

Sorrow in the *Paññāsa Jātaka*: Emotion and the Teaching of Dharma¹

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Abstract

This article aims at studying the relation between the emotion of sorrow in the *Paññāsa Jātaka* and the teaching of Dharma by analyzing the techniques of using the emotion of sorrow and its effect in conveying the Buddhist teachings in the *Paññāsa Jātaka*.

In the *Paññāsa Jātaka*, three techniques are used to present the emotion of sorrow, namely the plot of separation and characterization which enhances sorrow and the overcoming of sorrow; the co-occurrence of sorrow with other emotions: sorrow with serenity, sorrow with determination, sorrow with love, sorrow with fear, and sorrow with love and determination—the co-occurrence of sorrow with other emotions generates ‘*rasa*’ or aesthetic experience; the use of other literary devices: word choice, metaphor, and elaborative description of the emotion of sorrow. These literary techniques create aesthetic beauty and help the reader realize and understand the teachings, namely the law of karma, the law of impermanence, and the perfection of giving. These teachings lead to the fundamental understanding of dharma: moral shame

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and fear to do unwholesome deeds and faith to do good things, the realization that nothing really exists, that all things are subject to decline and disappear, and finally the utmost understanding, the detachment from all things, which brings serenity, wisdom, and liberation from *samsāra*, which is the aim of Buddhism.

In summary, the poets of the *Paññāsa Jātaka*, as the creators of a prominent collection of Thai Buddhist literature, have successfully transformed secular folktales into Buddhist tales through the technique of using the emotion of sorrow as an effective means of conveying the Dharma. The *Paññāsa Jātaka*, thus, plays a significant role as the spiritual guidance for Buddhists of all time.

Emotion and Literature

According to aesthetics, emotion is the most important element that makes a literary work literature, since literature is an art created from emotions and expresses emotions through the writing technique. Skillfully created emotion is, therefore, the beauty of literature.

One of the most significant literary emotions is sorrow. It makes a story impressive and may move the reader to tears. Sorrow in literature is artfully created and can profoundly reflect the human thought, as stated by George Santayana regarding sorrow:

There is no noble sorrow except in a noble mind, because what is noble is the reaction upon the sorrow, the attitude of the man in its presence, the language in which he clothes it, the associations with which he surrounds it, and the fine affections and impulses which shine through it. Only by suffusing some sinister experience with this moral light, as a poet may do who carries that light within him, can we raise misfortune into tragedy and make it better for us to remember our lives than to forget them.³

³ George Santayana, *The Sense of Beauty* (New York: Dover Publications, 1955) 136-140.

In Thai literature, the emotion of sorrow plays a tremendous role in many literary genres, such as *Nirat* and narratives. In Buddhist literature, especially *jātakas*, the use of sorrow is not aimed only to entertain but, ultimately, to convey the Teachings or Dharma.

Sorrow in the *Paññāsa Jātaka*

In the *Paññāsa Jātaka*, most stories (81.87%) manifest intense sorrow which is caused by both physical and mental suffering portrayed to convey the teachings of feelings (*vēdanā*), Three Characteristics (*tilakkhana*), and Four Noble Truths (*ariyāsacca*). The reader will be moved by sorrow in a story and gradually understand the teachings. The degrees of sorrow appearing in the *Paññāsa Jātaka* divides the 61 stories into three groups:

The first group consists of 34 stories which significantly illustrate sorrow from the beginning to the end, such as the *Samuddaghosa Jātaka*, the *Sudhana Jātaka*, the *Sudhanu Jātaka*, the *Rattanapajota Jātaka*, the *Sirivipulakitti Jātaka*, the *Siricudhāmani Jātaka*, the *Subhamitta Jātaka*, the *Dulakapannita Jātaka*, the *Mahāsurasena Jātaka*, the *Narajīva Jātaka*, the *Śūrūpa Jātaka*, the *Mahāpaduma Jātaka*, the *Bhannāgāra Jātaka*, the *Bahalāgāvī Jātaka*, etc.

