

The Legendary of Urangadhatu: The Reflection of Cultural in Mekong Basin

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Abstract: The legendary of Urangadhatu: The Refection of Cultural in Mekong basin. This qualitative research used 15 issues of the legendary of Urangadhatu. The researcher aimed to study 3 purposes: studied the history of the legendary of Urangadhatu, studied the contents of the legendary of Urangadhat and studied the refection of cultural in Mekong basin the shown in the legendary of Urangadhatu. The research used structural-functionalism and cultural ecology as the main research theories, used reflection theory, semiology and myth as the supplement theories. The research founded that the legendary of Urangadhatu is the literature was extensive in all Mekong Region, since, 22th Buddhist Century in Lan Chang Royal Court. The research gathered 3 stories included Religion Fairy Tale, Natural Fairy Tale and Urangadhatu Tale. Took the story of the traveled of Lord Buddha to Mekong basin, the history Lan Chang Kingdom and life of people in Mekong basin then compiled to the legendary of Urangadhatu. The continuity followed the form of Buddhist literature to shown the right of being the King of Lan Chang Kingdom that had the reincarnation life. The stories that found in legendary of Urangadhatu extensive for long period of times and shown the reflection of history that disguised in the legendary and explained about the holy areas and the faith of the people in Mekong basin. The legendary of Urangadhatu was the great legendary that shown the reflection of humans and their geography, social and the spirit that reflect the cultural of people in Mekong basin up to now.

Key words: Legendary, Urangadhatu, reflection of cultural, Mekong basin, Buddhist, Buddhist literature

INTRODUCTION

Legend explains such background, meaning and significance of history, society, economic and culture that reveal reflective scenery of the relationship between man and man, man and nature and man towards supernatural circumstances Human perceptions of cultural contexts in sharing spaces of living together was divided into three levels including a level of large scope of area (cultural landscape), an intermediate level of cultural ecology having varieties of local tribal and ethical groups in the area and a minimal level or community level showing ways of living together in local community. The understanding of culture is important for the locals because the establishment of culture in the community was created by the man in community sharing stories via. legends in ways of symbolic system (Kanjana, 2000; White, 1959).

The exploration of ancient documents in the northeastern part of Thailand collected by the committee in the project of ancient documents exploration in the northeast during the year 1980-1989 revealed that the legendary of Urangadhatu inscribed in palm leaves or Balan can be widely found in areas of provinces in the region with a number of 359.

Moreover, the exploration in data base of Balan digital library found a number of 74 Phook of Balan scripture of Urangadhatu Legend recorded in formats of

micro-film and widely published in 10 districts in Laos PDR lead to the wide spread publication of Urangadhatu legend in Mekong River basin. So that, this brought such interests to the researcher to study rational background and contextual contents of this legend in order to understand the reflection of Mekong basin culture in relevance to symbolic system of the relationship between man and geographical context, socializing context and spiritual context. Furthers, using legend (Photisan, 2000; Srisamang, 2002).

As data base in cultural study is considered crucial in cultural study process that should not be underestimated. Although, stories told in legends or any other folk tales have been long and some detailed contexts may converse with historical evidences and newly discovered archeology that less reliability of the story may occur at this stage. In fact, legend has been considered one type of information that provides historical information and contents about ancient culture in the past time the legend settled. The integration of related fields of study is necessary in cultural study. It can be used as a tool for decoding symbolic system in the legend in order to understand respectively relational issues such as relationship of man and geographical, socializing and spiritual context recorded and appeared in different sequences of time of the legend (White, 1959).

The study of Urangadhatu legend were manipulated through both original Balan records series and revised series of recorded information with efforts to investigate information related to historical background and contents of Urangadhatu legend as well as pattern of story, thoughts and concepts, characters, scenes and settings. Moreover, the researcher also studied the cultural reflection of Mekong River basin from Urangadhatu legend in order to reflect the relationship among the people living along Mekong River society having interactions with geographical context, socializing context and spiritual context to naively decode symbolic system in showing the reflection of contexts and significances appeared in the legend and use them as information for the equilibrium creation of the past and present time towards sustainable development in the long run.

MATERIALS AND METHODS

Objectives:

- To study historical background of Urangadhatu legend
- To study the extents of the contents of Urangadhatu legend appeared in the Mekong River boundary
- To study cultural reflection in Mekong River basin appeared in Urangadhatu legend

Conceptual framework of the research: The conceptual framework and theory of this research have been brought into the study of background, contents and cultural reflection that symbolize the reflection of the relationship among the people living along Mekong River society having interactions with geographical context, socializing context and spiritual context by using structural functional theory to analyze structure of the legend and cultural ecology theory in an analysis of Mekong culture appeared in the legend (Na Talang, 2005).

