

The Romance of the Three Kingdoms: Exploring the Wisdom About Content and Roles in the Chao Phraya Phraklang (Hon) Edition¹

วรรณกรรมเรื่องสามก๊ก:

ภูมิปัญญาด้านเนื้อหา และบทบาทหน้าที่ ฉบับเจ้าพระยาพระคลัง (หน)

Received: January 23, 2024 Revised: March 20, 2024 Accepted: May 13, 2024

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Abstract

This research article aims to explore the wisdom about content and roles within the literature of “Romance of the Three Kingdoms,” particularly the Chao Phraya Phraklang (Hon) Edition. It utilizes the concept of content and analysis of the narrative; drawing upon data from “Romance of the Three Kingdoms” (hereinafter referred to as “RT3K,” as presented in this specific edition.

The study found that the intellectual content in the literature of RT3K, Chao Phraya Phraklang (Hon) Edition, comprehensively covers various aspects of cultural life, including birth rituals, naming ceremonies, ordinations, marriages, funeral rites, teachings, beliefs, housing construction, occupations, the invention of tools, entertainment, and astrology. Furthermore, the responsibilities associated with this intellectual discourse include roles in education, the explanation of traditions, the impartation of moral lessons, and the promotion of tourism.

Keywords: The Romance of the Three Kingdoms (RT3K), The Chao Phraya Phraklang (Hon) Edition, wisdom, content, roles

บทคัดย่อ

บทความนี้มีวัตถุประสงค์เพื่อศึกษาภูมิปัญญาด้านเนื้อหาและบทบาทหน้าที่ในวรรณกรรมเรื่องสามก๊ก ฉบับเจ้าพระยาพระคลัง (หน) โดยใช้แนวคิดเรื่อง เนื้อหาและบทบาทหน้าที่ในการศึกษาวิเคราะห์ ข้อมูลที่ใช้วิเคราะห์มาจากวรรณกรรมเรื่องสามก๊ก ฉบับเจ้าพระยาพระคลัง (หน) ผลการศึกษาพบว่า ภูมิปัญญาด้านเนื้อหาในวรรณกรรมสามก๊ก ฉบับเจ้าพระยาพระคลัง (หน) ได้แก่ การเกิด การทำขวัญ การบวช การแต่งงาน

¹ This research article is part of the study, entitled the Romance of the Three Kingdoms: Exploring the wisdom about content and roles in the Chao Phraya Phraklang (Hon)

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การทำศพ คำสอน ความเชื่อ การสร้างที่อยู่อาศัย การประกอบอาชีพ การประดิษฐ์เครื่องใช้ ความบันเทิง และ โหราศาสตร์ ส่วนภูมิภาคด้านบทบาทหน้าที่ ได้แก่ บทบาทหน้าที่ด้านการศึกษา บทบาทหน้าที่ด้านการอธิบาย ประเพณี บทบาทหน้าที่ด้านการสั่งสอน และบทบาทหน้าที่ด้านการท่องเที่ยว เป็นต้น

คำสำคัญ: สามก๊กฉบับเจ้าพระยาพระคลัง (หน) ภูมิปัญญา เนื้อหา บทบาทหน้าที่

Introduction

The Romance of the Three Kingdoms (hereinafter “RT3K”) by Chao Phraya Phraklang (Hon) represents a valued translation in Thai literature, celebrated for its eloquent and fluent language and sharp expressions. It has been acclaimed by literary societies as the epitome of narrative art in storytelling. Moreover, it is recognized as the first Thai edition of RT3K, serving as a template for subsequent Thai writers crafting their versions of the saga (Pathanothai, 2000).

RT3K is regarded as the foremost Chinese historical literature worthy of study. It is a literary work that combines various ideologies and narratives with strategies, tactical planning, and administration, which can be practically applied. This makes it an interesting subject for exploration and knowledge acquisition, to the extent that RT3K has become an elective subject in military schools in the United States and Thailand (Phra Maha Chakrapong Shinmethi (Kham Yot Jai), 2019).

In the educational sector, there are elementary and secondary school textbooks that incorporate content from RT3K as part of the curriculum, despite the narrative primarily involving warfare and strategic deception for power. Notably, there are two famous episodes included in “Zhuge Liang’s Empty Fort Strategy and Cao Cao’s Broken Vessel Strategy.” Moreover, other episodes like “Zhuge Liang Stealing the Oranges for His Mother” are also used to enhance language studies in elementary and secondary education; a practice that has been ongoing since the 1980s.

A senior teacher recounted an approach to teaching the Thai language, specifically focusing on RT3K. The primary goal of using this content in teaching was to be part of the literature curriculum. At that time, the Thai language subject was divided into core language skills, language usage, and literature. During the experimental teaching phase, the teacher required students to read the episode “Cao Cao’s Broken Vessel Strategy” from RT3K. Students were then asked to prepare questions that helped them memorize the names of key characters, sequence the events, and recall dialogues involving interesting metaphors and similes. They were also tasked with analyzing the lessons they learned from reading RT3K (Nakornthap, 1995).

Tansakul (2015) states that Thai people have a strong affinity for RT3K, and there is a body of research related to it. Simultaneously, in Thai society, various versions of RT3K have been reprinted and reproduced in multiple forms.

As mentioned earlier, it is evident that the significance of RT3K extends beyond just its acclaim by literary societies as a pinnacle of narrative literature. Beyond its linguistic excellence, the text is replete with philosophical insights, proverbs, moral teachings, and ethical values, making it a treasure trove for academic study. This aligns with Sirimahasakorn’s (2019) commendation of RT3K (Chao Phraya Phraklang (Hon), 2012). Noting that it is not merely a piece of literature that provides entertainment or possesses a profound and captivating language style. It also includes substantive content that can be effectively applied to various activities,

such as military tactics, business strategies, management, and the moral and ethical principles of ideal humanity.

Therefore, the researcher is interested in studying the RT3K, Chao Phraya Phraklang (Hon) edition, focusing on Exploring the wisdom about content and roles to gain a profound understanding of the wisdom or intellect related to content and the intellect related to roles. Moreover, this study aims to promote and disseminate such wisdom for future generations.

A Review of Literature and Related Studies

1.1 Related Documents and Studies on Intellect

Nimmanheminda (1994) states that studying wisdom from language involves effectively conveying thoughts, feelings, and various emotions. This is evident from the use of vocal tones, vowels, consonants, tones, rhythmic timing, variations in loudness and softness, use of repeated or overlaid words, plays on meanings, alliterations, and sharp comparisons.

Rakmani (1994) expresses the view that studying wisdom can reveal two distinct layers: the wisdom of language and the wisdom encompassing the thinking methods, worldviews, and life perspectives of people from past eras.

Chinnoon (2016) studied the creative aesthetic wisdom of Thai people from the literature of moral teachings from the Central region during the printing era (1916-1950). The study found that the wisdom of creative aesthetics has three characteristics. The first is the creation of diverse sounds and words to convey emotions and persuasive thoughts that encourage virtuous behavior. This includes tonal alliteration, vowel alliteration, consonant alliteration, repeating two or three consonant pairs in the same phrase, and various forms of word repetition. The second involves the use of imagery to emphasize moral principles. The authors prefer to use metaphors that draw on familiar natural elements to draw comparisons with human behaviors. The third characteristic is rhetorical sermons aimed at instructing and guiding, to deepen understanding and faith in the teachings. This includes straightforward preaching, narrative sermons that incorporate storytelling or anecdotes, and comparative or metaphorical sermons. All these elements enhance the literature of moral teachings from the Central region during the printing era to fulfill its intended purpose: to admonish and cultivate good character within society.