The second group consists of sixteen stories which illustrate sorrow only in some episodes, such as the *Candarāja Jātaka*, the *Siridhara Jātaka*, the *Āditta Jātaka*, the *Dukammanika Jātaka*, the *Suvarnakumāra Jātaka*, the *Kanakavarnarāja Jātaka*, etc.

The third group consists of eleven stories which do not explicitly present sorrow, such as the *Vipūlarāja Jātaka*, the *Sudassana Jātaka*, the *Porāṅkapilarāja Jātaka*, the *Dharmikarāja Jātaka*, etc.

Sorrow in the first and second groups is presented through the plot and characterization, namely the separation of characters and characters that are easily affected by sorrow. Also, sorrow is presented through literary devices, such as diction, metaphor, elaborative description, and narration which portray tremendous sorrow.

The questions of this article are: 1) Why does the *Paññāsa Jātaka* emphasize the emotion of sorrow, as the characters in many *jātakas* are always in grief and lamentation? What is the purpose of portraying such a moving emotion? 2) What literary methods are used to convey the emotion of sorrow which leads to the understanding of the teaching? and 3) What teachings are conveyed through the emotion of sorrow skillfully created?

This study demonstrates that the *Paññāsa Jātaka* presents sorrow through the suffering of the characters because suffering (*dukkha*) is a very fundamental thing all human beings have to encounter. The life of the characters in the *Paññāsa Jātaka* is a simulation of human life. This technique makes the reader see clearly what suffering is and then have them try to find the path to the cessation of suffering or enlightenment. The emotion of sorrow in the *Paññāsa Jātaka*, therefore, is used to teach the Dharma. The destination of characters, which is delicately conveyed through many literary devices, moves the mind of the reader and enhances the reader to understand the Teachings—the path leading to the cessation of suffering.

Sorrow and Literary Techniques

Sorrow and Separation

Separation of characters is the most significant motif used to generate sorrow in the *Paññāsa Jātaka*. The bodhisattva, as the protagonist, is destined to be separated from those who are dear to him several times, such as in the *Varavansa Jātaka*. At the beginning of the story, the bodhisattva and his elder brother must leave their kingdom, which means the separation from their mother. This separation is caused by evil bandits. Later, the bodhisattva is separated from his brother. He meets with his beloved and then is separated from her again. However, all characters are happily united once more. This kind of plot is used in many *jātakas*. According to the Sanskrit theory of *rasa*, separation is a ‘*vibhāva*’ which apparently generates the emotion of sorrow (*śoka*) in the *Paññāsa Jātaka*.

Separation from the Beloved

In the *Paññāsa Jātaka*, separation from the beloved is found common in many stories, such as the *Sudhanu Jātaka*, the *Vanāvana Jātaka*, the *Bākula Jātaka*, the *Devandha Jātaka*, the *Supina Jātaka*, the *Sonanda Jātaka*, etc. The common plotline is that the bodhisattva and his beloved travel together to visit his parents. On the way back to the city, there will be unexpected natural disasters or dangers from demons and humans which force them to separate from each other. During the time of separation, the characters will experience many other sufferings and hardship.

The separation from the beloved sometimes occurs more than once in the same story, such as the *Pācittakumara Jātaka*, the *Sonanda Jātaka*, the *Suvarnavansa Jātaka*, etc. After suffering a long separation, the couple may reunite, which brings a sigh of relief to the reader. But soon after the short reunion, the couple is unexpectedly forced to separate from each other again and suffer over and over. The fate of the characters who wander aimlessly in the ocean of tears creates more severe sorrow.

