is just the beginning of the emotion; but it is the moment that the audience can recall what character did, the cause of their catastrophe and the heroic action they performed to deserve the worshipping love. Thus, the audience will feel compassion for a character's fearlessness and sacrifice for love and realize the truth that our life is just small and more worthless than the heroic character. If the hero can be brought down by love, we, as ordinary people, can be brought down by love as well.

Compassion from the audience through the character is a key for tragic romance to give the audience an ethical education about love. For the audience, they are fond of the bravery of the 'sacrificer', they cry for their heroic actions; they are compassionate about the tragic sense of life of the character, and feel impressed and happy for those sacrifices. This will help the audience of the tragic romance learn how to feel rapture for the heroic action of the hero, and thus, they will understand and are willing to perform those ethical actions. That is to say, it is a vehicle for teaching ethics.

In Buddhism, I think this is also a path for understanding human life. If we take Brahmavihāra as a teaching of true love, tragic narratives may help us to understand that path. When we feel 'compassion' for the character, we have compassion, and this is 'karuna'. The reason we feel compassion for them is because we feel sympathy for the tragic hero and see them as a friend; that is, we have 'goodwill' for them. Even if they die, they die with happiness for the sacrifice they made for their love; when we have sympathy for the character, we also have sympathy for their joy, and this is the most important part for providing an ethical education; that is, the knowledge of how to act according to some circumstance. When we step outside of the story, see it as a narrative, realize that the character is not real, and understand the circumstances in what we saw is a 'narrative', we feel neutrality with the situation. However, the thing learned from the experience that is used to sympathize with the story, still remains in the mind. The emotion, such as the tragic feeling, may fade out, but the knowledge the audience learned from the story will still be in their mind. If the audience continues to think of that knowledge, at some level, the tragic narrative will be successful in its duty to give an ethical education to the audience.

In short, the ideology of love that we gain from the tragic narrative is the result of the sympathy with the tragic hero's tragic action; which, in the case of tragic romance, is the sacrifice for love. The feeling of sadness, including compassion, awakened by the narrative is a starting point that influences the audience to be serious about the story, to consider the story in more detail, and to try to give meaning to the

situation in the story. The recollection of the past events will give the audience an ethical education. In other words, when the sudden feeling ends and develops into an emotion, a tragic emotion, the cognitive process of the mind begins. At that time, the audience starts to question the justice in the story, and they call morals into question. At the same time as their questioning, they will learn some ethics from the conflicts raised in the story. The story either ends with the solution of the events or not, but the cognitive process of the audience's mind is already at work. If there is some suggestion, the solution of the story will either sustain the existing dominant ideology or cultivate the subordinate ideology and promote it in the audience's mind. In tragic romance, where the central part of the story is about love, the important ideology is the ideology of love.

Apart from giving an ethical education, another role of compassion in contemporary tragic romance is to promote a new 'way of love', which is the interaction between Consumerism and Buddhism. 'Compassionate love'⁴ is a popular concept for love that we have seen in the past decade, especially in tragic romance. Compassionate love is a love in which the lover has sympathy for their love with their lover, even though finally they can not live together or can not stay together as a couple, they will use their love as a motivation for their life, to continue their life happily. For example, in *Love of Siam*, Mew can not stay with Tong, but knowing that Tong loves him is enough, and he is happy with his position; in *Me Myself*, Oum can not live together with Tan, but she is happy with the love that she gives him and receives from him; in *The Whistle*, Than Nam is happy, even though Mu Ton dies, because she carries his daughter and she has a will to raise her. Than Nan can continue her life because she still loves Mu Ton, and passes her love to his daughter. This is the same case in *The Letter*; Dew is happy and has the motivation to continue her life when she realizes that she is carrying Ton's son.

The conclusion of the films, especially the original screenplays, leads to the assumption that the physical appearance of a person we loved is less important than the feeling of love we have for them. We can love someone even if they are gone, even if they are dead, or they live far away. Love is not only a physical attachment, but is a commitment of the heart. Love, in this aspect, is not the sudden feeling of the couple, when they meet and feel love for each other. It is the good memory and feeling that they have when living together. Therefore, if the one we love has gone away, the love still remains in us. The important thing is to use that love to be a motivation for life. If loneliness is an enemy of love, to think of the love is enough to eliminate loneliness from the heart. Couples need not be together; just having each other in mind is sufficient for their life. That is to say, love is not about possessing someone's body, but to owning their heart. The blissfulness of life is not attachment with the body, a sexual relation, but attachment with the mind.

Compassionate love can be related to loving kindness (*mettā*) and compassion (*karuṇa*) in Buddhism. But when it is presented in the contemporary tragic romance, it

⁴ Berscheid, Ellen. Searching for the meaning of "love". in Sternberg, Robert J., and Karin Weis, (ed.), *The New Psychology of Love* (New Haven, CT: Yale University Press, 2006), p.176. Berscheid gives the definition of compassionate love as the second type of love involving the concern for another's welfare and taking actions to promote it, regardless of whether those actions are perceived to result in future benefits to the self. In the original taxonomy, I call this kind of love 'altruistic love,' although it goes by a number of other names, including 'charitable love,' 'brotherly love,' 'communal love,' 'agape,' and Maslow's term 'B-loves,' or love for another being. Perhaps the most useful name at present is 'compassionate love' .

is slightly different. In Buddhism, loving kindness, or true love in Buddhism, is the goodwill for letting the other person be happy in life. It is the good intention for hoping that someone will be happy in their life. For compassion, it is the thought of wanting to help someone escape from their suffering, and be eager for them to get rid of pain. Loving kindness and compassion in the life of a couple is then the good intention between the couple to help each other to have happiness in life. The key is 'detachment love'. It is the love in which the loved do not cling to each other, but understands each other and help each other to live better, be more mindful of love and their life condition. However, we can see from the films in this research that, while the films encourage people to have compassion for the lover, the films do not want the audience to detach from their lover, but to bond with them more tightly.

For example, in *The Letter*, if Dew continues her life because she understands that dying is the nature of living creatures, no one can avoid it, that Ton's death is nature, she would not be sad and would understand Ton's death wisely. Then she would have compassion with Ton's death. However, the reason given in the film is different. The reason that Dew feels happy in life again is because she feels that Ton has not died. He is still around her. He is looking after her and taking care of her from somewhere. Thus, life's energy and willingness to survive for Dew is not because she understands the nature of life, but because she has love and she has hope that sometime in the future she will meet Ton again. Moreover, she lives for her son, who is a substitute for Ton. So, Dew's love, even if it is a compassionate love, is still clinging to the object or Ton in this case.

In Buddhism, the story of Kamanita is one example of compassionate love. Vasitthi has the good intention to help Kamanita to attain nibbana with her, so she helps him to realize the truth of life until her last minute. She sacrifices her final moment to help him understand dharma. This is loving kindness and compassion in the sense of Buddhism, that is to say, love that has a good will to help the lover live in a better condition. In the story, Kamanita says to Vasitthi:

'And blessing on thee' said Kamanita 'that led by thy love, thou didst take that way. Where should I have now been, if thou hadst not joined me there? True, I don't know whether we shall be able to rescue ourselves out of the frightful wreckage of these ruined worlds – nevertheless, thou dost inspire me with confidence, for thou art seemingly as little disturbed by all these horrors as the sunbeam by the storm.'⁵

In the thank you words to Vasitthi, we can see that Vasitthi's love is the ideology of love in Buddhism, which is 'metta'. She uses her love to help Kamanita understand the dharma and 'rescues' him from the worldly condition.

The above example may come from a different end, but what I want to show is that contemporary Thai tragic romance, although it has been influenced by the west, still persists in the general idea of love in Buddhism. The ideology of love in contemporary Thai tragic romance may not be the canonical ideology of love, but it is a basic teaching, well known by the average Thai Buddhist, that is presented in the film. Even though it has changed the heart of Buddhism into Consumerism, at least the

⁵ Sathian Ko Set - Na Kha Prathip (เสฐียรโกเศศ-นาคะประทีป), trans. from Gjellerup, Karl, and John E. Logie., *The Pilgrim Kamanita*, (8th ed. Bangkok: Siam. 2009), p.441. The paragraph quoted is the original English translation.

audience is still able to learn the basic teaching, which can be a guide for their life. Thai audiences who have some background about the idea of the law of karma, the wheel of rebirth and previous association, will understand the story and it will help them realize the truth of life and love in some way and on some level.

In this aspect, compassionate love in the contemporary films is the interaction between Buddhism and Consumerism. That is to say, the films want the audience to have compassion for their lover, to love someone without condition, to use love as a fuel for life, and to have trust in love. Compassion in the films is not the will to help the lover to understand life, but puts them more in the position of clinging to their lover. Love that finally ends up with the separation of the lovers or the loss of a lover is suffering; but it is the only 'love' that can help people to feel pleasure in their life and to feel that their life is worth living. To this extent, people can not live without love. Love can cause suffering, but that suffering is appreciated because it is a suffering from love. Moreover, everyone is encouraged to have love and to use love as a motivation for continuing their life. Even if your lover has gone away, you can still use their love to make you happy. The suffering from love is a test for life. It is an obstacle of life. If someone can pass through it, it will help them to live happier rather than getting deep down into sadness without any hope.

In this chapter, I have tried to set forth a discussion of the interaction between the ideology of love in Buddhism and Consumerism that appears in the data I have used in this research. I began by separating the ideology of love in films and television series into two sides, Buddhism on the one hand and Consumerism on the other. It can be said that both ideologies coexisting in contemporary Thai tragic romance. While the stories present love as suffering, they encourage the audience to have love and to be loved because love is the most important aspect for one's life. Life without love is lifeless. Life without love is worthless. For the ideology of previous association or the wheel of rebirth, more generally, it seems as if contemporary Thai tragic romance tries to avoid mentioning this subject. If they mention it, it is usually either because they doubt it or they just use it for a romantic explanation. The idea of Pubbesannivasa in the strict sense, which connotes a positive meaning, is not very popular for tragic narratives. Instead of using Pubbesannivasa, many films prefer to use Brahmaliakit, as they can use it with a negative meaning. Moreover, the idea of 'pre-destiny' for someone is more romantic and a fantasy for individualists rather than the explanation of previous association.

I concluded this chapter by showing that the tragic element of Thai tragic narrative is 'compassion'. This is a consequence of the long tradition of Buddhism in Thailand and for Thai people. However, the ideology of compassionate love is likely to be adapted to fit Consumerism's purposes, of which the consumer is encouraged to consume emotionally. Compassionate love is not an independent process anymore, but it is a dependent process that requires someone or something to fulfill it.

Chapter VI

CONCLUSION

When we tire of crass, material goals we may go searching for love instead of, say, religious insight, because love seems both more accessible and more urgent, and because so much of institutional religion in our time has degenerated into insipid humanism. Some claim refuge here but many more, longing for authentic and moving experience, turn to the vision of the "lover," that source of wonder, joy, and transcendence, who, it is thought, must be pursued and if captured perfected and if perfected then enjoyed forever — or until some other lover lights up the horizon. ...

This is not to say that such a surrender must be bad, only that it happens out of instinct and uninformed passion. Love is sweet and it is our nature to give way. But why do we worship it so ardently and why do we break off our search for fulfillment here? Perhaps because we see no other gods. Yet if love is the highest thing to live for then this is a hopeless universe, because we should see in a calm hour that Cupid's arrows not only thrill us but make us bleed.¹

Gotami, the qualities of which you may know, 'These qualities lead to passion, not to dispassion; to being fettered, not to being unfettered; to accumulating, not to shedding; to self-aggrandizement, not to modesty; to discontent, not to contentment; ... : You may categorically hold, 'This is not the Dhamma, this is not the Vinaya, this is not the Teacher's instruction.'