Saensara (2018) conducted a study on “Folk Tales and the Continuation of Local Wisdom in Kaset Sombun District, Chaiyaphum Province.” The study found that the local wisdom related to language and culture includes practices such as naming children, terms for family relationships, idiomatic expressions, food culture, beliefs, customs, and traditional practices.

In summary, wisdom refers to the body of knowledge accumulated through learning and the transmission of knowledge from ancestors. This wisdom includes insights, proverbs, manifested cultures, culinary cultures, beliefs, customs, and traditional practices.

1.2 Related Documents and Studies on Content

Office of the National Culture Commission (1993) organized the scope of studies on local wisdom into seven categories: 1) Wisdom in agriculture; 2) Economic wisdom; 3) Wisdom in religion, morals, ethics, values, and beliefs; 4) Wisdom in managing natural resources and village development; 5) Wisdom in the arts; 6) Environmental management wisdom; 7) Wisdom in language and literature.

Chuaybamrung (2007) conducted a study on the local wisdom present in the literature of Southern Thailand. The study revealed that this wisdom manifests in various aspects, including wisdom related to birth, naming ceremonies, ordination, marriage, funerals, housing construction, career pursuits, crafting household utensils, cooking, entertainment, teachings, and beliefs.

Charoenchittrakarm (2008) studied the presence of wisdom in literature and found that poets and literary creators often embed local wisdom and societal norms within their content and literary art. This includes 1) Content-wise, there are explanations of natural phenomena, such as the creation of the world, urban planning, and societal guidance. 2) In terms of literary art, there are techniques such as naming characters, using specific terms for characters, and the use of language.

In summary, wisdom in terms of content refers to the body of knowledge accumulated from learning and transmitted from ancestors, encompassing wisdom related to birth, naming ceremonies, ordination, marriage, funerals, housing construction, careers, crafting household utensils, cooking, entertainment, teachings, and beliefs.

1.3 Related Documents and Studies on Roles

Bascom (1953, as cited in Na Thalang, 2014) outlined four primary roles and functions of proverbs in a societal context: 1) the origins and reasons behind rituals; 2) serving an educational role in societies that utilize oral traditions for teaching; 3) maintaining the behavioral standards that serve as societal norms; 4) providing entertainment and a means of expressing personal or communal tensions.

Boonkhum (2016) conducted a study on the lyrical artistry and roles or responsibilities of Thai country music, identifying six functional aspects: 1) Roles related to religious beliefs, 2) Roles in depicting cultural traditions and customs, 3) Roles in reflecting social changes, 4) Roles in providing entertainment and fun, 5) Roles in offering emotional support and encouragement, and 6) Roles in documenting or narrating events and stories.

In summary, roles and responsibilities signify a framework within society that aids in social cohesion and unity. They help in shaping diverse cultural identities within a community, enabling its members to coexist peacefully.

Objectives

1. To study the wisdom related to content in the literature of RT3K by Chao Phraya Phraklang (Hon) edition.
2. To examine the intellect concerning roles and responsibilities in the literature of RT3K by Chao Phraya Phraklang (Hon) edition.

Methodology

In studying the RT3K (Phraya Phra Khleng (Hon) Edition): Insights into Content, Intellect, and Responsibilities, the conceptual framework guiding this scholarly inquiry was built upon both content-focused and role-responsibility paradigms. The investigation leveraged a corpus of documents and studies related to the RT3K, implementing the following methodical steps and procedures to rigorously explore and analyze the literature:

1. Data Collection Phase

The researcher undertook an extensive review of dissertations, scholarly articles, and various documents that resonate with the conceptual frameworks concerning content and role responsibilities:

1.1 Theoretical Framework of the Study

1.1.1 Concept of Content

1.1.2 Concept of Roles

1.2 Relevant Documents and Studies

1.2.1 Documents and studies related to content

1.2.2 Documents and studies related to roles

1.2.3 Documents and studies related to RT3K

2. Data Analysis Stage

The researcher analyzed data from the RT3K (Phraya Phra Khlang (Hon) Edition) focusing on content wisdom and role responsibilities as defined by the research objectives, employing qualitative methodologies.

3. Presentation of Research Findings

The researcher presented the findings by organizing, summarizing, discussing results, and making recommendations. The research findings are presented in an analytical and descriptive fashion that aligns with the structure of the author's research report, comprising:

- Chapter 1: Introduction
- Chapter 2: Review of Related Literature and Studies
- Chapter 3: Content Wisdom in the RT3K, Phraya Phra Khlang (Hon) Edition
- Chapter 4: Roles in the RT3K, Phraya Phra Khlang (Hon) Edition
- Chapter 5: Conclusions, Discussions, and Recommendations

Results

The study of the RT3K, Phraya Phra Khlang (Hon) Edition, focusing on content wisdom and role responsibilities, has yielded insights into various issues as follows:

1. The Wisdom about Content

1.1. Wisdom in Birth Rituals

Chuaybamrung (2007) states that in ancient times, there was a belief in the laws of karma and heaven and hell. It was believed that individuals who committed good deeds in life would ascend to heaven and attain bliss after death, whereas those who committed evil deeds would fall into hell to atone for their actions. Furthermore, there was a prevailing belief that spirits facilitated human birth, which led to the notion that spirits were the prior owners of a person's soul. This reflects the folk wisdom that relied on the belief in the supernatural to explain the phenomena of human existence.

The study finds that in T3K, this wisdom regarding the origins of existence is reflected as follows:

Example

เมืองตุนก้วนมีชายคนหนึ่งชื่อเล่าปี่ เมื่อน้อยชื่อเหียนเต็กก็ไม่สู้รักเรียนหนังสือแต่มีปัญญาน้ำใจนั้นดี ความโกรธความยินดีมิได้ปรากฏออกมาภายนอก ใจนั้นอารีนักก็มีเพื่อนฝูงมาก ใจกว้างขวาง หมายถึงเป็นใหญ่กว่าคนทั้งปวง กอปรด้วยลักษณะรูปใหญ่สมบูรณ์สูงประมาณห้าศอกเศษ หูยานถึงบ่า มือยาวถึงเข่า หน้าขาวดั่งสีหยก ฝีปากแดงดั่งชาดแต่้ม จักขุขำเลื่องให้เห็นหู และเล่าปี่นั้นเป็นบุตรเล่าเหง เล่าเหงเป็นเชื้อพระวงศ์พระเจ้าฮั่นเกงเต้ เล่าเหงตายตั้งแต่ภรรยา เล่าปี่ผู้บุตรมีกตัญญูรักษามารดามีให้อนาทร และเล่าปี่กับมารดาเป็นคนซื่อใจไร้ทรัพย์ ทอเสื่อขายเลี้ยงชีวิต บ้านที่เล่าปี่อยู่นั้นชื่อบ้านเล่าซงชุน อยู่ใกล้เมืองตุนก้วน เรือนนั้นอยู่ริมต้นหม่อน ต้นหม่อนนั้นสูงประมาณแปดวาเศษ กิ่งนั้นเป็นพุ่มดั่งฉัตร มีหมอดูคนหนึ่งเดินมาเห็นภูมิบ้านและต้นหม่อนตามตำรา จึงทายว่าบ้านนี้มีผู้มีบุญอยู่ เล่าปี่เมื่อยังเด็กอยู่นั้นเล่นกับลูกชาวบ้านทั้งปวง เล่าปี่จึงว่า “ถ้ากูได้เป็นเจ้า กูจะเอาต้นหม่อนต้นนี้ไปทำคั้นเสวตฉัตรกัน” เล่าฮ้วนก็เป็นอาไ้ยินเล่าปี่ว่าประหลาด จึงชมเล่าปี่ว่ามีบุญเป็นมั่นคง เล่าฮ้วนก็ทำนุบำรุงให้เงินทองแก่เล่าปี่เนือง ๆ เมื่อเล่าปี่อายุได้สิบห้าปี มารดาจึงให้ไปเรียนหนังสือกับเต้เหียนผู้เป็นครู เล่าปี่นั้นมีเพื่อนสองคนชื่อโลติดหนึ่งกงซุนจ้านหนึ่ง เรียนหนังสืออยู่ด้วยกันจนอายุได้ยี่สิบห้าปี