In the *Pācittakumara Jātaka*, for example, Pācittakumara separates from Orabim many times. The first time is when Pācittakumara bids farewell to Orabim and goes back to his home country to visit his parents. He promises to come back to fetch Orabim later. During his absence, Orabim is kidnapped by Brahmadata, son of King of Bārānasī. Soon later, Pācittakumara comes to rescue her. The couple reunites again and runs away together. Unfortunately, while Pācittakumara and Orabim are sleeping under a banyan tree, a hunter comes along, kills Pācittakumara and takes Orapim away again. However, Orabim can kill the hunter and returns to restore her husband's life with a magic medicine given to her by Indra. The couple, therefore, reunites, but it is a reunion in order to be separated again. After Pācittakumara is back to life, the couple continues their journey until they come across a wide river. Suddenly, they see a novice rowing a boat along, so they ask the novice to deliver them both to the other shore. The novice accepts, but he can take only one person at a time because the boat is too small. So the novice takes Pācittakumara to the other shore first. Then he rows the boat back to

pick up Orabim. But unexpectedly, instead of taking her to Pācitta, the novice takes Orabim away with him. Pācitta, who is waiting on the shore, becomes extremely sad as he does not see his beloved wife. As for Orabim, when she is taken away, she tries to use a trick to get away from the novice and survive. Orabim succeeds, but she is still separated from Pācitta for a long time. Finally, she builds a public pavilion, decorated with a painting telling the story of their separation. One day Pācitta comes to this pavilion and realizes that the paintings are about his own story. Pācitta and Orabim, therefore, eventually reunite again at the end and weep no more.

We may see that sorrow, which is generated from the separation of two characters, is so moving. It makes the reader feel pity for them and realize the true bond of love. Though the characters experience many obstacles, suffer many separations, they still are faithful to each other and maintain their strong faith in doing only wholesome deeds. Their suffering dissipates after proving their strong bond of love and faith. Also, the separation and reunion and separation over and over again conveys the impermanence of life which is common to all human beings.

- Separation from Parents

Apart from the separation from the beloved, another kind of separation commonly found in the the *Paññāsa Jātaka* is the separation from parents, such as in the *Varavamsa Jātaka*, the *Vanāvana Jātaka*, the *Suvarnavansa Jātaka*, etc. The separation between the bodhisattva and his parents is caused by many reasons. In some stories, the bodhisattva is forced to flee because of the chaos in the palace caused by a coup. In some stories, the bodhisattva leaves his parents to seek his wife. Sometimes the bodhisattva separates from his mother during their journey or to live in exile. When the bodhisattva separates from his parents, he often encounters numerous kinds of suffering, which in turn causes greater sorrow to both the bodhisattva and his parents, especially his mother, whose sorrow is based on a mother's great love for her son. The ties of mother and son make the sorrow from separation more profound and intense, which effectively moves the mind of the reader. The reader will feel

sympathetic when they see the characters go through their misfortune. The reader will also realize that suffering caused by love and ties is so unbearable and intense. If one can get rid of love and attachment, he can be free from suffering.

An example from this group of *jātakas* is the *Suvarṇavansa Jātaka*. The king expels his daughter, Princess Puranī, from the palace because he temporarily loses his sanity due to intoxication. When the king becomes sober and realizes that he has expelled his daughter, he is extremely sad and tries to search for her. As for the queen, right after she learns that Puranī is expelled, her heart is pierced by sorrow. Her lamentation cannot be controlled as she cannot find her beloved daughter, though she keeps searching for Puranī all over the palace. Her sorrow is elaborately compared to a mother bird that loses her child and to the extreme and undiminished heat in a melting pot. Moreover, that this separation should not have occurred, since the king does not intentionally expel the princess because of anger or hatred, but insanity caused by intoxication, makes the situation more mournful.