"As for the qualities of which you may know, 'These qualities lead to dispassion, not to passion; to being unfettered, not to being fettered; to shedding, not to accumulating; to modesty, not to self-aggrandizement; to contentment, not to discontent; .. : You may categorically hold, 'This is the Dhamma, this is the Vinaya, this is the Teacher's instruction.'"²

The intention of this research was to study the interaction between Buddhism's and Consumerism's ideology of love as presented in popular Thai tragic romance during the years 1997 – 2007. The main data chosen was from films, with television

¹ Nyanasobhano, Bhikkhu, (Leonard Price). Nothing Higher to Live For: A Buddhist View of Romantic Love. Access to Insight, June 7, 2009, source; <http://www.accesstoinsight.org/lib/authors/price/bl124.html>.

² Thanissaro Bhikkhu. translated from the Pali. "Gotami Sutta: To Gotami" (AN 8.53), *Access to Insight*, October 25, 2009, Source; <http://www.accesstoinsight.org/tipitaka/an/an08/an08.053.than.html>. Original Pali verse are; *Ye kho tvaṃ Gotami dhamme jāneyyāsi, Ime dhammā sarāgāya saṃvattanti no virāgāya. Saṃyogāya saṃvattanti no viśaṃyogāya. Ācayāya saṃvattanti no apacayāya. Mahicchātāya saṃvattanti no appicchātāya. Asantuṭṭhiyā saṃvattanti no santuṭṭhiyā. ... Ekamsena Gotami dhāreyyāsi, N'eso dhammo n'eso vinayo n'etaṃ satthu-sāsananti. Ye ca kho tvaṃ Gotami dhamme jāneyyāsi, Ime dhammā virāgāya saṃvattanti no sarāgāya. Viśaṃyogāya saṃvattanti no saṃyogāya. Apacayāya saṃvattanti no ācayāya. Appicchātāya saṃvattanti no mahicchātāya. Santuṭṭhiyā saṃvattanti no asantuṭṭhiyā. ... Ekamsena Gotami dhāreyyāsi, Eso dhammo eso vinayo etaṃ satthu-sāsananti.*

series and songs as supplementary sources. These types of entertainment are a product of the age, containing many sets of ideologies. As a kind of narrative, they play an important role in both reflecting and promoting the ideologies of the society. Although narratives do not have much power to change people's ideology suddenly or even in a very short time, people will absorb and gradually believe in an ideology when it is repeated over and over. Therefore, films and television series, as a contemporary form of entertainment, both sustain, as well as cultivate, the ideology in the society. In this research, the focus has been on romance which highlights love and the meaning of love; ideology of love is then the major ideology that has been studied in this research.

The research began by establishing the relationship between tragic romance and ideology. The term 'tragic romance' develops from the term 'tragedy'. Tragic romance is a broadened term of tragedy. It is used in this research because tragedy has a limited connotation in the literary field, especially in Thai and contemporary contexts. Apart from entertaining the audience, tragic romance, as a heritage of tragedy, also gives an ethical education. The stories mainly question justice in life. The answer the story gives is the way to deal with various problems, mirroring and suggesting to the audience how to live and resolve those problems in life. According to theories of ideology in social sciences, especially the theory of Ideological States Apparatus, education is one of the most powerful tools for cultivating ideology. When tragic romance intends to educate ethically regarding love, tragic romance can be seen as an implement for the existing and new ethics about love in the society. It is a concrete example and practice for 'how to' love under both old and new ideologies.

Thai society is recognized as a Buddhist ideologically-based society. The ideology of romantic love, or love that is led by craving for sensual pleasure, is suffering. Love that clings to the object, both human beings as well as other living and non-living things, will bring suffering when that person has to separate from the object. This is a noble truth as suggested by the Lord Buddha.

Another important teaching related to love is the wheel of rebirth. As long as people cannot attain nirvana, which should be the ultimate goal of life, they still have to travel around living a worldly life and be reborn again. The law of karma affects their life. In the aspect of love, the idea of *Pubbhesannivāsa* is used to explain the wheel of rebirth. Seeing your lover again in this life is a consequence of previous association, both in bad and good conditions. In the most romantic ideal, the reason why the couple meets again in this life is that they 'prayed' for the reunion in their previous life.

However, the average Thai Buddhist will usually mix various beliefs from a very long tradition of coexisting religious and local spiritual beliefs in Thai society, such as Hinduism, local spirit worship, Christianity. The idea of *Brahmalikit*, simply understood as 'destiny', is popular and acceptable for average Thai Buddhists. Since destiny, in terms of predestined by gods, does not, in fact, fall into the criterion of cause and effect in Buddhism, this reflects the unique flexibility of teaching in a Thai context. Destiny has become another reason for answering love.

The best way to love according to Buddhism is 'loving kindness', *metta*. Loving kindness is not an attachment to love; it is a detachment from love. It is the love that lovers have good will for each other, to help each other live in a better and proper condition as much as they can. The most important aspect of this kind of love is the good intention of the couple to help each other realize and understand life by the knowledge of life, not by sensual craving. This kind of understanding will eliminate pleasures in life and bring mindful living to the couple, which is an important path to the release of suffering in life.

In contrast with Buddhism, Consumerism encourages people to consume products by their 'want' rather than by their 'need'. When an emotion, such as love, becomes another product in a consumerist ways of life, the emotion, love, can be bought. Hence, it has become a new strategy for selling goods in the market.

Consumerism makes loneliness look cruel in life; therefore, love is a 'must' for one's life—as a medicine to cure loneliness, and to convince people that their lives are worth living. This is the first ideology of love in Consumerism. Another ideology of love in Consumerism is 'love is a goal of life'. It is slightly different from 'love as a must of life', as this ideology is the ultimate want for life. Love is worth more than life; so it is possible to do everything for love. Nevertheless, these two ideologies can be considered as one. That is, love is the most important thing for life.

By analyzing the data in this research, the ideology of love in Consumerism is more commonly seen and repeated more often than the wheel of karma. Contemporary tragic romance promotes love as the most important thing for life. Life without love is lifeless and worthless. Although love brings suffering to life, that suffering is tolerable as long as that person still has love. It seems as if suffering is a pleasure to live for. Contemporary tragic romance does not intend to give an insight into suffering from love. In turn, it distorts the suffering aspect of love and manipulates it as an appreciable emotion for life.

However, compassionate love is still dominate in contemporary tragic romance. Although 'compassion' in this aspect is not equivalent to '*karuna*' or compassion described in Buddhism, it still carries a sense of giving 'good will' to each other. Contemporary tragic romance does not encourage the audience to not cling to objects; instead they suggest to the audience to cling to the object *wisely*. They persuade the audience to see a positive side of love rather than a negative one. Even though we cannot stay with our loved ones, it is all right to realize that at least we have someone who loves us. This will help the person to have a motivation to continue life. Although it is not what the Buddha wants his followers to have, compassionate love in contemporary tragic romance is a fundamental principle to understand the more complex ideal of love in Buddhism.

If we draw a line to separate the concepts of love from Buddhism and Consumerism, it is likely to say that the contemporary ideology of love falls in the middle of that line. The choice will be made by the audience. If they want to get rid of suffering permanently and live their life according to the Buddha's teachings, they can use this moment as a beginning of the walk on the path to no suffering. If they still have pleasure in consuming things, including love, they can still have their materialistic pleasure, but in a more conscious and mindful way to love.

It is interesting that on the book shelves at leading bookstores today, there are many contemporary novels by contemporary writers. This large collection of novels is likely influenced by other popular cultures, such as Korean and Japanese. Also, there are many films produced under the influence of Asian popular culture in terms of plot and theme. For future research, it would be very interesting to study various effects of other Asian ideologies of love as presented in contemporary Thai narrative tradition, especially Thai tragic romance, which will have an effect on future generations of Thai people.

References

- A.D.Nuttall's. Nuttall, A. D. Why Does Tragedy Give Pleasure? Oxford: Clarendon Press, 1996.
- Althusser, Louis. Lenin and Philosophy, and Other Essays. New York: Monthly Review Press, 2001.
- Answer Corporation. Consumerism (online). 5 December 2008. Available from: <http://www.answers.com/topic/Consumerism>
- Berscheid, Ellen. Searching for the meaning of "love". in Sternberg, Robert J., and Karin Weis, (ed),. . The New Psychology of Love. pp.171-183. New Haven, CT: Yale University Press, 2006.
- Buddhadasa. Handbook for Mankind. 9th ed. Prabuddhamingmongkol 45 foundation. Phuket: Sahadhammika, 2009.
- Buddhist Publication Society. Dhammacakkappavattana Sutta, SN 56.11, Translated from the Pali by Ñānamoli Thera (1981). Access to Insight (online). Source: From Three Cardinal Discourses of the Buddha (WH 17), available from: <http://www.accesstoinsight.org/tipitaka/sn/sn56/sn56.011.nymo.html>
- Buddhist Publication Society. Dhammacakkappavattana Sutta: Setting in Motion the Wheel of Truth" (SN 56.11), translated from the Pali by Piyadassi Thera. Access to Insight (online). June 7, 2009. Available from: <http://www.accesstoinsight.org/tipitaka/sn/sn56/sn56.011.piya.html>.
- Buddhist Publication Society. Dhammacakkappavattana Sutta: Setting the Wheel of Dhamma in Motion" (SN 56.11), translated from the Pali by Thanissaro Bhikkhu. Access to Insight (online). June 7, 2009. Available from: <http://www.accesstoinsight.org/tipitaka/sn/sn56/sn56.011.than.html>.
- Buddhist Publication Society. Dhammacakkappavattana Sutta: The Discourse on the Setting in Motion of the Wheel (of Vision) of the Basic Pattern: the Four True Realities for the Spiritually Ennobled Ones" (SN 56.11), translated from the Pali by Peter Harvey. Access to Insight (online). July 20, 2009, Available from: <http://www.accesstoinsight.org/tipitaka/sn/sn56/sn56.011.harv.html>.
- Buddhist Publication Society. Nyanasobhano, Bhikkhu, (Leonard Price). Nothing Higher to Live For: A Buddhist View of Romantic Love. Access to Insight (online). June 7, 2009. Available from: <http://www.accesstoinsight.org/lib/authors/price/bl124.html>.
- Buddhist Publication Society. Thanissaro Bhikkhu. translated from the Pali. "Gotami Sutta: To Gotami" (AN 8.53), Access to Insight (online). October 25, 2009, Available from: <http://www.accesstoinsight.org/tipitaka/an/an08/an08.053.than.html>.
- Carter, John Ross, and Mahinda Palihawadana. The Dhammapada. New York: Oxford University Press, 2000.
- Chari, V. K. Sanskrit Criticism. Honolulu: University of Hawaii Press, 1990.
- COBUILD., and University of Birmingham. Collins COBUILD English Dictionary for Advanced Learners. Glasgow: HarperCollins, 2001.
- COBUILD., and University of Birmingham. Collins COBUILD English Dictionary for Advanced Learners. Glasgow: HarperCollins, 2006.
- Cowell, Edward B., Robert Chalmers, W. H. D. Rouse, H. T. Francis, and Robert Alexander Neil. The Jātaka: Or, Stories of the Buddha's Former Births. VOL 5. Delhi: Motilal Banarshidass Pub, 1990.