(Mueang Tun Kuan mi chai khon nueng chue Lao Pi. Muea noi chue Hian Tek ko mai su rak rian nangsue tae mi panya nam chai nan di khwam krot khwam yindi mi dai prakot ook ma phai nok. Chai nan ari nak mi phuean fung mak chai kwang khwang. Mai cha pen yai kwa khon thang puang. Kopra duai lak sa na rup yai som bun sung praman ha sok set hu yan thueng ba mue yao thueng khao nak hao dang siyok fi pak daeng dang chat taem chak su cham lueang hai hen hu. Lae Lao Pi nan pen but Lao Heng. Lao Heng pen chuea prawong phrachao Han Keng Te. Lao Heng tai yang tae phanraya. Lao Pi phu but mi katanyu rak sa manda mi hai anathon. Lae Lao Pi kap manda pen khon khen chai rai sap tho suea khai liang chiwit. Ban thi Lao Pi yu nan chue ban Lao Song Chun yu klai mueang Tun Kuan ruean nan yu rim tonmon tam tamra chueng thai wa ban ni mi phu mi bun yu. Lao Pi muea yang dek yu nan len kap luk chao ban thang puang. Lao Pi chueng wa “tha ku dai pen chao ku cha ao tonmon ton ni pai tham khan sawettachat kan.” Lao Uan Ki pen a dai yin Lao Pi wa pralat chueng chom Lao pi wa mi bun pen man khong. Lao Uan Ki tham nu bam rung hai ngoen thong kae Lao Pi nueang nueang. Muea Lao Pi ayu dai sip ha pi manda chueng hai pai rian nangsue kap Te Hian phu pen khru. Lao Pi nan mi phuean song khon chue Lo Tit nueng Kong Sun Chan nueng rian nangsuea yu duai kan chon ayu dai yi sip ha pi.)

In the town of Tuen Guan, there lived a man named Liu Bei. In his youth, known as Hian Tek, he showed little interest in scholarly pursuits but was endowed with great wisdom and a generous spirit. Neither anger nor joy was outwardly expressed by him. As his temperament was serene and he had many friends. His ambition was to surpass all others. He was described as a physically imposing figure, roughly five and a half feet tall, with ears that reached his shoulders and hands that hung down to his knees. His complexion was as pale as jade, his lips were as red as cinnabar, and his eyes, capable of seeing his ears, gleamed with intelligence. Liu Bei was the son of Liu Heng, who was of the imperial lineage of Emperor Han Geng. After Liu Hong's demise, Liu Bei, the ever-dutiful son, devotedly cared for his widowed mother. Impoverished and with no assets, Liu Bei and his mother subsisted by weaving mats and selling them to support their lives. The house where Liu Bei lived was named “Liu Song Chun,” located near the town of Tuen Guan.

This residence stood adjacent to a mulberry tree, approximately eight cubits in height, with branches spread like a canopy. A soothsayer, upon seeing the house and the mulberry tree according to the scriptures, predicted that someone of great fortune resided there. When Liu Bei was a child, he played with all the village children. Liu Bei said, “If I become a ruler, I will use this mulberry tree to make the shaft for a royal canopy.” Liao Fangee, hearing Liu Bei’s remarkable statement as a child, praised him for his destined fortune and generously supported him with money. When Liu Bei was fifteen years old, his mother sent him to study under a teacher named Te Yian. Liu Bei had two friends, Luo Tid and Kong Sunzhan, with whom he studied until he was twenty-five years old.

(เจ้าพระยาพระคลัง (หน), 2555, น. 5) (Chao Phraya Pra khlang (Hon), 2012, na 5)
(Chao Phraya Phra Khlang (Hon) Edition, 2012, pp. 5)

From the example, it is evident that the narrative reflects the wisdom regarding the origins of Liu Bei, the protagonist of RT3K. It begins with his noble lineage derived from the Han dynasty, his residence characterized by a mulberry tree resembling a regal canopy, combined with Liu Bei's unique physical stature. This emphasis highlights Liu Bei as a remarkable figure, deserving of respect, reverence, faith, and admiration.

1.2 Wisdom in Naming Ceremonies

The Royal Institute (2003) explains that the term “ขวัญ” (khwan) refers to hair or fur that swirls in a pattern similar to a conch and also denotes something intangible, believed to be present in one's life from birth. It is believed that if one possesses khwan, it brings prosperity, comfort, and stability. However, if one is startled or loses khwan, it is said to leave the body, a phenomenon known as “ขวัญหาย” (khwan hai), “ขวัญหนี” (khwan ni), or “ขวัญบิน” (khwan bin). This aligns with Methawikul (1989), who further explains that there are rituals to restore khwan, known as “พิธีทำขวัญ” (phi thi thamk hwan), “เรียกขวัญ” (riak khwan), and “สู่ขวัญ” (su khwan). The study reveals that RT3K reflects wisdom on the practice of restoring khwan following dire situations or significant life-threatening incidents as follows:

Example

หลังจากค่าขงเบ้งจึงจุดโคมไวนอกมานั่งสืบเก้าใบ ในมานั้นจุดโคมล้อมตัวอยู่เจ็ดใบ และโคมใหญ่เสียงทายนั้นจุดไว้กลาง จึงตั้งข้าวตอกดอกไม้จุดเทียนขึ้นค่านับบูชาตามตำรา แล้วอาราธนาเทพดาว่า “ตัวข้าพเจ้าซึ่งถูกตัดเสียงคือขงเบ้ง เอากำเนิดมาในระหว่างแผ่นดินจลาจล พระเจ้าเล่าปี่อุตสาหะไปหาข้าพเจ้าถึงสามครั้งก็ได้มาช่วยทำการทำนุบำรุงแผ่นดิน พระเจ้าเล่าปี่นั้นมีพระคุณชุบเลี้ยงข้าพเจ้าถึงขนาดเมื่อพระองค์จะสวรรคตก็ได้สั่งการทั้งปวงไว้แก่ข้าพเจ้า และข้าพเจ้าก็ได้คิดอ่านทำการสงครามหวังจะกำจัดศัตรูแผ่นดิน และการทั้งนี้ก็ไม่สำเร็จ บัดนี้เห็นดาวสำหรับตัวข้าพเจ้าเคราะห์มองจะถึงกำหนดอายุอยู่แล้วตั้งข้าพเจ้าตั้งใจทำการบำรุงพระมหากษัตริย์ก็ยังไม่สำเร็จ ขอเทพดาทั้งปวงจงให้กำลังและชีวิตข้าพเจ้าไว้ก่อนจะได้ช่วยป้องกันตัวรื้ออาณาประชาราษฎร์สืบไปแล้วนั่งอ่านมนตร์ไปจนรุ่ง” ครั้นเวลารุ่งเช้าขงเบ้งก็ออกว่าราชการ ตรวจตรากำชับทหารให้รักษาค่าย พอขงเบ้งอาเจียนโลหิตออกมาเป็นหลายครั้ง ขุนนางและนายทหารทั้งปวงช่วยกันแก้ไข ครั้นเวลาค่าขงเบ้งก็เข้าทำการไปตามตำรากลางวันอุทิศส่าห์ออกว่าราชการมิได้ขาด และการได้ถึงหกคืน

(Lang we la kham Khong Beng chueng chut khom wai nok man si sip kao bai. **Nai man nan chut khom lom tua yu chet bai lae khom yai siang thai nan chut wai klang. Chueng tang khaotok dokmai chut thian khuen kham nap bucha tam tamra laeo aratthana thepda wa** “tua khaphachao chue Chu Kat Liang khue Khong Beng. Ao kam noet ma nai rawang phaen din chalachon phrachao. Lao Pi utsa pai ha khaphachao thueng sam khrang ko dai ma chuai tham kan tham nu bam rung phaen din. Phrachao Lao Pi nan mi prakhun chup liang khaphachao thueng khanat muea praong cha sawankhot ko dai sang kan thang puang wai kae. Khaphachao lae khaphachao ko dai khit an tham kan songkhram wang cha kamchat satru phaendin lae kan thang ni ko mai samret. Bat ni hen dao samrap tua khaphachao sao mong cha thueng kamnot ayu yu laeo dang khaphachao tang chai tham kan bam rung phramahakasat ko yang mai samret. **Kho thepda thang puang chong hai kam lang lae chiwit khaphachao wai kon cha dai chuai pong kan dap ron anapracharatsadon suep pai laeo nang an mon pai chon rung.**” Khran we la rung chao Khong Beng ko ok wa ratchakan truat tra kam chap tahan hai rak sa khai pho Kong Beng achian lohith ok ma pen lai khrang khun nang lae nai tahan thang puang chuai kan kae khai. **Khran we la kham Khong Beng ko khao tham kan pai tam tamra klang wan utsa ok wa ratchakan mi dai khat lae kan dai thueng hok khuen.**)

After dusk, Kongming lit forty-nine lanterns outside the curtains. **Within the curtains, he surrounded himself with seven lanterns and placed a large divination lantern in the center. He then set up offerings of rice and flowers, lit candles, and performed ritual salutations as prescribed in the scriptures. Subsequently, he invoked the deities,** stating “My name is Zhuge Liang, also known as Kongming, was born during a time of chaos. Emperor Liu Bei personally sought me out three times, which led me to assist in nurturing the realm. Emperor Liu Bei had bestowed great favor upon me, before his passing, he entrusted me with all his affairs. I contemplated and waged wars with the hope of eradicating the enemies of the state, yet these efforts did not succeed. Now, as I observe the dimming stars of my fortune and approach the end of my lifespan, I see that despite my intentions to serve the great emperor, I have not succeeded. **May all the deities grant me strength and preserve my life, so that I may continue to protect and relieve the citizens from their distress, and then sit reciting spells until dawn.**” At dawn, Kongming attended to the administration of state affairs, inspecting and reinforcing commands among the valiant troops to secure the camp. Whenever Kongming vomited blood repeatedly, the nobles and all the military commanders collaboratively intervened to address the issue. **By evening, Kongming continues his duties according to the day’s schedule, tirelessly overseeing state affairs without interruption, and this goes on for six nights.**

(เจ้าพระยาพระคลัง (หน), 2555, น. 5) (Chao Phraya Pra khleng (Hon), 2012, na 5)
(Chao Phraya Phra Khleng (Hon) Edition, 2012, pp. 5)

The example illustrates a reflection of the wisdom in warding off misfortune related to one's fate, a belief that has long existed in Thai society. It is believed that if someone has an unfortunate destiny or faces a critical moment of misfortune, they must perform rituals involving various offerings and incantations, intended to dispel and eradicate the adverse effects. As can be seen, even though Kongming was a nobleman endowed with exalted royal authority and superior intellect surpassing others, he still held beliefs in rituals to ward off misfortune related to fate, hoping to extend his life and bolster the morale of his troops,

preventing their spirits from faltering in times of war. This demonstrates the wisdom of enhancing one's spirit and that of subordinates, fostering improved and sustained morale.

1.3 Wisdom in Ordination

The Institute for Southern Thai Studies, Thaksin University (1999) states that ordination, whether as a novice or a monk, according to the general perspective of Thais before the advent of Western civilization in Thailand, is universally acknowledged as an educational process within an educational institution. The intent of parents is not solely for their children to be ordained; rather, ordination provides general and specialized knowledge and fosters desirable social behaviors and virtues.

According to the current study, it is observed that the RT3K reflects the wisdom or intellect regarding ordination as follows:

Example

นางงอฮุยอินจึงตอบว่า “ซึ่งเป็นทั้งนี้เพราะเจ้ามิได้นับถืออี่เกียด เจ้าจงเร่งทำบุญส่งไปให้อี่เกียดจึงจะบรรเทาอันตราย” ซุนเซ็กจึงว่า “ซึ่งข้าพเจ้าเป็นทั้งนี้เทพดาให้โทษ เหตุใดมารดาจะให้ข้าพเจ้านับถือคนโกหกนั้นไม่ควร” นางงอฮุยอินเห็นว่าซุนเซ็กไม่ฟังคำก็กลับไปบ้าน จึงคิดอ่านจะทำบุญส่งไปให้อี่เกียด

(Nang Ngo Hu Yin chueng top wa “sueng pen thang ni phro chao mi dai nap thue Ikiat chao chong **reng tham bun song pai hai Ikiat chueng cha ban thao antarai.**” Sun Sek chuengwa “sueng khaphachao pen thang ni thepda hai thot het dai manda cha hai khaphachao nap thue khon kohok nan mai khuan.” Nang Ngo Hu Yin hen wa Sun Sek mai fang kham ko klap pai ban chueng khit an **cha tham bun song pai hai Ikiat.**)

Lady Ngo Huyin then responded, “This is because you do not respect Yi Jiad, you must **hasten to make merit for Yi Jiad to alleviate the danger.**” Sun Sek then said, “I have encountered this unfortunate one because the deities punish me. Why should you (his mother) want me to respect that liar?” Seeing that Sun Sek would not listen, Lady Ngo Huyin returned home, contemplating **making merit for Yi Jiad.**

(เจ้าพระยาพระคลัง (หน), 2555, น. 430) (Chao Phraya Pra khleng (Hon), 2012, na 430)
(Chao Phraya Phra Khleng (Hon) Edition, 2012, pp. 430)

From the example, it reflects the wisdom in observing precepts, making merit, and dedicating offerings to the deceased, which aligns with Buddhist philosophical thought. Lady Ngo Huyin was anxious about Sun Sek's order to kill Yi Jiad. Since Yi Jiad is a venerable person, Lady Ngo Huyin urged Sun Sek to observe precepts, practice virtue, and make merit dedicated to Yi Jiad as a form of atonement and to ensure that Yi Jiad's spirit would not harbor resentment or seek revenge against Sun Sek. It is considered wisdom for maintaining mental well-being for both those who have acted wrongly towards others and those around them, enhancing their morale in fear that evil will not harm them.