Separation as the theme of many *jātaka* in the *Paññāsa Jātaka* can be paralleled to many Thai folktales which often display the separation between the protagonist and his beloved. In the research, “A Study of Thai Folk Literature Using Vladimir Propp’s Structural Theory of the Folktale”, Pichayanee Chuengkeeree states that the separation between the protagonist and his beloved and the reunion again at the end of the story is a significant plot in Thai folktales.⁴

We may see that separation of characters in the *Paññāsa Jātaka* is more elaborate and more complicated than in Thai folktales, based on the study of Pichayanee.⁵ The separation is not only between the protagonist and the beloved ones, but also between the protagonist and his parents, kingdom, companions, and pets. As the characters experience more grief, the emotion of sorrow is accumulated more. The reader is moved and understands the teachings of Buddhism,

⁴ Pichayanee Chuengkeeree, “A Study of Thai Folk Literature Using Vladimir Propp’s Structural Theory of the Folktale,” M.A. Thesis, Thai Department, Faculty of Arts, Chulalongkorn University, 1999 [2542]: 174-176.

⁵ Pichayanee.

which ultimately leads to the cessation of suffering. One will realize the law of impermanence and the law of karma. Also, the life sacrifice of the bodhisattva to his mother, which causes an agony of separation, reflects the virtue of gratitude. The touching emotion enhances the reader to realize the gratitude, which is the basic moral principle that human should have and should practice.

Sorrow and Other Emotions

Apart from presenting sorrow through the situation or the separation of characters, another significant technique of creating sorrow to convey the Teachings in the *Paññāsa Jātaka* is to present sorrow with other emotions, namely sorrow with serenity, sorrow with love, sorrow with determination, sorrow with love and determination, and sorrow with fear. The co-occurrence of sorrow and other emotions makes the emotion of sorrow more significant in conveying the teachings. For example, in the *Narajīva Jātaka*, when the bodhisattva sacrifices his life to save his mother's life, the emotion of sorrow co-occurs with the emotion of love. The sudden death of the bodhisattva's mother brings inconsolable grief to him. Indra comes down from heaven and promises to restore his mother's life if the bodhisattva can give him the flesh from his heart. To help his mother, the grateful bodhisattva, therefore, pierces himself with a knife and gives his heart to Indra and dies. With divine magic, the bodhisattva's mother revives and cries hopelessly when she finds that her only beloved son is dead. We may see that in this scene, sorrow and love support each other. The affection between mother and son is effectively portrayed through their lamentation, which generates the emotion of sorrow. Through this touching moment of grief and great sacrifice, the reader will realize the virtue of gratitude. Therefore, sorrow in the *Paññāsa Jātaka* not only makes the reader feel sad, but also arouses one to realize the Teachings.

The co-occurrence of two different emotions, which in fact support each other, is the art of conveying feelings. V. K. Chari said that it is like a "cocktail" which impress the drinker by the mixture of different flavors:

The mixture of diverse emotional tones does not produce a new compound, in which the ingredients preserve their distinctive flavor, or an altogether new synthesis different from its ingredients. It is always the stronger element that asserts itself. Therefore, the concept of *rasa* requires that there be a single dominant emotion. It rules out the possibility of a “cocktail” of emotions in which the mixture produces a new compound relish.⁶

Therefore, the co-occurrence of the emotion of sorrow and other emotions is not “a new compound” or does not generate altogether a new emotion. When the emotion of sorrow is mixed with another emotion, it will be emphasized and will further enhance the reader to understand other emotions and the teachings sophisticatedly conveyed through the beauty of emotions.

Sorrow and Other Literary Devices

The emotion of sorrow in the *Paññāsa Jātaka* is also aesthetically created through many other literary techniques, namely word choice, metaphor, and elaborative description. All these techniques effectively generate the emotion of sorrow in the mind of the reader and, as a result, make the Buddhist text of the *Paññāsa Jātaka* become a “literary work”.

Firstly, the technique of word choice is skillfully used to express sorrow. Words are chosen to describe the action of sorrow, weeping and lamentation of the characters and the suffering which the characters are struggling with. The technique of word choice is used with the technique of plot construction and the technique of the co-occurrence of sorrow and other emotions. These techniques make the reader truly realize and understand the grief which happens to the characters.