- Deane, John Bathurst. The Worship of the Serpent Traced Throughout the World: Attesting the Temptation and Fall of Man by the Instrumentality of a Serpent Tempter. London: J.G. & F. Rivington, 1833.
- Eagleton, Terry. Sweet Violence: The Idea of the Tragic. Oxford: Blackwell Pub, 2003.
- Evans, Dylan. Emotion: a very short introduction. New York: Oxford University Press, 2003.
- Freeden, Michael. Ideology: A Very Short Introduction. Oxford: Oxford University Press, 2003.
- Fulcher, James. Capitalism: A Very Short Introduction. Very short introductions., Oxford: Oxford University Press
- Gyatso, Tenzin, HH the Dalai Lama., and Rajiv Mehrotra (editor). In My Own Words: An Introduction to My Teachings and Philosophy. Carlsbad, Calif: Hay House, 2008.
- Hughes, H. Stuart. Consciousness and Society. New Brunswick, N.J.: Transaction Publishers, 2002.
- Kaufmann, Walter. Tragedy and philosophy, 4th edition, Princeton University Press, USA, 1992.
- Lear, Jonathan. Katharsis., in In Amélie Oksenberg Rorty (ed),. Essays on Aristotle's poetics, pp.315-340. Princeton University press, UK., 1992. pp.318-9.
- Leitch, Vincent B. preface on Roland Barthes chapter. The Norton Anthology of Theory and Criticism. New York: Norton, 2001.
- Lewis, Thomas, Fari Amini, and Richard Lannon. A General Theory of Love. New York: Vintage Books, 2001.
- Lodziak, Conrad. The Myth of Consumerism. London: Pluto Press, 2002.
- Maslow, Abraham H., and Robert Frager. Motivation and Personality. New York: Harper and Row, 1987.
- Matthews, Boris. The Herder Dictionary of Symbols: Symbols from Art, Archaeology, Mythology, Literature, and Religion. Wilmette, Ill: Chiron Publications, 1993.
- Murray, Penelope, and T. S. Dorsch. Classical Literary Criticism. Penguin classics. London: Penguin Books. 2004.
- Nagendra. Emotive Basis of Literature and Other Essays. New Delhi: B.R. Pub. Corp, 1986.
- Nhat Hahn, Thich. Teaching on Love. Berkeley, California: Parallax Press, 1998.
- Nussbaum, Martha Craven. Love's Knowledge: Essays on Philosophy and Literature. New York: Oxford University Press, 1990.
- Oatley, Keith, Dacher Keltner, and Jennifer M. Jenkins. Understanding Emotions. Malden, MA: Blackwell Pub, 2006.
- Pathak, S.K., Dukkham Aryasaccam as Depicted in the Buddhist Nikaya and Agamas., in In Indo-Thibetan Studies Series-IV: Concept of Suffering in Buddhism., Kaveri Books, New Delhi:2005.
- Patnaik, Priyadarshi. Rasa in Aesthetics: An Application of Rasa Theory to Modern Western Literature. New Delhi: D.K. Printworld, 1997.
- Phut Loet Lan Pha Lai , Phrabatsomdet Phra. Sepha Rueang Khun Chang Khunphaen (เสภาเรื่องขุนช้างขุนแผน). 18th ed. Bangkok: Silpabannakan. 2000..
- Plato, and Robin Waterfield. Republic. Oxford: Oxford University Press, 2008.
- Random House, Inc. "Consumerism." In Dictionary.com Unabridged (Online). 03 Dec. 2009. Available from: [http://dictionary.reference.com/ browse/ Consumerism](http://dictionary.reference.com/browse/Consumerism)

- Rougemont, Denis de. Love in the Western World. New York: Pantheon, 1956.
- Saint-Exupéry, Antoine de, and Richard Howard. The Little Prince. San Diego: Harcourt, 2000.
- Sathian Ko Set - Na Kha Prathip, trans. from Gjellerup, Karl, and John E. Logie. The Pilgrim Kamanita. 8th ed. Bangkok: Siam. 2009.
- Sathian Phong Wan Pok, trans. Phut Wachon Nai Thambot (พุทธวางนในธรรมบท). 6th ed. Nonthaburi : Cho Mafai, 2531.
- Sedgwick, Eve Kosofsky. The Coherence of Gothic Conventions. New York: Methuen, 1986.
- Seymour Benjamin. Story and Discourse: Narrative Structure in Fiction and Film. Ithaca, N.Y.: Cornell University Press, 1978.
- Singer, Peter. Marx: A Very Short Introduction. Very short introductions, 28. Oxford: Oxford University Press, 2000.
- Stearns, Peter N. Consumerism in World History: The Global Transformation of Desire. Themes in world history. New York: Routledge, 2006.
- Sternberg, Robert J., and Karin Weis. The New Psychology of Love. New Haven, CT: Yale University Press, 2006.
- Storey, John. Cultural Theory and Popular Culture: An Introduction. Harlow, England: Prentice Hall, 2001.

Bibliography

- Barthes, Roland. Mythologies. New York: Hill and Wang, 1972.
- Bloch, Ernst, Bertolt Brecht, Frederic Jameson, and Georg Lukacs. Aesthetics and Politics: [the Key Texts of the Classic Debate Within German Marxism]; Ernst Bloch, Georg Lukacs, Bertolt Brecht, Walter Benjamin, Theodor Adorno. London; New York: Verso, 2002.
- Brereton, Geoffrey. Principles of Tragedy: A Rational Examination of the Tragic Concept in Life and Literature. Coral Gables, Fla: University of Miami Press, 1969.
- Collins, Steven. Nirvana and Other Buddhist Felicities: Utopias of the Pali Imaginaire. Cambridge studies in religious traditions, 12. Cambridge, U.K.: Cambridge University Press, 1997.
- Geraghty, Christine. Women and Soap Opera: A Study of Prime Time Soaps. Cambridge, UK: Polity Press, 1991.
- Gethin, Rupert. The Foundations of Buddhism. Oxford [England]: Oxford University Press, 1998.
- Halliwell, Stephen. The Aesthetics of Mimesis: Ancient Texts and Modern Problems. Princeton, N.J.: Princeton University Press, 2002.
- Hawkes, David. Ideology. The new critical idiom. London: Routledge, 2003.
- Henn, T. R. The Harvest of Tragedy. London: Methuen, 1956.
- Illouz, Eva. Consuming the Romantic Utopia: Love and the Cultural Contradictions of Capitalism. Berkeley: University of California Press, 1997.
- Jay, Martin. The Dialectical Imagination: A History of the Frankfurt School and the Institute of Social Research, 1923-1950. Boston: Little, Brown, 1973.
- Macherey, Pierre. A theory of literary production. Routledge classics. London: Routledge, 2006.
- Nhật Hạnh. The Heart of the Buddha's Teaching: Transforming Suffering into Peace, Joy & Liberation : the Four Noble Truths, the Noble Eightfold Path, and Other Basic Buddhist Teachings. New York: Broadway Books, 1999.
- Nietzsche, Friedrich Wilhelm, Francis Golffing, and Friedrich Wilhelm Nietzsche. The Birth of Tragedy ; and, the Genealogy of Morals. New York: Anchor Books, 1990.
- Olivelle, Patrick. Upanisads. Oxford world's classics. Oxford [u.a.]: Oxford Univ. Press, 1998.
- Powers, John. Introduction to Tibetan Buddhism. Ithaca, N.Y., USA: Snow Lion Publications, 1995.
- Scheff, Thomas J. Catharsis in Healing, Ritual, and Drama. Berkeley: University of California Press, 1979.
- Williams, Paul. Mahayana Buddhism The Doctrinal Foundations. Routledge, 2008.
- Williams, Raymond. Modern Tragedy. Stanford, Calif: Stanford University Press, 1966.

Appendices

Appendix

Nang Nak

In 1868 there is a solar eclipse in Thailand, which is the same year as the Northern Rebellion (Krabot Hoh). Since the Thai royal court has to battle the rebellion, there is a call for soldiers from the sub-districts. Mak is one of the soldiers who has been called for this military service and has to leave his pregnant wife, Nak, behind at home. Four month later, while Mak is fight in the mission, he receives a serious wound and loses his close friend, so he is brought to Bangkok and cured by doctors. However, as the wound is very bad, the doctors suggest passing him to the Supreme Monk of Wat Rakhankhositaram, Somdet Phraphutthajarn To Brhamarangsī, to help him. Somdet To treats him with herbs and prayer, which helps Mak start to recover.

In the meantime, Nak is going to deliver her baby. Unfortunately, the baby does not come out. A 'mor-tamyae', or local traditional midwife, can not help her and Nak dies with the child. Eight month later, after Mak gets well with the help of Somdet To, he goes back to Prakanong, his hometown, with no clue of Nak's death. When Mak arrives at home, he sees Nak standing on the dock waiting for him. She takes him home and they start their normal married live together again, although this time it seem even happier. However, Mak has no idea that Nak has already passed away, since Nak keeps Mak at home all the time and out of contact with other villagers in order to prevent him from knowing the truth.

While they are living together, Nak takes care of Mak as best she can. One day, Mak meets his old friend, Um, rowing his boat past the house. Mak calls him, but Um rows away quickly. By this time, Mak begins to see something strange around the house, such as nobody lives nearby their home as they have all moved out; and the un-cremated dead body of his close friend's wife that has been left with nobody taking care of it. However, Nak tries to answer these inquires wisely, thus, Mak does not question her further.

Soon after, Mak meets Um again in the forest while he is going to find wood to fix the house. Um tell him about Nak's death, but Mak does not believe him. The day after, a novice from a temple nearby finds Um's dead body in the river. As Nak the ghost kills and frightens more people, the villagers decide to get rid of Nak the ghost by hiring a ghost buster. They decide to burn Mak's house while waiting for the ghost buster. Somphan Wat Mahabutr, or the head monk of Mahabutr temples, who is Mak's former teacher, visits Mak's house to tell him the truth and to protect him from being burned in the house. Again, Mak did not believe. One day the villagers gather at the temple and march to Mak's house with a torch. Mak knows the truth just before they reach the house when he looks upside-down through his leg as his teacher told him. He sees the house is ruined and he sees Nak extending her hand to make it long to pick up a lime that has fallen from the kitchen. As he understands now what Somphan and Um were trying to tell him, he escapes from the house and goes to find help from the monk, which is the same time as the villagers reach his house and set fire to it.

This causes Nak to get very angry. She starts to take revenge on those who are destroying her happy life, starting with the villagers who burned her house, haunting

and killing them. After that, the villagers go to the temple to find help.^{*} However, Nak is not afraid, suspending upside down from the ceiling in the middle of the monks, who are chanting a mantra to prevent the bad spirit.

Meanwhile, at Nak's grave site, a ghost buster digs up her body and performs a ritual to destroy Nak's spirit. When Mak hears the news, he races to the grave and tries to stop the ghost buster because he still loves Nak and he does not want her spirit to be treated badly. Although Mak reaches the grave by the time the ghost buster prepares his procedure, Mak can not stop him because the other villagers hold him back. Nevertheless, the ghost buster can not defeat Nak's power. His body becomes possessed by Nak's spirit and she tortures him until he dies.