1.4 Wisdom in Marriage

According to Chuaybamrung (2007) marriage is the ceremony that allows a man and a woman to live together as husband and wife, according to tradition. It represents a transition from being single to forming a family to perpetuate the human lineage. Marriage honors both

the woman and the elders from both sides of the family. The marriage ceremony begins with the proposal, followed by the engagement, and then the wedding ceremony itself. Conducting a marriage ceremony is a way to publicly acknowledge that a man and a woman are officially husband and wife according to tradition and law. Therefore, the marriage ceremony serves as a foundation for the stability of the new family institution.

Based on the data of the present study, RT3K, reflects wisdom concerning the subject of marriage as follows:

Example

ครั้นวันดีได้ฤกษ์แล้ว นางงอกก็ไถ่ก็จัดแจงเลี้ยงโต๊ะเลี้ยงขุนนางทั้งปวงแต่งงานเล่าปีกับนางซุนฮูยินตามประเพณี ครั้นเวลาค่ำขุนนางทั้งปวงก็กลับไปที่อยู่ นางงอกก็ไถ่จึงให้จุดเทียนสองข้างทางแต่ที่อยู่เล่าปีไปถึงตึกนางซุนฮูยินแล้วให้คนนำตัวเล่าปีไป ครั้นเล่าปีไปถึงตึกนางซุนฮูยินเดินเข้าไปในห้อง เห็นหญิงคนใช้ทั้งปวงแต่งตัวเหน็บกระเป๋เหมือนทหารจะเข้าสู่สงคราม เห็นเครื่องศัสตราวุธต่าง ๆ แขนวพิงไว้เป็นอันมาก เล่าปีก็ตกใจยืนตะลึงอยู่

(Khran wan di dai roek laeo. Nang Ngo Kok Thai ko chat chaeng liang to liang khun nang thang puang. Taeng ngan Lao Pi kap Nang Sun Hu Yin tam prapheni. Khran we la kham khun nang thang puang ko klap pai thi yu. Nang Ngo Kok Thai chueng hai chut thian song khang thang tae thi yu Lao Pi pai thueng tuek Nang Sun Hu Yin laeo hai khon nam tua Lao Pi pai. Khran Lao Pi pai thueng tuek Nang Sun Hu Yin doen khao pai nai hong. Hen ying khon chai thang puang taeng tua nep krabi muean thahan cha khao su songkhram. Hen khrueng satrawut tang tang khwaen phing wai pen an mak. Lao Pi ko tok chai yuen ta lueng yu.)

Once an auspicious day was chosen, Lady Ngo Kok Tai arranged a banquet to celebrate the marriage of Liu Bei and Lady Sun Hoyin according to tradition. In the evening, after all the nobles had returned to their residences, Lady Ngo Kok Tai ordered candles to be lit along the pathway from Liu Bei's residence to Lady Sun Hoyin's pavilion. Someone then escorted Liu Bei to Lady Sun Hoyin's building. As Liu Bei entered the room, he saw all the maids dressed in armor, as if ready to go to war, and various military weapons were hanging abundantly on the walls. Liu Bei was shocked and stood astonished.

(เจ้าพระยาพระคลัง (หน), 2555, น. 742-743) (Chao Phraya Pra khleng (Hon), 2012, na 742-743)
(Chao Phraya Phra Khleng (Hon) Edition, 2012, pp. 742-743)

The example reflects the wisdom in marriage practices by organizing a banquet for the nobles and decorating the bridal chamber with an abundance of weapons. This illustrates the attempt to portray the character of Lady Sun Hoyin, the bride-to-be of Liu Bei and the sister of Sun Quan, who has a fondness for combat. Therefore, the person who comes to be her life partner must possess qualities such as knowledge, skills, and widely recognized virtues and ethics, similar to Liu Bei.

1.5 Wisdom in Funeral Rites

Chuaybamrung (2007) describes funeral rites as religious ceremonies aimed at making merit for the deceased to ensure their happiness in the afterlife. From the study, it is found that the RT3K reflects the following wisdom regarding funeral practices:

Example

โจโฉได้ยึดดินแดนตั้งนั้นก็กลัวว่าแต่ก่อน จึงสั่งให้เอาไม้หอมต่อหีบใส่ศรีษะกวนอู แล้วให้แต่งเครื่องเช่นตามบรรดาศักดิ์ขุนนางผู้ใหญ่ แล้วเชิญศรีษะกวนอูไปฝังไว้ริมประตูเมืองลกเอียงข้างทิศทักษิณ โจโฉและขุนนางทั้งปวงก็ตามไปส่งสักการศพ โจโฉจึงสั่งให้ตกแต่งฝังตามอย่างผู้นั่งเมืองเกงจิ๋ว แล้วจารึกอักษรลงไปที่ฝังศพเจ้าเมืองเกงจิ๋ว แล้วแต่งขุนนางไว้รักษา แล้วสั่งทหารขุนกวนให้กลับไป

(Cho Cho dai yin dang nan ko klua kwa tae kon. **Chueng sang hai ao mai hom to hip sai sisa Kuan Au. Lao hai taeng khrueng sen tam bandasak khun nang phu yai. Lao choen sisa Kuan Au pai fang wai rim pra tu mueang Lok Iang khang thit Thaksin.** Cho Cho lae khun nang thang puang ko tam pai song sakkarasop. **Cho Cho chueng sang hai tok taeng fang tam yang phu nang mueang Keng Chio laeo cha ruck akson long pai wa thi fang sop chao mueang Keng Chio laeo taeng khun nang wai hai raksa laeo sang thahan Sun Kuan hai klap pai.**)

Cao Cao, becoming more fearful than before. **So, he ordered that fragrant wood be attached to the coffin containing Guan Yu's head, then adorned it with offerings befitting the status of a high noble, and had Guan Yu's head buried near the southern gate of the city of Lok Yieng.** Cao Cao and all the nobles followed in a funeral procession. **Cao Cao then ordered the grave to be decorated as that of the ruler of Gengjiu, inscribed it with the words' Here lies the ruler of Gengjiu, appointed nobles to guard it, and then ordered Sun Quan's troops to return.**

(เจ้าพระยาพระคลัง (หน), 2555, น. 1032) (Chao Phraya Pra khlung (Hon), 2012, na 1032)
(Chao Phraya Phra Khlung (Hon) Edition, 2012, pp. 1032)

From the example, it is evident that there is wisdom in funeral practices, as evidenced by the arrangement of fragrant wood to make a coffin for Guan Yu's head, the setup of offerings, the decoration and adornment of Guan Yu's burial site, and the provision of nobles to watch over and protect it. An inscription stating 'The Lord of Gengjiu' was also placed on the tomb. This demonstrates the respect and honor given to Guan Yu in arranging his funeral with dignity and propriety, even though he was no longer the Lord of Gengjiu. Cao Cao's respect and honor towards Guan Yu made the public aware of Cao Cao's generosity towards him.