The use of words to describe the action of crying in the *Paññāsa Jātaka* is significant. Many synonyms of tears are used, such as ‘*nam ta*’, ‘*cholanai*’, ‘*assuchol*’, etc. Also, many types of the action of crying are described, namely crying and shedding tears, crying and

⁶ V.K. Chari, *Sanskrit Criticism* (Delhi: Motilal Banarsidass, 1993) 68.

lamenting, crying after trying not to shed tears. The action of crying conveys sorrow in the mind of the reader. The action of crying which represents sorrow is caused by separation, as previously mentioned. It is described in many ways to show the degree of sorrow and suffering, for example, 'tears flow down the cheek', 'tears brim over the eyes', 'tears continuously stream', etc. The action of crying co-occurs with the lamentation, such as 'weeps and cries', 'cries, laments and groans out loud' etc. In some cases, the characters are described trying their best not to shed tears, but they cannot do so. The use of words to describe that the characters are 'trying not to shed tears', which means they attempt to suppress their true feeling, thus, makes the reader understand their despair and feel more pity.

Secondly, another literary technique used to express sorrow in the *Paññāsa Jātaka* is metaphor. Metaphor is used to make the emotion of sorrow vivid and substantial to the reader; it can reflect the degree of the feeling in the mind of the characters. Sorrow is compared to the separation of animals, to the destroyed nature, to the loss of organs or life, to being harmed, and to abnormal states of a human being, etc.

The emotion of sorrow in the *Paññāsa Jātaka* is compared to many different things at the same time. For example, in the *Sudhana Jātaka*, Sudhana is in grief when he returns home after the battle and does not see his beloved wife Manohara. His sorrow is compared to the heart, the most important part of one's body, being destroyed. The residence of Manohara, which is now empty, is compared to a graveyard to convey the loneliness and emptiness of Sudhana. Moreover, his sorrow is compared to legs that are cut, which means that Sudhana cannot survive or live further without Manohara. These three metaphors effectively make the reader understand sorrow in the heart of Sudhana when he has to be separated from his beloved.

Finally, elaborative description is also a literary technique used to express sorrow, namely the elaboration of the character's grief and despair, the reminiscence of the late happiness, the lamentation to the beloved and mentioning each part of his/her body, the elaboration of people's sorrow, the lamentation by blaming karma, and the lamentation by retelling the event that causes sorrow.

The technique which is found most often is the reminiscence of remembered happiness in contrast to the sorrow the character is experiencing at present. The sweet memory and the sorrowful present are demonstrated exactly at the same time. For example, in the *Sisora Jātaka*, King Sisora weeps for his pleasant mattress and food he used to have while he is sitting on the ground in the forest, eating alone. The royal lifestyle of the king, namely the residence, mattress, food, garments, traveling, servants, etc. is described. It is completely different from the situation at present where the king has to stay in the forest, sleep on the ground with leaves as his bed, wear dirty garments full of dust, eat only fruit, stay alone without any companions, going everywhere on foot, etc. The contrast of the past and present, therefore, clearly emphasizes the sorrow that the character is experiencing. The reader will feel pity for the character and at the same time realize the impermanence of life.

We can see clearly that the *Paññāsa Jātaka* is a Buddhist text which uses many literary techniques to create emotion in the mind of the reader. The literary techniques of word choice, metaphor, and elaborative description, which show the aesthetics of the Thai language, are effectively used to represent the emotion of sorrow to convey the Dharma on two levels. Firstly, the life of the characters in *jātakas* is an imitation of real human life. Sorrow of the characters, therefore, reveals the truth of life which always consists of suffering. The reader will consider the life of each character and investigate the cause of their sorrow and suffering and how to overcome such suffering. Secondly, the teachings are asserted directly when the characters are experiencing sorrow and suffering, especially through the sermon of the bodhisattva or the Buddha in the future. Faith is generated in the mind of the reader and one will clearly understand the teachings.