After the ghost buster dies, which makes the villagers even more frighten, Somdet To walks into the graveyard. He chants a mantra and teaches Nak,^{**} who listens carefully to Somdet To. After the teaching is finished, Somdet To calls Mak to the grave to speak with his wife for the last time. Finally, Somdet To holds Nak's spirit in her forehead bone and brings it with him so she will have a chance to follow the venerable monk and learn the Dharma. Before Somdet To leaves, he asks the head monk to perform Nak's funeral, as well as funerals for the others who died because of Nak.

The end of the film makes reference to the history of Nak's forehead bone that Somdet To kept since that day. After Somdet To passed way, some record that Nak's forehead bone passed to Krommaluang Chumporn, the person who formed the Thai Navy, and then was passed to many people thereafter. Unfortunately, there is no record of the bone today.

Behind the Painting

Chaokhun Atikarn sends a letter to Nopphon, his close friend's son, who is living in Japan. He asks Nopphon to find some rental mansion for him and his new wife during their stay in Tokyo for about two months while they are on their honeymoon. When Nopphon first sees Mom Rachawong Kirati,^{***} he is very struck. Khunying Kirati^{****} is a middle-aged, she is 35 at their first meeting, beautiful royal woman. She has married Chaokhun, who is an older man, because no one has asked her to marry.^{*****} Although she is very beautiful and well educated, she was kept in the house and had no chance to see any other men. Thus, when Chaokhun proposed marriage with her to her father, she accepted.

^{*} Thai people believe that the Lord Buddha, sangha and monks have the power to prevent something bad which also includes bad spirits and ghosts. Thus, temples are the best place to hide from a ghost.

^{**} In the film, it does not refer to exactly what Somdet To teaches her that day.

^{***} The Thai royal family has a rank indicator in front of their name for five generations, counting from the king. The sixth generation and later will have no family rank in front of the name, but will be indicated by their last name. Mom Rachawong is a rank for the fourth generation. For more information about Thai royal family rule and ranking see.

^{****} Khunying is a semi-formal title of address for women, including those in the Mom Rachawong rank. However, some women who are not from the royal family, but do good service for the king or nation, may receive this same formal address.

^{*****} At that time, being married was quite a concern for Thai women, since Thai women did not work outside the house, especially a noble woman as from the royal family. Therefore, a woman had to marry someone to ensure that she would have someone to look after her.

Chaokhun, given his older age, asks Nopphon to take the Khunying to travel around Japan, so he takes her to many places. This young man and the beautiful middle age woman are now falling in love with each other. Since the Khunying is married and 'well educated' in Thai manner, even though Nopphon expresses his mind frankly, she has to keep quiet. Nopphon asks Chaokhun to extend his stay for two weeks, but this does not help. The Khunying still can not say a word to Nopphon. When the time comes for the Khunying and Chaokhun to go back to Thailand, Nopphon goes back to continue his school.

In Japan, Nopphon writes many letters back to Thailand to express his feeling, while in Thailand, the Khunying writes 'some' letters to him. Mainly, the Khunying's letters just accept his love and tell him to focus on his studies; there is no mention that she loves him. The time pass by, and Nopphon, who suffers much from his love with the Khunying, has given up hope and goes back to his normal life. While in Thailand, not long after they returned, Chaokhun became infected with tuberculosis. At that time it is an incurable disease, but the Khunying looks after him until he dies. The Khunying reports his death to Nopphon in a message that she is now free and is ready to love him. Since he gave up his love, he seems not to take notice of the message.

After Chaokhun dies, the Khunying moves to a small house in Bangkapi and lives with her nephew and sister from a different mother. She soon notices that she is infected with tuberculosis, but as she knows early, the doctor gives her some western medicine to cure her symptoms. The Khunying is still very beautiful, even though she is nearly forty. There are many gentlemen, especially military officers, who ask her to marry, but she denies them all since she is waiting for Nopphon.

Nopphon graduates from Japan and finally returns home. The Khunying goes to the port to welcome him and looks very happy when she sees him, but for him it is not as exciting as before. He visits the Khunying's house only one time in the first two weeks. After he has arrived for two weeks, his father talks to him about getting married with his former fiancé, and he agrees, even though he does not love her, thinking time will make them love each other. Additionally, he has suffered much from the Khunying's love and is scared of deeply love someone else. He passes the news to the Khunying on his second visit to the Khunying's house. The whole world for the Khunying is likely to collapse. However, she does not screaming out or try to seize him because she is concerned about her position as both widow and being quite old at that time. After that day, the Khunying stops taking the cure for her illness, which make it get worse and indicates she is trying to kill herself.

Nopphon performs his wedding without knowing of the Khunying's situation, and brings his wife to visit the Khunying, telling her about the wedding. When the Khunying's illness gets worse, she is delirious. This causes her sister to visit Nopphon and tell him the whole story since Chaokhun died, so Nopphon visits the Khunying again. This time he sees the doctor, who tells him he can not cure her sickness because she has stopped taking the medicine for a long time. The doctor informs her family and Nopphon that she has only two weeks left. Nopphon has a chance to meet her again in her bedroom, and even though she in the worst condition, she asks her younger sister to dress her up so Nopphon can see her as beautiful as before. On that day, it is the first time that the Khunying says 'love' to Nopphon. She has loved him since they met in Japan. Nopphon feels very sad with his fault of not understanding her. In the last two week, he looks after her very closely day and night until she passes away.

Monrak Transistor

Phean has been caught and is forced to defecate a fake gold necklace that he swallowed while he was running away from the police. Yoi, a prison guard who was once a friend of Phean, remembers him, and narrates Phean's 'unfortunate' story.

Phean is a normal central rural Thai young man. He has a dream of being a singer since he has a beautiful voice. He falls in love with Sadao, a young lady from the same village. Phean is not very wealthy, even compared with the other villagers; while Sadao can be said to have more money than him. Sadao's father does not much appreciate him because he is impertinent, impolite and poor. However, finally Phean marries Sadao and he gives her a transistor radio as a wedding present.

Soon after, when Sadao is three months pregnant, Phean is recruited to military service and has to leave his pregnant wife behind. As he misses Sadao very much, he writes letters from the camp to Sadao very often,* which gives Sadao hope and lets her remember him.

Six months later, while he is walking to a postbox, he sees an advertisement for a 'wong dontri luak thung' (Thai country song band). The band will recruit two new singers from a singing competition. He attends the competition and sings very well, and wins the competition with Dao, a woman who also won. He goes AWOL from the military and travels by bus to Bangkok. He hopes to become a singer of the Thai country song band, but the first job he gets is just as a janitor and general servant with the band. He has to buy drinks for the dancers, clean the floor, prepare the plastic garlands and carry things for the band. He has a roommate, who frightens him saying he will be sentenced to death for going AWOL. Two years later, while the young lady who won the competition on the same night has gone on to be a star, he still is mopping the floor and buying drinks for the dancers. He goes to see his boss and ask for a singing position, but Pa Suvat, the band boss, always tells him to be patient and loyal, which means he has to continue his janitor work. One day, he hears a noise from the dressing room, and when he reaches there, he finds Dao has fainted. He helps her to recover and that night he has an affair with Dao.

Meanwhile, Sadao, who give birth to a son, is alone at her house. She hears some news about Phean, so she decides to try to find him in Bangkok. Her father quite agrees with the idea, so the two travel to Bangkok. They go to the place where he lives, but Phean has gone out to prepare the concert for the night, so Phean's roommate suggests they go to meet him there. Luckily (or not), that night the opening singer is missing, so the band boss has to find someone to perform and he turns to Phean. Phean sings a very nice song and captures the audience, which also includes his wife and father-in-law. Pa Suvat decides to promote him as a singer. Before he boards Pa Suvat's car, he meets Sadao. He tells her that he was afraid of the AWOL punishment, so he did not write or contact home. While they are talking, Pa Suvat presses the horn, rushing Phean. Phean leaves Sadao, but they make an appointment to see each other again the next day.

Pa Suvat takes Phean to his home and gives Phean some hope of being a big star and rich. Although he is likely telling him the truth, it is likely he wants to have sex with Phean. He asks Phean to take off his clothes to take a picture while he plays a

* The film likely says almost everyday.

porn movie, in which the actress in the tape is Dao. When Phean realizes his intention, he pushes Pa Suvat away when he tries to arouse him. As Phean is strong and 'unfortunate', Pa Suvat's body hits the glass table and he dies. Phean runs out of the house and sees a policeman passing by, so he becomes scared. Nearby, there is a car carrying workers to a sugar cane field. The driver, thinking he is one of them, calls him on board, so he boards the bus and becomes a cane cutter.

The following day, Sadao goes to the company again and finds out that Phean has made big trouble and has run away, making her very upset and angry. Sadao and her father then go back to the village sadly.

At the sugar cane field, Phean meets one of the workers, Siew. Siew is a sarcastic guy, and is not liked by the boss. However, Phean, who is quieter and hard working, is admired by the boss. The boss asks him to be his assistant, but Phean refuses because he wants to go home. The boss takes care of him very much. One time when he became infected with malaria, the boss looks after him closely and helps him recover. 'Unfortunately', one night, the boss plays cards with Siew and the other workers. After a long night, the boss loses and is in debt to Siew for a large sum of money. The boss says he won't pay out his debt because it is a gambling debt, making Siew very angry and he tries to hurt the boss. The boss fights back and it seems as if he will win. In the middle of the quarrel, Phean sees that Siew is going to be seriously injured so he helps him by hitting the boss. Phean and Siew escape from the cane field and go to Bangkok again. Since Phean wants to go home, Siew devises a plan to snatch someone's necklace to pay for the bus fare. 'Unfortunately', when the necklace passes to Phean, the police reach him. He swallows the necklace and runs away. After a long chasing, finally, he gets caught,* and sentenced to jail for two years.

Meanwhile, at Phean's hometown, Sadao meets a new man who is a drug salesman. He is a sweet-talker, so not soon after, Sadao falls to his words.*

In the jail, Phean has a very hard time. Later, Siew come to visit him and tells him that he has a job and has gotten married. He shows his wife's picture and it surprises Phean because Siew's wife is Dao.

One year, four months later, Phean is release from prison. Siew comes to pick him up and invites Phean to work with him. Siew is a drug dealer now and he promises him wealth and the dream of having his own band. Phean refuses the work and goes back to his hometown.

Phean arrives at Sadao's home and asks to return to the home. Although Sadao is angry with him, she allows him to stay as a servant. He replies sarcastically, as usual, but finally they hug each other and cry.

Maebia

After Chanachon graduates from aboard, he returns to Thailand and becomes a successful businessman. He is interested in Thai culture, especially Thai house architecture. He applies for a Mekkhala Tour in order to see a Thai house in Suphanburi that belongs to the tour leader, also the owner of the tour company, Mekkhala. Chanachon is afraid of water since he cannot swim and had a bad experience, almost drowning once, so he is very frighten when he boards a boat to Mekkhala's house. When the tour guests arrive at Mekkhala's house, she takes them to look around her house that still preserves the original architecture and Thai lifestyle.

* This is the opening of the story.

* Sadao has two other children with the drug salesman.

There is no electricity in the house and she wears Thai costumes when in her house. While the tour is looking at her family pictures, the film turns to Mekkhala's past. Mekkhala's mother was the fourth wife of her father. When they came to live at this house, the three wives usually threatened and beat them. The only thing she and her mother could do was to be patient.

After walking around the house, she takes the tour to the garden behind her house. However, Uncle Tim appears and warns the tour about a king cobra, thus, the tours refuse to go with her, except Chanachon. At the garden, Chanachon show his first sign of interest in Mekkhala and asks her permission to keep in contact.