1.6 Wisdom in Teachings

Chuaybamrung (2007) states that literature composed by authors often incorporates various teachings to serve as a tool for educating and passing on the moral values of society. It is a method of social control aimed at guiding society towards desirable behaviors. The authors embed wisdom in their teachings as observed in the studied literature.

Example

โจโฉนั้นมีบุตรสี่คนชื่อโจผีคนหนึ่ง โจเจียงคนหนึ่ง โจสิดคนหนึ่ง โจหิมคนหนึ่ง แต่โจสิดนั้นมีสติปัญญารู้ทำโคลง โจโฉมีใจรักโจสิดกว่าบุตรทั้งสามคน แม้โจโฉจะไปทัพครั้งใดถ้ามิได้เอาบุตรไปด้วย บุตรทั้งสี่คนนั้นออกไปตามส่ง โจผีร้องไห้ตามบิดา โจเจียง โจหิมนั่งอยู่ แต่โจสิดนั้นถือพู่กันทำโคลง

สรรเสริญเกียรติยศบิดาแล้วให้พรต่าง ๆ เป็นอันมาก โจโฉเห็นดังนั้นก็คิดว่า โจโฉมีสติปัญญาที่จริงแต่น้ำใจกำเริบ โจโฉนั้นมัธยัสถ์เห็นจะทำการศึกซึ่ง ขณะนั้นโจโฉคิดว่าตัวกูก็ชราแล้วจะตั้งโจผีหรือโจสิธแทนตัวสืบไป แต่ยังไม่หาตกลงใจ จึงปรึกษากับขุนนางทั้งปวงว่า “เราจะตั้งบุตรเราเป็นใหญ่แทนตัวสืบไป ท่านเห็นผู้ใดจะแทนตัวเราได้บ้าง” กาก็เลยจึงว่า “อันการชื่อนี้จะปรึกษานั้นไม่ควร ขอให้ท่านพิเคราะห์ดูอย่างอ้วนเสี้ยวกับเล่าเปียวนั้นเถิด” โจโฉได้ฟังดังนั้นก็คิดได้แล้วหัวเราะจึงว่า “ท่านว่านี่สมควรนักแล้ว” โจโฉก็ตั้งโจผีบุตรใหญ่นั้นเป็นกรมขึ้นเรียกว่าซีจู้

(Cho Cho nan mi but si khon chue Cho Phi khon nueng Cho Chiang khonnueng Cho Sit khon nueng Cho Him khon nueng tae Cho Sit nan mi satipanya ru tham khlong. Cho Cho mi chai rak Cho Sit kwa but thang sam khon. Mae Cho Cho cha pai thap khrang dai tha mi dai ao but pai duai but thang si khon nan ok pai tam song. Cho Phi rong hai tam bida Cho Chiang Cho Him ning yu tae Cho Sit nan thue phukan tham khlong san sansoen kiattiyot bida laeo hai phon tang tang pen an mak. Cho Cho hen dang nan ko khit wa Cho Sit mi satipanya ko ching tae nam chai kam roep Cho Phi nan matthayat hen cha tham kan luek sueng. Kha na nan Cho Cho khit wa tua ku ko chara laeo cha tang Cho Phi rue Cho Sit thaen tua suep pai tae yang ha toklong mai. Chueng pruek sa kap khun nang thang puang wa “rao cha tang but rao pen yai thaen tua suep pai than hen phu dai cha thaen tua rao dai bang.” Ka Siang chueng wa “an kan kho ni cha pruek sa nan mai khuan kho hai than phi khro du yan Guan Siao kap Lao Pi ao nan thoet.” Cho Cho dai fang dang nan ko khit dai laeo hua ro chueng wa “than wa ni som khuan nak laeo” Cho Cho ko tang Cho Phi but yai nan pen krom khuen riak wa ChiChu.)

Cao Cao had four sons: Cao Pi, Cao Zhang, Cao Zhit, and Cao Xiong. **Among them, Cao Zhit was particularly intelligent and skilled in composing poetry.** Cao Cao held a special affection for Cao Zhit over his three siblings. Whenever Cao Cao went to war, if he did not take his sons with him, all four would go to see him off. **Cao Pi would cry following his father, while Cao Zhang and Cao Xiong remained quiet. However, Cao Zhit would hold a brush and compose poems praising his father’s honor and bestowing a plurality of blessings upon him.** Seeing this, Cao Cao thought to himself that **Cao Zhit indeed had intelligence, but he was too emotional. Cao Pi, on the other hand, was prudent and capable of deep planning. At that time, Cao Cao, feeling his age, was considering whether to appoint Cao Pi or Cao Zhit as his successor but had not yet decided.** He thus consulted with all the nobles, asking, “I am considering appointing one of my sons as my successor. Whom do you think could replace me?” Xiahou Dun then said that it was inappropriate to discuss such a matter and suggested that he should carefully observe both Cao Pi and Cao Zhi. Hearing this, Cao Cao laughed and said, “Your suggestion is very appropriate.” Consequently, Cao Cao decided in favor of Cao Pi, the eldest son, to be made a duke, henceforth known as Duke of Wei.

(เจ้าพระยาพระคลัง (หน), 2555, น. 927-928) (Chao Phraya Pra khlang (Hon), 2012, na 927-928)
(Chao Phraya Phraklang (Hon), 2012, pp. 927-928)

From the example, it is evident that Cao Cao had four sons: Cao Pi, Cao Zhang, Cao Zhit, and Cao Xiong. Cao Cao carefully analyzed all four sons to decide which one he would choose to succeed him and inherit his authority. According to Cao Cao's feelings,

he loved his third son, Cao Zhit, the most because he saw him as the most intelligent and astute among his children. Therefore, he decided to choose him to succeed to the throne. However, the nobles objected, arguing that tradition required the eldest son to inherit the throne to avoid conflicts over succession among siblings and relatives. They also cited examples of individuals who violated this rule. Therefore, Cao Cao decided to choose Cao Pi, his eldest son, as his successor. As Phra Akaradech Yantatesho (Phra Akaradech Yantatesho, 2023) stated, choosing the right person is a crucial strategy that the Buddha employed in spreading Buddhism through a highly effective planning method called “strategic placement.” He considered who should be approached first when introducing Buddhism to a new area. Thus, there is wisdom in teaching about selecting individuals for positions or tasks, not only based on qualifications, knowledge, and skills in various aspects but also considering age and experience as important factors to prevent conflicts within an organization or department.

1.7 Wisdom in Beliefs

The Institute for Southern Thai Studies, Thaksin University (1999) discusses the meaning of belief as acceptance, adherence, and agreement with something that may or may not be provable. Beliefs are also transmitted and cultivated over generations. There are various types of beliefs, such as religious beliefs, astrology, witchcraft, folk medicine, and treatments for illnesses.