Sorrow and the Teaching of Dharma

In this part we will examine the teachings conveyed through the aesthetic emotion of sorrow in the *Paññāsa Jātaka*. From the study,

sorrow plays a significant role in asserting three teachings, namely the law of karma, the law of impermanence, and gift-giving.

Sorrow and the Law of Karma

As for the law of karma, two teachings about karma are conveyed. The first teaching is the understanding of the result of unwholesome deeds which arouses moral shame and fear (*hiri-ottappa*). In the *Paññāsa Jātaka*, the previous bad karma is explained as the cause of suffering. Many *jātakas* show that the separation between characters is caused by bad karma committed in their previous lives. A brief story about the characters' bad karma committed in their previous lives will be added, such as splashing a small amount of water on a novice for fun, separating little birds from their mothers and sometimes throwing them for fun, etc. These bad karmas may seem to be trivial, but actually can cause severe grief and suffering in the following lives as shown in the *jātakas*.

The second teaching is the understanding and faith in doing wholesome deeds despite repeated obstacles and suffering. Many characters in the *Paññāsa Jātaka* may have to confront fears and sufferings throughout their lives, including the separation from their beloved, but they are so faithful and determined to do good karma without any distraction. The wholesome deeds or good karma demonstrated are the virtues of gratitude, of perseverance, and of loving-kindness. These virtues are conveyed through the bodhisattva's self-sacrifice to his parents and the strong intention to do only good karma. For example, in the *Arindama Jātaka*, the bodhisattva is tested by Indra who comes in disguise to ask for his kingship. The bodhisattva then has to give up all his royal properties, sell himself and his wife and become a servant, and finally lose his new born son. The little infant dies in the embrace and lamentation of his mother. The bodhisattva, on the contrary, never feels sorry or discouraged. He is always calm in every situation. His intention to give and sacrifice is so strong that Indra admires him, praises him, and returns everything to him, including his son's life.

The emotion of sorrow, therefore, helps convey the teaching of karma. One must have moral shame and fear and prevent oneself from

committing unwholesome deeds which will cause suffering in subsequent lives. At the same time, one must be faithful to do wholesome deeds despite confronting sufferings and despair.

Sorrow and the Law of Impermanence

The law of impermanence is explicitly conveyed through the separation between characters which brings grief and sorrow. In the *Narajīva Jātaka*, for example, there is the separation between mother and son because of sudden death, the separation between the bodhisattva and his beloved in the *Samuddaghosa Jātaka*, or the separation from kingship, etc. These kinds of events appear repeatedly in many *jātakas*. Sometimes it seems that the characters meet only to wait for the separation from each other again. This is the truth of life, which is caused by the law of karma. Nothing is permanent and lasts forever, including human relationships, which change all the time. The understanding of separation emphasized in the *Paññāsa Jātaka* leads to the insight of the law of impermanence.

Sorrow and the Perfection of Giving

The perfection of giving (*dānapāramī*) is one of the most important teachings in the *Paññāsa Jātaka*. It is conveyed through the bodily sacrifice of the bodhisattva, which causes death and separation. In a scene of self-sacrifice, sorrow will co-occur with determination. The bodhisattva calmly pierces himself with a sword and cuts off his own head amidst the lamentation and scream of his consort and the people. The serenity and courage of the bodhisattva contrasts with the grief and sorrow of the people around him. His strong intention is vivid. It conveys that giving is a great wholesome deed which everyone should practice or try to emulate. The bodhisattva not only gives property or food, but also his children, wife, limbs, and life which requiring strong intention and courage. His perfection of giving is aimed at Buddhahood, leading all beings to liberation.