An approach of qualitative research was applied in this research. The research outline and theoretical framework were designed and created. The use of collected relevant documents and previous research issued mainly on types of legend and collected field survey data were complied for thoughts of the research followed by process of data analysis, conclusion and discussion.

Population and samples: This research was mainly studied from 10 copies of inscribed Balan scripture, photocopies copied in form of micro-film from National Library, Bangkok and Balan Digital Library of Laos as well as a collection of exchanged and revised published academic documents comprising of 3 from Thai and 2 from Laos publication, totally 15.

RESULTS AND DISCUSSION

A study of historical background of Urangadhatu legend:

An analysis of general background data involving origin of Urangadhatu legend and the authors of the legend. It was found that the author was Phraya SriChaichompoo or Phraya Chompoopanya, the Royal government officer under supervision of Phaya Suriyawongsa Thamikarach of Vientian. The composing time was after his colonization of Vientien during the year BE 2181-2184 which was the first 3 years of political and power implementation in getting rid of the oppositions. The legend was used as a tool for the creation of credibility and acceptance to the kingdom and the religious after the royal accession to the throne.

The content of the Urangadhatu mythology appeared in the Mekong basin:

Research has analyzed the content of the Urangadhatu legend which appears in the Mekong basin to understand. The composition the story of the Urangadhatu myth, the characters and the scene of the study found that the Urangadhatu myth is a literary prose used in Buddhist literature of the Mekong basin. The reference to the Buddha's path to the world to link the old legend. Incorporation of Buddhist teachings into the narrative and The use of spellings was followed by 3 special syntactic grammatical forms. The sacred literature was established in order to create confidence and faith in the copying of readers or listeners, a pattern used in composing or compiling the prose Buddhist literature of the two lands of the Mekong River basin. The concept of the Urangadhatu mythology is that the myth of Urangadhatu is a literary tradition that incorporates the Buddhist mythology into the royal narrative of the elephant. To emphasize the deep relationship between Buddhism and the monarchy of the Lan Chang dynasty that has existed since the epoch. The Urangadhatu elements is the content of the two great families: the noble family of the Buddha and the royal family of the Elephant Lan Chang from Phaya Si Korn. To the king in the Lan Chang Dynasty, the author of the concept of Buddhism as the core of the story to control the story of the unity found that the main ideas in the composition include: the concept of the law of life, the concept of the future Buddha, the concept of merit and right Reign, the concept of the Buddha's relics and the Buddha's footprints.

Reflection of culture in Mekong River appeared in the legend: A study of cultural reflection on the Mekong River appears in the Urangadhatu Mythology was aimed

to know about reflections on cultural interaction between humans and human geographic areas and social space. And man with spiritual space according to studies, it has been found as follows:

Interactions between human and geographical area:

Interaction between humans and geographic areas that appear in the mythical Urangadhatu reflects the physical area of the Mekong River basin: natural environment such as rivers, forests, mountains, natural resources. The Mekong community has developed into a country, States and kingdoms. The technology used in the living reflects the story about the country in the Mythical Urangkatadu and Naga with the physical space in the Mythical Urangadhatu.

There are 9 major cities in the Ubon Ratchathani 1. Si Kritong or Sri Kota 2. Nong Han Luang 3. Khun kham Muang or Nong Han Noi 4. Intharaphorn city 5. Chulnee city 6. city of Sattahip or Roi Et Gate 7. city of Yogyakarta or Krung Thon city 8. Chanthaburi city and 9. The city of Sri Sattaran or Doan Nantang Hee is where the location of the city has reference to the geographic area. It is also mentioned in the Ping River basin and Chao Phraya River Basin Pa Sak. This shows the relationship of people in the various states that have been connected through the ancient communication route that has been around since prehistoric times (Revire and Murphy, 2014).

Interaction between human and socializing area:

The social system is reflected in the mythical element. It is an indication of the social order in which the people of the Mekong River have been grouped together through their relatives, economy and culture. Divide the roles according to the status. In order to, make the structure of the various parts of society as a social space, the Mekong River has strengthened. The framework of social norms is used as a framework for regulating the behavior of members of society. The Mekong River community is sustainable. If the community abuses the norm, this will cause the community to collapse eventually. From the content of the myths about the social system mentioned above. It provides information about the social system that depicts the interaction between human culture and the space that appears in the mythical Urangkatadu. The economic condition of the Ubon Ratchathani is a reflection of the wealth of the economic resources of the Mekong basin which is a major source of natural resources including precious metals, gems and woody fragments. This is a reflection of the wealth of the economic resources of the Mekong River region. Economic wealth brings about a trade network in the Mekong basin. According to, Ubon Ratchathani legend, Ubon Ratchathani is located on Phu

Som which means no homeland. There is no man's land and not a mansion in the middle of the city. Uubup Uttaradit is located in the geographical center of the trade network. The four trade routes can be linked to the north from the continent, passing through Luang Prabang and Vientiane. East of Central Vietnam South of the Mekong Delta and the city of Phnom Penh along the Mekong River. West through the Chao Phraya River into Isan land to Nong Han, connected to Central Vietnam.