Example

ขณะเมื่อเสพสุราอยู่นั้น ชุนเซ็กเห็นทหารทั้งปวงซึ่งกินโต๊ะพุดจาซุบซิบกันแล้วจึงมือพากันลงไปจากหอรบ ชุนเซ็กมีความสงสัยจึงถามคนใช้ว่า “เหตุใดขุนนางและทหารพุดซุบซิบกันแล้วลงไปจากหอรบ” คนใช้จึงบอกว่า “อื่เกียดซึ่งคนทั้งปวงนับถือว่ามีความรู้ศักดิ์สิทธิ์นั้น บัดนี้เดินทางมาทางใต้ถุนหอรบ” ชุนเซ็กได้ฟังดังนั้นจึงเยี่ยมออกไปดูตามหน้าต่างหอรบ เห็นอื่เกียดแต่งตัวใส่เสื้องามเหมือนเทพดา, มือถือไม้เท้าเดินไปตามทางชาวเมืองทั้งปวงถือดอกไม้รูปเทียนมาค้ำบอื่เกียด ชุนเซ็กโกรธว่าอื่เกียดว่า “มันทำทั้งนี้เป็นการโกหก แล้วให้ทหารทั้งปวงเร่งไปจับเอาตัวอื่เกียดมาฆ่าเสีย” ทหารทั้งปวงจึงว่า “อื่เกียดนี้อยู่นอกเมืองฝ่ายตะวันออก” เคยเอาน้ำมนต์เข้าให้ชาวเมืองซึ่งป่วยใช้รดก็หายเื่อง ๆ อยู่ แล้วชาวเมืองทั้งปวงก็นับถืออยู่ว่าอื่เกียดเป็นคนใจบุญ เอ็นดูแก่ราษฎร ซึ่งท่านจะให้ไปจับมาฆ่าเสียนั้นไม่ควร ชุนเซ็กได้ฟังดังนั้นก็ยิ่งมีความโกรธเป็นอันมาก “จึงว่าแก่ทหารทั้งปวงให้เร่งไปจับเอาตัวมาให้จงได้ถ้าผู้ใดขัดขวางไว้ก็จะให้ตัดศีรษะเสีย” ทหารทั้งปวงก็ตกใจกลัวซัดมิได้ จึงพากันไปจับเอาตัวอื่เกียดขึ้นไปให้ชุนเซ็กบนหอรบ ชุนเซ็กจึงร้องตวาดแล้วถามว่า “ตัวมาแต่ไหน เหตุใดจึงทำการโกหกให้คนทั้งปวงลุ่มหลงดังนั้น”

(Kha na muea sep sura yu nan Sun Sek hen thahan thang puang sueng kin to phut cha sup sip kan laeo chung mue pha kanlong pai chak horop. Sun Sek mi kwam songsai chueng tham khon chai wa “het dai khun nang lae thahan phut sup sip kan laeo long pai chak horop.” Khon chai chueng bok wa “**Ikiat sueng khon thang puang nap thue wa mi kwam ru saksit nan bat ni doen thang ma thang tai thun horop.**” Sun Sek dai fang dang nan chueng yiam ok pai du tam natang horop. **Hen Ikiat taeng tua sai suea ngam muean thepda mue thue mai thao doen pai tam thang. Chao mueang thang puang thue dokmai thup thian ma kham nap Ikiat. Sun Sek krot da Ikiat wa “man tham thang ni pen kan kohok laeo hai thahan thang puang reng pai chap ao tua Ikiat ma kha sia.**” Thahan thang puang chueng wa “**Ikiat ni yu nok mueang fai ta wan ok.**” khoei ao nam mon khao hai chao mueang

sueng puai khai rot ko hai nueang nueang yu. Lao chao mueang thang puang ko nap thue yu wa Ikiat pen khon chai bun endu kae ratsadon sueng than cha hai pai chap ma kha sia nan mai khuan. Sun Sek dai fang dang nan ko ying mi kwam krot pen an mak “chueng wa kae thanhan thang puang hai reng pai chap ao tua ma hai chong dai tha phu dai khat khwang wai ku cha hai tat sisa sia.” Thahan thang puang ko tok chai klua khat mi dai chueng pha kan pai chap ao tua Ikiat khuen pai hai Sun Sek bon horop. Sun Sek chueng rong tawat laeo tham wa “tua ma tae nai het dai chueng tham kan kohok hai khon thang puang lum long dang nan.”)

While drinking alcohol, Sun Sek saw all the soldiers who were eating at the table whispering to each other and then holding hands to descend from the battle tower. Sun Sek was curious and asked a servant “Why the nobles and soldiers were whispering and going down from the battle tower?” The servant then explained that **Yi Jiad, “Who is revered by everyone as a knowledgeable and sacred person, was now heading under the battle tower?”** Upon hearing this, Sun Sek went to look out from the battle tower window. **Sun Sek saw Yi Jiad dressed splendidly, like a deity holding a staff and walking along the path. The townspeople, holding flowers, incense, and candles, came to pay their respects to Yi Jiad. Angered, Sun Sek accused Yi Jiad of being a fraud and ordered the soldiers to seize and kill him.** The soldiers then said that “**Yi Jiad lived outside the city to the east**” and had been providing holy water to the sick townspeople, who subsequently recovered. **The townspeople revered him as a kind-hearted person who cared for the citizens, the townspeople revered him as a kind-hearted person who cared for the citizens, and they argued that it would be improper to capture and kill him as ordered.** Upon hearing this, Sun Sek grew even angrier and ordered all the soldiers to capture Yi Jiad immediately. The soldiers, terrified and unable to resist, apprehended Yi Jiad and brought him up to Sun Sek in the battle tower. Sun Sek then shouted and demanded, “Where did you come from, and why have you deceived the people into such delusion.”

(เจ้าพระยาพระคลัง (หน), 2555, น. 427) (Chao Phraya Pra khlang (Hon), 2012, na 427)
(Chao Phraya Phraklang (Hon), 2012, pp. 427)

From the example, it reflects the wisdom concerning beliefs in supernatural beings. In this case, Yi Jiad is a person revered by the people of Kangtang and its surroundings as a miraculous figure. Specifically, Yi Jiad used his knowledge of herbal medicine to conjure sacred water through spells and incantations to heal people for free.

1.8 Wisdom in Housing Construction

Chuaybamrung (2007) states that housing is both a necessity and of great importance, for both temporary and permanent living. Thus, there has been a diligent effort to solve housing issues for oneself, family, and the community. This accumulated experience has been passed down and developed over generations to be utilized in constructing dwellings.