The *jātakas* which clearly demonstrates the Buddhist principles of giving are: the *Ratanapajota Jātaka*, the *Vipularāja Jātaka*, the *Siricudāmani Jātaka*, the *Candarāja Jātaka*, the *Siridhara Jātaka*, the *Dulakapannīta Jātaka*, the *Ādita Jātaka*, the *Mahāsurasena Jātaka*,

the *Kanokvarnarāja Jātaka*, the *Dharmikarāja Jātaka*, the *Jāgadāna Jātaka*, the *Dharmarāja Jātaka*, the *Surūpa Jātaka*, the *Puppha Jātaka*, the *Brahmagosarāja Jātaka*, the *Atidevarāja Jātaka*, the *Suvarnakacchapa Jātaka*, the *Arīndama Jātaka*, the *Surabbha Jātaka*, and the *Candagādhā Jātaka*.

In the *Mahāsurasena Jātaka*, King Mahāsurasena and his consort Vijulatādevī build a public hall where they teach people to make merit, practice moral conduct, and give alms regularly. One day the bodhisattva Mahāsurasena wishes to give away his body, so Indra disguises himself as a man who has no head and comes to ask for the bodhisattva's head. He delightfully cuts his head off and gives it to Indra in the guise. His great sacrifice brings grief and great suffering to the people around him. But for the bodhisattva himself, he has undergone all pains and sufferings. The serenity of the bodhisattva, which contrasts to the sorrow of others, demonstrates that he can overcome suffering and assures his determination and strong intention to attain Buddhahood, which leads all beings to Nirvana, where all is permanently free from suffering and all sorrows.

The bodhisattva's practice of giving in the *Paññāsa Jātaka* is also related to the teaching of the law of impermanence. As the bodhisattva regards all things, including his own body, as ephemeral and meaningless, he can give everything away very easily, especially for the sake of others. After considering this, the reader will understand the virtues of generosity and of the impermanence of life at the same time. In addition, the highest practise of giving (*dānapāramī*) is forgiving (*apayadana*). The *Paññāsa Jātaka* also presents the bodhisattva as one who is suffered from the maltreatment of others; however, at last he forgives all those enemies. This practise of the bodhisattva inspires the reader to realize that forgiving is the desirable highest virtue of giving.

These three teachings found in the *Paññāsa Jātaka* lead one to the basic understanding of the Dharma and then the ultimate understanding, namely detachment which brings true happiness, great wisdom and eventually Nirvana.

Conclusion

The emotion of sorrow is strongly presented and emphasized in the *Paññāsa Jātaka* through many literary techniques, namely, the plot of separation between characters and characterization which enhances the generation of sorrow, the co-occurrence of the emotion of sorrow and others emotions, and other literary devices, such as words, metaphors, and elaborative description. These literary techniques create the emotion of sorrow in the mind of the reader. The emotion of sorrow, skillfully created, leads the reader to an understanding of the Buddhist teachings. The reader will realize the teachings after their hearts are moved by sorrow.

The teachings conveyed through the emotion of sorrow are the law of karma, the law of impermanence, and the perfection of giving which leads to Buddhahood. These three teachings, therefore, bring people to the fundamental understanding and faith on the Path of practicing Dharma. People will be convinced to fear and be ashamed of unwholesome deeds and be confident to do good things, to realize the ultimate truth that everything is impermanent and change occurs all the time, which brings one to the ultimate understanding that one can attach or cling to nothing. Detachment is the utmost serenity which is the ideal of Buddhism.

Therefore, it is clear that the emotion of sorrow in the *Paññāsa Jātaka* not only makes the reader feel sorrowful, but also brings one to the understanding of the Teachings. The aesthetic sorrow in the *Paññāsa Jātaka* assures that this Buddhist text has a literary value. As the core teaching of Buddhism is the noble truths of suffering and the cessation of suffering, after considering the suffering of the characters in the *jātakas*, one will realize that suffering is a part of every life, but can be overcome. The *Paññāsa Jātaka*, thus, plays its role as Buddhist literature which conveys the ultimate ideal of Buddhism—to demonstrate suffering and the cessation of suffering as the noble truth of life.

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