The day after the tour, Mekkhala goes to the local market and meets Supoj, who is running for local government. Mekkhala and Supoj are having an affair, although he already has a wife. Mekkhala want to break up with him as she thinks their affair is not serious and is just a pleasure for him and her, but Supoj still wants Mekkhala to be his mistress. After the short meeting at the market, Supoj comes to Mekkhala's house and, without permission, reaches her room and tries to rape her. While Mekkhala fights back, the king cobra appears and bites him. Mekkhala expels the snake* and helps Supoj apply first aid to the wound. She suggests he go to the nearby health station to get some serum.

In Bangkok, Chanachon keeps contact with Mekkhala and asks her to go for a romantic dinner. There he tells her his feeling about her, and she replies in a good way. Before the night ends, he also tells her that he is already married and has a son. Mekkhala knows this from the very beginning, so she appreciates that he tells her the truth, and they agree to meet again on Sunday.

When Supoj recovers from the snake bite, he hires snake catchers to capture and kill the king cobra in revenge. However, that night the snake catchers finds a little girl picking flowers at the river, so they are going to rape her. The king cobra comes to rescue the young girl and bites the two snake catchers. The next morning people find the two snake catchers dead on the bank of river.

On Sunday, which is the day of his father-in-law's 80th birthday celebration, Chanachon decides to go to see Mekkhala at her Bangkok home instead of going to the birthday party. Mekkhala takes him on the boat, which again makes him very frighten. When it is close to the house, he looks more relax and Mekkhala sinks the boat. He tries to get help but she tells him that he can stand on his feet, thus he calms down. However, he has gotten wet and has to change his clothes. As it is Loi Krathong day, that night she takes him to the river bank and they float krathongs. That night he has an affair with Mekkhala. Before the sun rises, Mekkhala see the snake besides her bed and she tells it not to harm Chanachon because she loves him.

After that day, Chanachon continues his life with his wife uncomfortably because he thinks of Mekkhala all the time. One night he cannot resist his passion, so he goes to meet her. They begin to arouse each other passionately, but soon after Chanachon asked to go to her Thai house. The next morning after they wake up, Chanachon goes to the garden alone. When Mekkhala knows, she catches him because she is aware that the snake will hurt him. While they are under a Saiyud tree and showing their love, the snake climbs down from the tree. Chanachon fights the snake, slashing it with a harvest knife, wounding the snake. Mekkhala talks to it and expels it again. Even though Chanachon is curious with her ability to talk and expel the snake, it appears as if he does not care. Uncle Tim sees the snake blood on the knife, and

* Here we realize that she can talk with the king cobra and it appears as if the snake listens to her.

asking him to leave and not come back again because the snake will haunt him and take revenge. Chanachon says he does not believe in such auspicious power, especially in a snake; however, he leaves the house.

At Chanachon's house, Mhaikew, Chanachon's wife, knows that he has a mistress and they fight. That night, Chanachon goes to Mekkhala's house again, while Mhaikew goes to her mother. The next morning Chanachon's son is stung by a swarm of wasps and the housemaid calls Chanachon. He reaches his house with Mekkhala and she helps remove the pain from the boy. Mhaikew comes home after her work is done, and knowing Mekkhala is his mistress, she quarrels with him. Mekkhala feels sorry that she broke up the happy family, so she wants to break up with Chanachon. After a while, she decides to put herself on a European tour with no exact date for return.

Supoj meets Mekkhala in Bangkok and she invites him to drink with her to forget Chanachon. That night after she gets drunk, Supoj has a chance to sleep with her, but when he tries, she becomes delirious about the snake; thus, Supoj decides to kill the snake. The day after, he goes to her home and shoots the snake, but the snake survives and bites his neck at last. While he is driving his boat back home, he faints and dies from a boat accident. The news is published in the newspaper, so Mekkhala goes back to her home. As things happen, she calls the snake and she says she is sorry for what has happened, both from Chanachon and Supoj, but asks it get out of her life, or she will be the one who leaves.

After being separate for a while, Chanachon tries to go back to his family, but it seems as if his wife is still sarcastic with him about having a mistress in front their child. The boy asks his father to go to his school sport day as he has enrolled for the three-legged running with father competition. The sport day is also the same day that Mekkhala is leaving, but, finally, he decides to go to his son's sport day and let Mekkhala go.

After Mekkhala has gone, he goes back to her house again, but this time he goes to see Uncle Tim. He tells Uncle Tim that maybe he is his nephew, who Uncle Tim thought had already died from his parent incident.* Uncle Tim says nothing, but asks him to leave in order to keep him safe. While Uncle Tim rows the boat to send him back, the snake tries to bite Chanachon. Although he avoids the bite, he loses his position and falls into the water, drowns and dies. When Mekkhala receives the news, she come back to her home, and finally decides to kill the snake. When the snake dies, she feels sad and guilty. She walks into the water with the snake and drowns herself.

*The Legend of Warlord***

In the Ayudhya period during the reign of Phra Phan Wasa, the chief of Suphanburi district, Khun Krai Phon Phai, receives the command to organize a group of buffaloes to let the king hunt. As he cannot control the buffalos, they reach the king's temporary shelter. He is condemned to death by the reason of rebellion, and

* Along the story, the film tries to give a clue about this many times. Chanachon also says many times that he is very familiar with the house and also feels connected with the house as if he used to live there.

** This film was adapted from the famous Thai literature "The Romance of Khun Chang Khun Phaen". The original work was compose in verse and is very long, about one thousand pages in contemporary pocket book size, thus the film does not narrate all of the events in the original work. The following synopsis will follow the story of the film, not the book. However, some significant adaptation from the book through the film is discussed in the analysis section.

according to the Ayudhya tradition, this means all the family will be put to death as well. However, one of his friends helps his family by sending some people to inform his wife and son so they can escape and go back to Thongprasi's hometown in Kanchanaburi.

The young Plai Keaw, the birth name of Khun Phean, the son of Khun Krai, ordains as a novice. He studies both religion, which means literary knowledge, and magic. After he learns all of the knowledge from the monk at Kanchanaburi, the monk tells him to go to study with the abbot of Wat Palaelai, so Plai Keaw and Thongprasri travel back to Suphanburi again. He studies advance magic and other religious practice from the abbot until he has grown up as a young man.

Plai Keaw has two important friends at Suphanburi; Phimphilalai, a childhood friend and his first love, and Chang, who later receives the rank of Khun, also a childhood friend who falls in love with Phimphilalai and is jealous of Plai Keaw because Phimphilalai does not love him.

After many years apart, one day Plai Keaw has a chance to meet Phimphilalai when she presents food to the novice Plai Keaw. During the Mahachat chanting, or Thet Mahachat, after Plai Keaw recites the Madhri episode, which he does very nicely, Phimphilalai presents some cloth as an offering, but Chang disturb her offering. After that day, Plai Keaw leaves the monkhood and sneaks away to meet Phimphilalai in a cotton field; however, Chang comes to disturb them again. This time Chang is beaten by Plai Keaw, so he goes back and asks his mother to propose to Phimphilalai. However, Plai Keaw used his magic to get to Phimphilalai and has an affair with her on the night before Chang's mother is to go propose her. Thus, Phimphilalai is married to Plai Keaw, making Chang very angry. When he hears the news that there is a rebellion at Chiang Mai, Chang nominates Plai Keaw to the king. Plai Keaw is, thus, ordered to defeat the rebellion. Chang hopes that he will die and he will have Phimphilalai instead.

While Plai Keaw goes to the battle, Phimphilalai is waiting for him nervously. Later on, she gets a seriously illness. Her mother takes her to the abbot of Wat Palaelai. The abbot changes her name from Phimphilalai to Wanthong, as the name Phimphilalai is bringing bad luck. Meanwhile, at the battle site, Plai Keaw receives Laothong, the daughter of the chief of one of the dependent state's, as a gift in order to ask him to ask the king not to recruit the men from his city and as a sign of being a good dependent state with Ayudhya.

When Khun Chang hears the news that Plai Keaw has won the battle at Chiang Mai, he makes up a story to fool Sriprachan and Wanthong. Although Wanthong does not believe him, Sriprachan forces her to marry Khun Chang. After Plai Keaw comes back to Ayudhya, the king promotes him to be Khun Phaen. When he goes back to his home and sees Khun Chang has taken his wife, he gets very angry. Wanthong also shows her sorrow, but when she sees Laothong, she blames Khun Phaen, they quarrel, and finally, Khun Phaen leaves. One night not long after that, Khun Phaen goes to Khun Chang's house and tries to kill both Khun Chang and Wanthong, but a gecko calls out,* so he has to leave. Khun Chang accuses him to the king, and the king sentences Wanthong to go to Khun Chang, and asks Khun Phaen to live with Laothong. However, Khun Phaen can not give up Wanthong.

Unfortunately, one day Khun Chang witnesses that Khun Phaen has exchanged his shift of protecting the city wall with his friend in order to go to meet Laothong. He informs and lies to the king that Khun Phaen has abandoned his job using the king's

* In Thai, it is believed that this is a sign of bad luck.

name to claim his right to leave his job, making the king angry. He dismisses Khun Phaen's rank and orders soldiers to seize Khun Phaen's property and also Laothong to be the king's property. This causes Khun Phaen to be very angry with Khun Chang. He re-studies his teacher's secret subject, searching for magical things. While he is traveling, he gets help from a group of bandits. He also gets Buakli as a wife, she being the daughter of Seangmuangma, the bandits' chief. The chief allows her to be Khun Phaen wife because he wants to get a book from Khun Phaen to strengthen his group. Buakli becomes pregnant with Khun Phaen, but there is still no chance for Seangmuangma to get the book. He decides to poison and kill Khun Phaen, but he cannot hurt him. Khun Phaen leaves with Buakli, and, while they are in the forest, a dark side of Khun Phaen encourages him to kill Buakli and make a Kumanthong from her baby. After he finishes his Kumanthong ritual, he continues by making a Dabfhafuen (rising sky sword), which is the last magical articles he gets.

When he has his three magical articles, he travels back to Suphanburi and gets into Khun Chang's house. He takes Wanthong from Khun Chang's bed and brings her to the forest. Wanthong is not satisfied with this, but because she loves him, she stays with Khun Phaen in the forest. While they are living in the forest, Wanthong becomes pregnant. One day, Khun Phaen hears that his mother has been captured by soldiers. Additionally, Wanthong is nearly ready to deliver her baby, so he decides to go back to Ayudhya. He asks to meet the king and he tells him the whole story. At first, the king forgives him and lets him free, but Khun Phaen asks to get Laothong back. This causes the king to be very angry and he sends Khun Phaen to prison. Although he can easily escape from the prison, he does not because his mother asks him to stay rather than run away as he has no place to live. While Khun Phaen lives in the prison, he is taken care of by Keawkiriya,^{*} who becomes another of his wives. In the meantime, Khun Chang captures Wanthong, taking her back to his house. When she reaches the house, she delivers her child. At first, Khun Chang does not know that the child belongs to Khun Phaen. However, when the child grows up and he knows the truth, Khun Chang tries to kill the child, who, fortunately, survives.

Plai-ngam, Khun Phaen's son, runs to his grandmother's home in Kanchanaburi, who has Plai-ngam study with the abbot of Wat Palaelai. One day, the abbot is invited by the prison to bless the prisoners. This is the first chance for Khun Phaen to meet his son.