Interaction between human and spiritual space:

The reflection of the spiritual space was beyond the world in the Urangkatadu tales. Legend of Uruk Element has mentioned the greatness of the angels with Indra presided over the coming of the worship of the gods Urungkatadu. The spiritual space above the Earth represents the cosmogony of the Mekong people who believe that the Heavenly city or Heaven is the dwelling place of the angels. The city of sky is a perfect and beautiful area. The legend of Urangadhatu elemental details the procession of angels, thus, certifying the spiritual space of the sky.

It shows that, the angels have respect for the ruins that are enshrined at Phu Sappho in the city of Sri Korn. The spiritual space on Earth was in Uttaradit. The tales include Phu Phra Phra That, Muang Nong Han Luang and the city of Vientiane. The fairy tales consist of the area of Vientiane where there are naga and angels, called the two nuns, the three translators, the four sisters which represent the sacred area of the people in two. Mekong River revealed the construction of spiritual space in the Urangadhatu.

The spiritual space above the earth represents the blue sky, the sacred space of the gods. The angels come down to worship Aurora Uruk, a reflection of the nature of the three worlds of Buddhism. In addition, the spiritual space on Earth which refers to the Ungmung Urangadhatu, the element of Phu Phra Kaew which was created by the King in the Lan Chang Dynasty is the link between the righteousness of the land and the Apostolic Dhamma was to receive pastoral care from supernatural power and the power to govern the land over the Mekong River.

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CONCLUSION

The Urangadhatu legend is composed of three fairy tale tales. Storyline It is assumed that the composer of the legendary Urangadhatu element is Phraya Sri Chaiyaphum or Phraya Chumphu, a civil servant who was in the court of Phaya Suriyawongsak, the ruler of Vientiane, in the early reign of Phya Suriyawongsa. During 1638-1618, the story of the legend is based on the Buddhist literary form. The closing of the condemnation is open to praise you. The story consists of three fairy tales. The storyline and the rhetoric of fairy tales revealed the features of mythological story, chronological order and the closure of the story to honor the glory of the monarch in the Lan Chang Dynasty. Tell the author the name of the script. And tell the finale. The author uses the concept of Buddhism as the central theme of the narrative story of Urangadhatu, the element of unity, found that the main ideas in the composition are: the concept of the Law of Kamma, the concept of the future enlightenment, the concept of merit and right to reign, the concept of the Buddha's relics and the Buddha's footprints.

The Urangadhatu elements provide a reflection of the Mekong River's culture from the interactions between humans and geographical areas. Social space and spiritual areas. The Urangadhatu appears in the mythical element. It reflects the physical area of the Mekong River. The natural environment such as rivers, forests, mountains, natural resources and the Mekong community has

developed into a country, states and kingdoms. The reflection of Mekong culture from the interactions between humans and social spaces illustrates the social and economic systems. The social structure in the Mekong basin at the individual and social levels showed individual level, there is a correlation in the blood system and kinship system. It will inherit social status through both systems. In addition, the role of the person changes according to social status. There are norms from Buddhist mnemonics to help define the pattern of people. In the economy will rely on natural resources as goods. The interplay between human and spiritual space is reflected in the interrelationship between human and spiritual space, representing the sacred space in the world and the world, the cosmic vision of the Mekong River basin with incorporation of traditional local beliefs with Buddhist and Brahmin beliefs. In summary, Urangadhatu is a literature that brings together the stories of the Church and the Kingdom and integrates them into literary works with a way of doing things according to the form of Buddhist literature. To show the righteousness of the Phaya Thammathirat King of the ruler of the Lan Chang Kingdom which has been passed down to the Buddhists and dynasties through the reincarnation of many times. The Urangkatadu mythology is characteristic of literature as a reflection of human interaction with geographic areas. Social space and spiritual areas was a reflection of the culture of the Mekong River.

RECOMMENDATIONS

Element of the mythology is a literature that is relevant to physical space in the Mekong River basin and the description of the place names by the composer of the legendary Urangkatadu elements explains that it has compiled the content from other folk myths, so, it is found that many places where the legendary Urangkat element. There may be a pseudonym describing the location of the river. The legend of Uruk elemental is explained by the birth of Chakra. But in the area described as cheeks is the word C means that puncture. Because of the upstream area of the water drilled from the soil, so, it should be completed by the comparative study of the name of the place in the legendary Uranus with myths or local poets and to expand the knowledge boundary.

The study of the Uranus element in this studying under the framework of cultural methodology. To describe the interaction between human and physical space. If there is a methodology in other disciplines to study the myths linked to historical space. It will provide information about the Mekong River is complete.

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