When Plai-ngam grows up, there is a rebellion in Chiang Mai again, and he volunteers to lead the troops. The appearance of Plai-ngam recalls the king's memory that he has jailed Khun Phaen, so the king releases Khun Phaen to help his son in the battle. While Plai-ngam fights in the field, it seems as if he is losing because the Chiang Mai troops use black magic to fight back. However, Khun Phaen arrives in time and the Kumanthong helps him to destroy the black magic. At the same time, Khun Phaen uses his Dabfhafuen to kill the enemy, and finally, they win the battle.

After the war, Khun Phaen throws away his sword and lets Kumanthong go to be reborn, and he is reinstated to the same rank as before. Plai-ngam is ordered to protect the border city, but before he goes for duty, he wishes for his parents to be together again. He tells his father to go to the cotton field to wait for Wanthong. Then, he goes to Khun Chang's house and takes his mother away from Khun Chang. Khun Chang, again, goes to the king and reports what has happened. The king is very

^{*} Keawkiriya's father gave her to Khun Chang to use as labour in payment of interest. In the literature version, Keawkiriya becomes Khun Phaen's wife on the day he goes into Khun Chang's house. In the film version, Khun Phaen has an affair with Keawkiriya when she comes to taking care of him in the prison.

frustrated with this family problem, so he orders soldiers to bring Wanthong to the royal court. He asks Wanthong to choose who she wants to stay with, but she can not choose for her own reasons. The king, who is in a hurry to see the elephants, is angry with Wanthong and he sentences her to death, to be beheaded for embarrassing her name.*

Khun Phaen, who is still waiting for Wanthong at the cotton field, receives the news from his close friends that Wanthong is being carried to the execution site, so he rides his horse to the site. Khun Chang also asks one of the higher officers to send news to Plai-ngam, hoping that Plai-ngam can save Wanthong's life. At the execution site, before the executor cuts off Wanthong's head, Khun Phaen use his body, he has an immortal power, to protect her. He is willing to take her away and start their life together again, but Wanthong begs for death and asks Khun Phaen to let her die. After her final words, Khun Phaen is grabbed by the officer and the executor beheads Wanthong. Although Plai-ngam is successful in asking for a pardon for his mother, he can not reach the site in time, arriving just a minute after Wanthong is beheaded.*

February

Keawta is a drawing artist who lives away from her family as her father has married a new wife and does not support her artist career. However, in any event, her career is not so good, as she cannot sell her paintings. Her boyfriend has a new girlfriend and wants to leave her. The worst thing, she has a problem with her brain and needs an operation, scheduled for February. Keawta, facing a very hard time in her life, decides to go to USA to meet one of her close friends.

Jee, Jeeradej, is a Thai man who lives illegally in New York City working as a driver for an assassin of the Chinese mafia in Chinatown. He wants to quit this job and go back to Thailand; however, his friend, who is also an assassin, asks him to do one last job.

Keawta arrives in New York and gets in a cab. The cab takes her out of the town and robs her, so she runs away from the cab. Meanwhile, Jee, who is on duty, is being followed by the gang of which his friend has shot some people. While he is driving and trying to avoid bullets that have already hit and killed his friend, his car crashes into Keawta. When he gets back his consciousness, he takes Keawta to a Chinese doctor, and reports the event to the boss. The Boss takes his passport and tells him to continue his work until the job is finished.

Keawta now has lost her memory; she can not remember even her name. When Jee realizes this, he uncomfortably takes her to his house. From that day, he tries to help her recover her memory by taking her to many places, but the only thing she can remember is, maybe, her talent for drawing, so she draws many pictures at home. Jee takes her to Central Park while he is meeting Chan, another assassin whom the Boss asked him to drive for. Chan asks him to become an assassin and he will pay 10,000 dollars. He refuses and insists on going back to Thailand, so Chan introduced him to an illegal passport maker.

* This is the heaviest punishment at that time. Normally, it was only used for the enemy or a person who had done something very wrong. To show a severed head means to give a reason for the audience not to follow their behavior.

* The story in the film ends with the death of Wanthong; however in the classical literature the story continues on to Plai-ngam's generation.

The day after, Keawta asks him to take her to Central Park again. He leaves her at Central Park and goes to get his passport. Jee wants to dump Keawta from his life, so he does not pick her up after his passport is done. However, when it gets dark, he feels guilty and goes to find her being harassed by a man at Central Park, so he rescues her and takes her home. Since then, he is nice with her, giving her the name 'Eye'. He accepts Chan's job in order to get money to take Keawta back to Thailand as well. Unfortunately, he and Chan fail and Chan gets shot and dies. Keawta takes care of Jee and realized what his job is, so she calls an art designer, who meets her and is interested in her paintings, making an agreement to sell her paintings.

Jee and Keawta, or Eye, live happily together and plan to go back to Thailand after Keawta's work is done. Unluckily, on the day Keawta and Jee are going to see her completed work, her illness shows an effect. She needs a brain operation and Jee has to be responsible for the cost. As he has run out of money, he goes back to the Chinese Boss and asks for a job. He has no luck because when the Boss introduces him, he finds out that Jee is the one who killed his nephew, which is the job that he did with Chan. The Boss pretends to give him a job, but he sends his followers to kill him instead. Keawta miraculously gets well from her condition and goes back to Thailand, where she is able to remember her past, except for the three months with Jee.

Muai, Keawta's friend, has to rush back to her work in USA. The day she leaves, she finds Keawta's dress in her suitcase, it is the dress she wore on the day she arrived at the hospital. Keawta picks up the dress and sees an invitation card with her drawing on it. She now remembers Jee and goes back to USA to find him.

She arrives at Jee's apartment, but finds other people there, including the one who tried to kill Jee, who tells her Jee is dead. She tries not to believe it, but she has no clue of how to find him. She goes to the restaurant and buys her paintings back. While Keawta and her friend drive through Central Park, she stops at the fountain where Jee used to tell her to wait if she got lost and sits for a while. When her friend calls her to get in the car, she walks without paying attention and nearly gets hit by a car. She looks back at the fountain and sees her paintings flying all around, so she goes back to the fountain. Finally, she sees Jee while he is collecting her pictures which have been blown by the wind. They hug each other, but not too long, he falls down and dies in her arms.

The Whistle

The Whistle, shown at the theater in September 2003, is the official English name of the film, however, the title in Thai can be literally translated as 'Soulmate...Miracle'. Alongkot Uapaiboon was the director and the screenplay was written by Som Mhai Lert-u-larn. *The Whistle* was not that successful in the theater, but it became more popular after the DVD and VCD was launched. I think the reason it was unsuccessful in the theater is because of less advertisement of the movie. There was only a trailer and movie posters to promote the film. However, the popularity of the two leading stars, Jedsadāporn Pholdī and Natthāvīranut Thōngmī, helped the movie to achieve more profit from the VCD.

The Whistle is the story of Mutton and Than Nam, a very clumsy girl that begins on New Year's Eve. Than Nam is out for her work as a TV commercial advertisement company's stylist, but she measures the wrong size wedding gown to be used for shooting an ad, so she has to shoot the ad using herself as a stunt. Things go wrong when a hose of the fire truck that she is riding in malfunctions. Then, Mutton,

her former third grade friend, comes to rescue her. This is the first time they have seen each other since the third grade.

Than Nam has fallen in love with Eak, but, as she is shy and does not dare express her feelings, she has to suffer from this fancy love. Muton comes to help her win Eak's heart. On New Year's Eve night, he brings her to a department store and changes her dress and hair style, after which Than Nam becomes more beautiful by the changes; she dates with Eak and they become a couple. When Than Nam and Eak get together, Muton fades away from their life.

Than Nam feels strange and finally realizes that she does not fit with Eak. One day when Than Nam can not do her work well, Eak blames her. This makes her rethink her life and her desires. The situation becomes worse when they both do not have much time together, especially since Eak has a lot of work to do. During that time, Than Nam misses Muton, her old friend. She gradually realizes that Muton is the one she loves, not Eak. Finally, soon after she has done many thing wrong in her position, she decides to resign from the job. Eak offers her another job, but she does not accept the offer. On the way back home that day she tries to put herself in trouble by walking down the street to let a car hit her, but Muton appears again to rescue her.* Then, Than Nam and Muton see each other again, and Muton inspires Than Nam to write a novel, after which she realizes that to be a writer is what she loves.

One night Eak comes to Than Nam's house and tries to rape her, but since she has heart disease, she has a heart attack and faints, and Muton bring her to the hospital. The doctor tells Than Nam's family that she has to have a heart transplant as soon as possible. While she is in the hospital, she asks Muton to take her out. Muton takes her to the beach and that night they confess their love. The next morning, while Muton is serving breakfast to Than Nam, she hands her first novel to him. However, before Muton has a chance to open the book, he faints away and disappears. Than Nam tries very hard to find Muton; she calls the number that Muton has given her, but it is a hospital number. She tracks down his address until she reaches his house and sees his mother. Muton's mother tell the true horror story, that Muton got ill after he tried to lose weigh to attract women, especially Than Nam. Soon, he found out that he was affected by leukemia and has been in a coma since last New Year's Eve, the day that he came to see Than Nam for the first time. Than Nam realizes that the Muton who has been helped her since last year was not a real person. Muton's mother gives Than Nam a box that Muton told her to give to Than Nam when she came to visit. After she reads his letter and sees the things inside, she knows that he fell in love with her since the third grade. Than Nam has a heart attack again after she finishes reading the letter. Meanwhile, Muton also goes into shock, so they are both sent to the hospital. The doctor cannot save Muton, so he transplants Muton's heart to Than Nam. After, Than Nam recovers she finds that she has his heart and she also is carrying Muton's baby.

The story comes to the end when a few years later Than Nam's best selling novel, 'The Promise', based on her and Muton's story, is turned into a film.

* Than Nam and Muton made a promise that whenever Than Nam is in trouble or needs help, she can blow a whistle that Mütorn gave to her in third grade and he will come to help her. In the movie, Mütorn appears when Than Nam blows the whistle. This is a reason that the producer used the English name, *The Whistle*, signifying the promise.

The Letter

One day Dew receives a letter from her grandmother's younger sister, Yaylek, whom she has only seen a few times. Yaylek has died and left her house in a remote area of Chiang Mai for Dew, as she is the only relative left in the family. Dew invites Kate, her close friend in Bangkok, to go to Chiang Mai with her so they can attend Yaylek's funeral. After the funeral, Dew decides to keep the house, as she has fallen in love with the atmosphere, the weather and the way of villager life. At the bus terminal, Dew sees a book shop, and while she is buying a postcard, she sees a small cactus for sale, with the money going to build a library for the school. At the time she selects the cactus, the bus is leaving, therefore, she has to hurry and she crashes with Ton. She boarding the bus, but after the bus hostess asks for her ticket, she realizes that she has lost her wallet at the bus terminal, so both Dew and Kate have to get off the bus. However, Ton has driven his car after the bus. When he reached the girls, he gives Dew her wallet back and brings them back to the bus terminal. Since the next bus will not depart for six hours, Ton invites Dew and Kate to his office where he works for the Royal Projects as a researcher. Finally, Ton falls in love with Dew.

When Dew arrives in Bangkok, she begins her works as a web programmer and starts her rushed metropolitan life again. During that time, Ton calls her and they begin to fall in love with each other. Thing happen again when Kate dates a man she found through the internet on Valentine's Day. Actually, Kate asked for a date one time earlier, but the guy never showed up, and at that time Dew went there with her. Kate asks Dew to go with her again, but Dew still has work to finish, so she declines. After Kate leaves, Ton calls Dew. He has come to visit Bangkok and before he is to go back, he comes to meet her and gives her a red rose. Kate does not come back home that night, and when Dew tries to call her, the phone does not connect. While Dew is working, the police come and report the death of Kate. She was murdered by the internet guy because the guy was not like he expressed himself in the internet so Kate wanted to leave the date, but the guy got angry and killed her. However, on that night, Kate had called Dew once to tell that she wanted to escape from the date. She blames Dew for not coming along with her, thus it would have been easy to leave the date. Unfortunately, at the time of Kate's call, Dew had gone down from the apartment to see Ton and left her phone in the room. As a result, Dew feels very guilty about the events, so she leaves Bangkok and goes to Chiang Mai.

In Chiang Mai, Ton helps Dew recover from the sadness and looks after her. As Dew has never cooked or done laundry on her own, Ton make all these things for her. He also helps her mental condition, which makes her more in love with Ton. Soon after, they get married and live happily as a couple. One day while fixing a car, Ton finds a love letter of Yaylek. He thinks it is very sweet and romantic to write a letter, and asks Dew to write love letter, but she refuses.

But Dew's life seems to be not that easy. One day Ton comes home late and starts saying strange things. Not many days after, Ton falls on the kitchen floor while trying to cook for Dew. At the hospital, the doctor tells Dew that Ton has a problem with the brain (I guess) and needs to have an operation. Ton survives the surgery, but it does not help, and he gets sicker and sicker. Dew looks after him and tries not to be sad. However, the tough regular work, the housework and the sadness make her sadder. One day she yells at her boss on the phone when he asks her to go to Bangkok to correct her work. When Ton hears that conversation, he asks Dew to go to Bangkok

to finish her work and help her cope with the sadness. He promises to wait for her to return from Bangkok.

When the bus stops, Dew makes a call back home. She leaves a message over the answering machine that she loves Ton more than her life. Even though the condition of Ton is getting worse, he goes to bus station to meet Dew. That night, Ton asks Dew to read Yaylek's letter again. While she is reading the letter, Ton dies quietly. She continues reading to the end of the letter with her tears.

After Ton's funeral is over, Dew tries to kill herself, which causes her friend at the Bangkok office to come and bring her back to Bangkok hoping she will recover. Then, the impossible thing happens. Dew's friend sees a letter in front of the house and hands it to Dew in the car. She sees the handwriting on the envelope and opens it quickly. It is a letter from Ton. She decides to live at the Chiang Mai house again and wait for Ton's letters, which help her to get better. Dew and Ton's friend try to find who is sending the letters, but they cannot. However, Dew finds out that she is pregnant and she start a new life with the feeling that Ton has never left. One day, Dew goes to the bus station and realizes that maybe the owner of the bookstore may know about the letters. She is right; but sadly, there is only one letter left and it is not a letter at all, but a video tape. She goes back home and plays the video on which Ton recorded himself after the wedding clip. While he was recording the tape, there was a call, which is the call that Dew made when the bus stopped. After Dew hung up the phone, Ton tells her that he loves her and asks her to remember him no matter how long.

At the end Dew gives birth to a boy, which she names Tum. And, I assume, she lives happily with her son and the plum tree that represents Ton.

Dear Dakanda

Before summarized the story, I want to note something about this film. The film uses the flashback technique to narrate the story. The narrative begins in the middle and goes back and forth all along the story. The story in Chiang Mai happened before that at Pangan. In the following synopsis I will keep the storyline according to the film.

Mhu walks into a barbershop to have a haircut.* He cut off his long hair into a shaved head, and then goes back home and packs a bag and takes a train to Suratthani. He arrives at Suratthani and takes a boat to Pangan Island. He climbs up on the boat's roof, but when the boat turns suddenly, he falls down, breaks his leg and is sent to a local hospital. At the hospital he meets Nui, a nurse at that hospital, who falls in love with him. While he waits for the doctor, he asks Nui where to buy a postcard, as he wants to write something to his friend. Nui volunteered to buy some for him, and he start writing a postcard to Dakanda.

Four years ago in Chiang Mai, Mhu is a freshman at the Faculty of Fine Arts, Chiang Mai University. All the freshmen are given a task to get to know each other. While Mhu stand quietly because he is shy, Dakanda come to greet him and introduces herself to Mhu. He falls in love with her at first sight. Later on, he goes to the library to find the meaning of her name, and he nominates her name for faculty freshman beauty queen in the Loi Krathong festival parade. When Dakanda wants to know the name of the flower they are sketching, he runs to the Faculty of Agriculture

* In Thailand, having a haircut or getting a new hair style is a symbol of a broken heart. Sometimes, when you change your haircut unexpected, your friend may ask 'are you heartbroken?'

to find the answer for her. One day, while the freshmen are decorating a parade, Dakanda spring up with the idea of stealing some eggs from the Faculty of Agriculture for their breakfast. Mhu and Fhu-yern have to do the job. They are found by the faculty guard, and while they escape, Mhu breaks all the eggs in his pocket, which come out from his pocket, so he gets the nickname Kaiyoi.*

At Pangan, Nui sees Mhu's sketch book, so she asks him to draw her portrait and they travel to the beach. While Mhu is doing his sketch, two travelers pass by and are interested in his sketch and they hire Mhu to sketch themselves. This is the first time he makes money from his artwork. Nui and Tan, Nui's nurse friend, invite Mhu to their house. Since Nui likes to read books, her book collection looks like a small library. Mhu pick up *'Le Petit Prince'*, which she lets Mhu borrow.

In Chiang Mai three years ago, Dakanda invites Mhu to go to the Luakthungvicitr festival.** She sees Koh, Mhu's high school friend, and she thinks he is cute. Meanwhile, Koh also is interested in Dakanda. She asks Mhu to propose Koh to be a model for a portrait, a class assignment. Mhu and Dakanda go to the festival and Mhu has a great time there. One day, Mhu visits Dakanda's house and sees her mother. Dakanda's mother knows that Mhu is interested in her daughter, so she gives him some advice. Mhu invites Koh to be a model, but at the same time he frightens him in order to keep him away. Finally, Koh accept to be a model for Dakanda; however, Dakanda also promises to be Mhu's model for his work. One night during a trip to the mountain, while Dakanda starts to sleep, Mhu uses the tactic of Dakanda's mother to prove his love. It works, but Dakanda pretends that it does not work.

At Pangan, Mhu, Nui and Tan go to a temple fair. Mhu gets a doll from the machine for Nui and they all have a Siemsee.*** The prophecy put a sign of love for Mhu and Nui.

One year before, in Chiang Mai, Koh invites Dakanda to go to see a play. The play is *'Le Petit Prince'*. After the play, Mhu starts to feel that he is a bother to them. Later, Dakanda become Koh's girlfriend. Dakanda introduces her friend to Mhu, but it does not work; it only makes Mhu feel more down as he thinks she wants to expel him from her life. Finally, the Luakthungvicitr festival starts again and this time Mhu chooses to sing a song for Dakanda because she will be a dancer for that song. While he is singing, Koh gives a flower to Dakanda. Mhu can not continue the rhythm and stops the song.

At Pangan, after his cast is cut off, Mhu moves to a rented house that Nui helps him find. One day after Mhu comes back from work, he invites Nui to dinner. While they are having dinner, they hear bad news. Jiew, a homeless boy who is their friend at hospital, has been bitten by a poisonous snake. Nui, as a nurse, tries to save him, but the boy dies.

In Chiang Mai four months before, Mhu comes back from the university and see Dakanda playing a game with Koh. He passes by and goes straight to his room. Dakanda go to his room and hands him a souvenir from her mother; but after Dakanda leaves the room, Mhu feels very frustrate and destroys his paintings. Another day, Dakanda hands in a computer graphic assignment and she finds that Mhu did not hand it yet. That night she does the assignment for him until 3 am. Mhu see her asleep in

* Kaiyoi means pendulous eggs.

** This is a music festival of Faculty of Fine Arts at Chiang Mai University. It is held every two years.

*** This is a way of fortune telling mostly found at Thai temples. People will shake a can of sticks that contain different numbers on each stick. After one stick comes out from the can, they will mach the number with the prophecy.

front of the room and when he reaches her, he finds that she did the work for him. He brings a blanket for her, which make her wake up. Mhu ask Dakanda to see him after the final, as he has something to tell her.

In Pangan, Nui and Mhu go to the beach that they used to go to with Jiew so they can throw Jiew's ash over the beach. Nui start to talk with Mhu.

In Chiang Mai, Dakanda sends in the exam paper. Mhu suddenly sends the exam paper as well. They face each other.

In Pangan, Nui asks Mhu for love.

In Chiang Mai, Mhu asks Dakanda for love. Dakanda rejects him with sorrow. Mhu walks soullessly from the university to the train station and catches a train back to Bangkok. (This is the opening scene of the film.)

In Pangan, he does not answer Nui. That night, he paints Nui's portrait as he promised. Early the next morning, Nui comes to visit Mhu. He leaves the beautiful large portrait of Nui in the house. While he is getting off the boat, he receives a letter from Dakanda saying that she has already separated with Koh. After he reads the letter, he walks to the post office and writes the final letter. He sends all of his postcards * and his sketch book to Dakanda.

In Chiang Mai, Dakanda receives the mail and reads it, so she just knows that Mhu is the one who nominated her for beauty queen and that he had fallen in love with her since the first time they met.

In Suratthani, Mhu boards the boat back to Pangan. The caption voice is reading his letter to Dakanda. It mentions that he wants to start a new life. He radio calls to the hospital and asks Nui to pick him up at the deck. He returns the '*Le Petit Prince*' to Nui.

Me...Myself

Oum had broken up with her boyfriend, Krit, five months ago, but she still can not make up her mind. She talks to her friend while she is driving and, suddenly, she hits Tan and takes him to the hospital. A couple of days later, the doctor calls and inform her that Tan has lost his memory. However, this is not her fault from hitting him; Tan had been attacked and his brain was damaged before he got hit by her car. As she was the one who signed for responsibility, she has to bring him home. She goes to the police station to finish the paper work for the crash and puts him in as a missing person. She tries to get rid of Tan at the police station, but she cannot. On the way back home, she leaves him at a bus stop, but the day after she finds him still sitting at that bus stop. Tan cannot remember anything, even his name, so he says he has no where to go.

Finally, Oum brings him back to her house. Oum has adopted her nephew, Ohm, whose parents had died, and also stays in her apartment. At first, she does not have Tan do anything because he is a stranger. However, he cooks breakfast for Ohm, since Ohm usually had to eat instant noodles for the breakfast because Oum would wake up very late. He also cleans up the room while Oum goes to work. No long after, she gradually begins to trust him.

One day Oum find her ex-boyfriend with another girl at the office, making her get very angry. When she come back home, she fights with Ohm. Tan helps the two

* All the time when the situation takes place in Pangan, Mhu writes postcards to Dakanda. However, the audience will know at this scene that all his postcards were never sent. It is in his imagination that he is writing to Dakanda.

reconcile, and this makes him become adored by Ohm and Oum. Tan gives moral support to Oum; he also looks after Oum. He becomes a best friend of Ohm, and Ohm also likes him very much. Thus, Tan and Oum start to fall in love with each other.

During the time Tan lives with Oum, the doctor comes to help Tan to recover from the amnesia. Unfortunately, the only thing he can remember is a picture of a woman. While Oum decides to be Tan's girlfriend, she is afraid of the girl in his memory; hence, they decide to stop searching Tan past and begin their new life.

One day Oum's work is very well-appreciated by the client, as she very interestingly organized the opening campaign of a new perfume, so the client hosts a thank you party for her. She dresses up and looks very gorgeous, therefore, Krit, her ex-boyfriend, wants to return to the relationship with her. At that time she is very confused. Tan hears Krit asking Oum to come back and sees her act vaguely; plus, after the party he enters a storage room and sees Oum has kept Krit's belongings. Thus, he decides to give up, and he goes in search of his identity again.

He uses a clue from a 'free association technique'* the doctor suggested and goes back to the car crash site. Finally, he realizes that the number he has written is a house number. The guy from that house comes out and tells him the truth.

Tan real name is Tanya. He is transvestite who was a headline of one of cabaret shows at Phuket. The guy met him at Phuket and they fell in love. However, when Tan, or Tanya at that time, traveled from Phuket to see the guy, Tanya saw the guy was living with his family, so he walked past the house. When he phoned back to Phuket, his battery ran out, so he went to a phone booth; but while he was making a call, two thieves hit him on his head and stole his things. After he woke up, he walked the street and was hit by Oum's car.

At the same time he finds his identity, Oum receives a call from the police. The police have caught two thieves, and from the evidence, these two are the ones who attacked Tanya/Tan. The police call the last number on Tanya/Tan's mobile phone and ask his relatives to come get him. When Tanya/Tan's relatives arrive, Oum is stunned. Since then, she finds out that Tan is Tanya, a gay man.

Tan can not make up his mind, whether to go back to his gay life or stay with Oum. He goes to the 24 hour supermarket where he and Oum used to go, and tries to kiss one guy to prove what he is, but he gets hit. Hopelessly, Oum sees him while he tries to kiss that guy. When he sees Oum again, he tries to convince Oum and also himself that he is not gay. Oum bring him back to the condominium to see his relatives. Tanya/Tan, Oum and her neighbors feel very complicated about what has happened. While, Tanya/Tan's relatives greet him and try to narrate his past, Krit comes to Oum's home and insults Oum for having a homosexual as a boyfriend. Tanya/Tan hears the outrage, so finally, he chooses to leave and go back to live his former life.

After he is gone, Oum and Ohm have a very hard time as they miss Tan. Oum can not do her work, while Tanya/Tan seems not comfortable with his performances as well. One day, Oum expels her neighbors from her room and shouts at Ohm angrily. After a while, Ohm asks Oum's permission to go to live with Tanya/Tan. Right then, she understands that she still loves him, so in the end, she goes to Phuket. She sees Tanya perform in the show, and when she leaves, Tanya/Tan comes after her.

* This is one technique used in Psychotherapy to help a person with amnesia to get a clue to remember the past. The patient will write whatever comes up in their mind; a number, symbol, word, picture, etc. It is to believe that, even someone who has lost his consciousness or surface memory, those memories are not gone. Sometimes when there is a good stimulus, their memory might come back again; at least, this will help the patient to remember something, even if not everything.

She wants to know whether Tan still loves her. Tanya/Tan still loves Oum, but their love cannot be possible in the real world. The film ends with the scene of them hugging each other and crying.

Love of Siam

Mew's father is going to move to Rayong, but Mew's grandmother does not want to move and asks Mew to stay with her. At first, he is very angry. However, when his hair gets stuck with some gum and his grandmother helps him cut it out, he feels guilty and plays the piano to ask for forgiveness. Grandmother comes and tells him the reason why she does not want to move, and finally, he decides to stay with his grandmother.

In front of Mew's house is the home of Tong's family. Tong is a very close friend of Mew because they study at the same school. Tong also helps Mew from being bullied at school, which makes Mew impressed with him. Sometimes when Tong's mother, Su Ni, can not pick him up from the school, Tong will come home with Mew. One day, Tong's family decides to go to Chiang Mai. Korn, Tong's father, allows Taeng, Tong's older sister, to stay in Chiang Mai with her friend for a while after Korn, Su Ni and Tong come back to Bangkok. When they come back, Tong gives Mew a gift by playing a clue game,* but when they reach the final clue, which was hidden in a tree, the tree has been cut down. Thus, Tong's gift, a wooden doll, has no nose, which is the last piece. Tragically, bad news has come to Tong's family that Taeng was lost in the deep jungle. Even though they hope she has survived, after many months have passed, there is no sign of Taeng. Finally, Korn decides to move in order to forget Taeng, which causes Tong and Mew to be separate from each other.

Years later, Mew has become the head of a music band. He writes and composes a song that becomes a best seller. However, the music company wants him to write something more general, that is a love song. He thinks he can not write it because he does not have love. However, after Tong moved out, another family moves into his house. Ying, the daughter in the new family, falls in love with Mew and tries to win his heart by using tricks from a book. Even though Ying's brother tells her that Mew is gay, she does not believe it. She still does as the book advises, some things of which are very strange.

Meanwhile, Tong studies in another school and has a girlfriend, Donut. However, their relationship is not quite so good, as Tong does not seem to care much about Donut, which makes her morose and stop talking to him.

One day, Tong goes to find Mew's album, but it is already sold out; however, the seller informs him that the band just left. Tong follows the band, and at that time he sees Mew again and they exchange phone numbers.

At Mew's school, on the test day of health education class, X, a member of the band, embarrasses Mew by pretending that Mew inserted his tongue into his mouth while perform CPR. As his friend knows that he is gay, this makes Mew very upset. That day he does not go to practice with the band, but he goes to Siam Square and finds Tong. Tong comes back home with Mew. Since then, they start to connect with each other again.

* This is the way that Tong's family gives gifts to each others. They will hide a present and write clues leading from one place to another until the seeker can find the present.

Since Taeng has gone, Tong's family has had a very hard time because Korn, who allowed Taeng to go on the trip, blames himself for Taeng getting lost and he started to drink alcohol until he has now become an alcoholic. Su Ni has to look after him, prepare his food and medicine. However, it seem like Korn does not care and continues to drink. This make Su Ni quite upset, but she still keeps talking care of him because of love. Su Ni also loves Tong very much; she drives him to school and picks him up after school and from private lessons everyday.

Mew knows the problem of Tong's family. He introduces June, his band caretaker, to Tong since June look very much like Taeng. After that, Tong comes up with the idea to bring June home to help his father. Tong arranges for Su Ni and June to meet each other, and Su Ni hires June to pretend to be Taeng. As June needs money to go aboard, she accepts the job. After she enters the home, Tong's family situation seems better and Korn decides to arrange a welcome party for June.* At the party, Mew sings a song that he specially wrote for Tong (it is also the theme song of the film). After the party, Mew and Tong sit beside each other; they confess their love and kiss together. Su Ni is stunned when she sees her son kissing Mew. She just knows that Tong loves a man, Mew.

The situation gets worst when Su Ni tries to save her family. One day, after driving Tong to school, she goes to Mew's house and asks Mew to stop the relationship with Tong. While they are talking, Ying hears the conversation and is shock that the one she fell in love is gay.

The next day, Mew seems like he wants to cut off everything. He does not answer anyone's phone call and does not go to the music company to record a song. That night, when Tong come back home and he is going to leave the house to see Mew, Su Ni tell him that she already talked to Mew to stop the relationship with Tong. Tong is quite angry and leaves home to go to Mew's house. Mew does not come out to see Tong, so Tong goes to his friend's condominium to drink. Ying is also at that room because she is a friend of one of Tong's friend. Ying look at him understandingly because she knows all that has happened.

From that day, Mew has left the band while Tong hangs out with his friends every night. One night, his friend asks him whether he is gay. He thinks Ying has told them the story, so he tries to prove he is not. However, even though he hugs Ying and touches her breasts, he feels nothing. Ying has compassion for him and tries to help him pass the confusion within his mind. That night, Mew goes to Ying's house and hears a song that the grandmother used to play when she was alive. Mew wants to know the meaning of the song, so Ying volunteers to ask her brother. When she leaves, Mew finds that Ying collected his things and a great pile of pictures of him. Ying come back to the room and asks Mew, for sure, that he does not love women. Mew accepts that he is gay, which makes her very sure about Mew.

Concurrently, Korn vomits blood and faints, so Su Ni and June bring him to the hospital. June feels that she can not continue her work because she has some argument with Su Ni. Nevertheless, the biggest problem is that she does not think she can help, because, even though she has looked after Korn, he still drinks. The next morning, while Su Ni comes back home to change her clothes, June tell Korn the truth. It can be inferred that she tells something that make Korn look more to Su Ni, especially about her devotion for him. June quits her job and leaves Tong's family. After coming back from the hospital, Korn appears to learn more; that there is

* Right now June use Teang's name in the film. Nevertheless, in this synopsis I will continue use June to make it easier to understand.

someone who loves him so much and takes care of him all the time, which is Su Ni, so he starts to understand the truth and recover from his sadness. For Tong, Ying helps him to understand his true need and to understand his mother. She asks Mew to separate from Tong because of Tong's future. At the same time, X goes to apologize to Mew for the things he has done. Mew tells him that he is not mad at him anymore; he just has no mood to sing love songs. X reminds him that, although he does not have romantic love, he still has a close friend who loves him. This makes Mew determined to lead the band again.

Before June left, she gave Tong a letter. That letter makes Tong perceive how much Su Ni loves and means to him.

On Christmas day, things come to an end. Before Tong leaves home, he puts June's letter in a clue game and lets his mother find it. After Su Ni reads it, she also is aware that sometimes she loves Tong and Korn too much until her love hurts them. At the same time, Tong goes to Siam Square to meet Donut and breaks up with her. He now realizes himself that he can not love women. He runs to see Mew's performance on the stage. When Mew sees him, the performance gets even better. The song is full of soul and joy. After the concert, Tong goes to see Mew back stage and gives him the missing piece of the wood doll.* He tells him that even though they can not be together with each other, that does not mean he does not love him.

The film ends with the picture of Tong coming back home and sitting together with his mother and looking at his happy father. Ying goes back to her group of friends and cries. Mew goes back to his home and puts the doll nose in place, and even though it does not fit, he still is thankful to Tong.

* Tong finds a toy store that sells the same wood doll. So, he tries to buy only the nose to complete the doll. Finally, with Ying help, he can buy that part and gives it to Mew as a Christmas present.

Biography

Name: Pram Sounsamut
Born: 29 March 1980
Current position: -Full time lecturer at Division of Teaching Thai, Department of Curriculum Instruction and Educational Technology, Faculty of Education, Chulalongkorn University
 -Secretary of Professor. Chirayu - Thanphuying Phunsap Noppawong Center of Promote Teaching Thai language and Culture, Faculty of Education, Chulalongkorn University

Education Background:

Primary school Santivitayakhom, Chiang Rai
High school Samakkhivitayakhom, Chiang Rai
Degree attends;
 Bachelor of Education (teaching secondary school) Major in Teaching English, Chiang Mai University, 1997 (Freshmen only, resigned for attended Chulalongkorn University).
Degree Grants;
 Bachelor of Education (teaching secondary school) Major in Advance Teaching Thai, Chulalongkorn University, 1998.
 Master of Arts (Thai Language) Major in Thai Literature Chulalongkorn University, 2005.
Scholarship;
 Royal Golden Jubilee Program, Thailand Research Fund, 2006-2009.
Training and Special Program;
 New Research Methodology in Social Science and Humanities Southeast Asian Studies Regional Exchange Program, University of Philippines, Diliman, 2007.
 Visiting Scholars
 University of California, Berkeley, 2008.