Example

ฝ่ายเล่าปี กวนอุ เตียวหุยกี้ลงจากม้าเข้าไปถึงประตูบ้าน เล่าปีจึงพิเคราะห์ดูภูมิฐานบ้านเรือนเห็น สะอาดสะอาดชอบมาพากล แม้เทศกาลร้อนก็มีได้ร้อน เพราะลมพัดมาได้ เมื่อถึงฤดูฝนก็เป็นที่ร่มปิดหยาด ฝนมิได้ถูกต้อง หน้าฤดูหนาวก็มีได้เย็นด้วยละอองน้ำค้าง สมควรเป็นที่อยู่ผู้มีสติปัญญาจริง

(Fai Lao Pi Kuan Au Tiao Hui ko long chak ma khao pai thueng pratu ban. **Lao Pi chueng phi khro du phum than ban ruean hen saatsaan chop ma phakon. Mae thetsakan ron ko mi dai ron phro lom phat ma dai muea thueng ridu fon ko pen thi rom pit yat fon mi dai thuk tong. Na ridu nao ko mi dai yen duai la ong nam khang som khuan pen thi yu phu mi satipanya ching.**)

Liu Bei, Guan Yu, and Zhao Yun dismounted their horses and approached the house. **Liu Bei assessed the dwelling's setting and found it immaculately clean and well-arranged. Even during the hot season, it was not hot due to the breeze. Even during the hot season, it was not hot due to the breeze. In the rainy season, it provided shelter so that no raindrops could enter, and during the winter, it was not cold due to the mist. It was indeed suitable for those of wise intellect.**

(เจ้าพระยาพระคลัง (หน), 2555, น. 544) (Chao Phraya Pra khlang (Hon), 2012, na 544)
(Chao Phraya Phraklang (Hon), 2012, pp. 544)

The example above reflects the wisdom in housing construction associated with Zhuge Liang. It mentions that Liu Bei visited Zhuge Liang's home three times, in a bid to invite him to become an advisor for the restoration of the Han Dynasty, which was under Cao Cao's control. During his visits to Zhuge Liang's residence, Liu Bei noticed that the house was exceptionally clean and built according to thoughtful architectural and landscape planning. This indicates that Zhuge Liang's house was well-designed to allow for continuous airflow, ensuring effective ventilation. During the rainy season, the house was protected from rain splashes, and during the cold winter season, the chilly air was kept out. These features showcase the architectural wisdom and capability of the designer and builder, like Zhuge Liang, who excellently managed the construction of his dwelling to suit various environmental conditions.

1.9 Wisdom in Cooking

Chuaybamrung (2007) notes that each region has its own diverse and abundant flora, allowing for different culinary techniques to utilize local resources effectively. This has led to varied eating habits, which in turn have fostered wisdom in food preparation and preservation in different areas.

Example

เบ้งเฮ็กจึงว่า “อันแม่น้ำปิตาจสำแดงฤทธิ์ แต่ก่อนมาก็เคยเป็นอยู่ขอให้ท่านเอาศรีษะคนละสี่ลิบ แก้วศรีษะ กับม้าเผือกกระบือดำมาเช่นบวงสรวงจึงจะหาย” ขงเบ้งจึงว่า “เราทำศึกกับท่านจนสำเร็จการ แผ่นดินราบคาบถึงเพียงนี้ คนแก่คนหนึ่งก็มีตายเพราะมือเรา ขณะนี้กลับมาถึงแม่น้ำลวกชุยจะเข้าแดนเมืองอยู่ แล้ว จะมาฆ่าคนเสียนี้ไม่ชอบ” ขงเบ้งจึงออกไปยืนพิเคราะห์ดูริมฝั่งเห็นพายุงัดพัดอยู่จะคิดข้ามไปนั้นเห็นขัต สน จึงหาชาวบ้านมาสืบถาม ชาวบ้านจึงว่า “แต่มหาอุปราชยกข้ามแม่น้ำนี้ไปแล้วก็เกิดเหตุฉะนี้ทุกวันมิได้ขาด” ขงเบ้งจึงว่า “ท่านอย่าวิตกเลย เราจะติดอ่านทำเอง” ขงเบ้งก็สั่งทหารให้ฆ่าม้าเผือกกระบือดำ แล้วเอา แป้งมาปั้นเป็นศรีษะคนสี่ลิบแก้วศรีษะ ครั้นเวลากลางคืนก็ยกออกไปตั้งไว้ริมน้ำ ขงเบ้งจึงแต่งตัวออกไปจุด ธูปเทียนและประทีปสี่ลิบแก้ว แล้วแต่งหนังสือบวงสรวง

(Beng Hek chueng wa “an mae nam pisat sam daeng rit tae kon ma ko khoei pen yu kho hai than ao sisa khon la si sip kao sisa kap ma phueak krabue dam ma sen buangsuang chueng cha hai.” Khong Beng chueng wa “rao tham suek kap than chon samret kan phaen din rap khap thueng phiang ni khon kae khon nueng ko mi tai phro mue rao kha na

ni klap ma thueng mae nam Lok Sui cha khao daen mueang yu laeo cha ma kha khon sia nan mai chop.” Khong Beng chueng ok pai yuen phikhro du rim fang hen pha yu yang phad yu cha khit kham pai nan hen khat son. Chueng ha chao ban ma suep tham chao ban chueng wa “tae mahauprat yok kham mae nam ni pai laeo ko koet het cha ni thuk wan mi dai khat.” Khong Beng chueng wa “than ya wi tok loei rao cha tit an tham eng.” **Khong Beng ko sang thahan hai kha ma phueak krabue dam laeo ao paeng ma pan pen sisa khon si sip kao sisa khran we la klang khuen ko yok ok pai tang wai rim nam. Khong Beng chueng taeng tua ok pai chut thup thian lae prathip si sip kao laeo taeng nang sue buangsuang.**)

Beng Hek then said, “The River Demon has shown its power, as it has done so before. To appease it, you must bring forty-nine human heads, along with a white horse and a black buffalo, to conduct a ritual sacrifice. Only then will it be calmed.” Zhuge Liang then said, “We have waged war with you to the point where the land is now subdued this far, not even one elderly person has died by my hand. Now, returning to the River Lushui and about to enter the city’s territory, it is inappropriate and illogical to kill people.” Zhuge Liang then went out to the riverbank to assess the situation and saw that the storm was still blowing. Considering crossing it, he realized it was problematic, so he sought information from the locals. The villagers told him, “Ever since the great general crossed this river, such incidents have occurred every day.” Zhuge Liang then said, “Do not worry. I will consider and handle this myself.” **Zhuce Liang ordered his soldiers to sacrifice a white horse and a black buffalo, then had flour molded into forty-nine human heads. At night, he placed these by the river. Dressed appropriately, Zhuge Liang went out to light forty-nine candles and incense sticks and then performed a ritual ceremony.**

(เจ้าพระยาพระคลัง (หน), 2555, น. 1181-1182) (Chao Phraya Pra khlung (Hon), 2012, na 1181-1182)
(Chao Phraya Phraklang (Hon), 2012, pp. 1181-1182)

This example reflects the culinary wisdom in the making of baozi, or steamed buns, by Zhuge Liang. He shaped the dough into round buns, using them symbolically in a ritual to honor the spirits of soldiers who died at the River Lushui. This illustrates the ingenious adaptation of food for sustenance and for use in ceremonial practices.

1.10 Wisdom in the Invention of Tools

Chuyabamrung (2007) notes that the creation of tools and utensils by villagers primarily focuses on functionality, such as tools for catching animals, household utensils, and various agricultural implements. These tools and utensils are developed to be effective in use and are crafted beautifully to meet the needs of the community. The materials used in production are locally sourced, and designs tend to be simple and convenient for use, giving these tools and utensils a distinctive local identity. This showcases the wisdom of the villagers in inventing and designing tools and utensils for various purposes.

According to the study, it is found that the RT3K reflects the wisdom regarding the invention of tools and utensils as follows:

Example

ครั้งได้สืบสืบหัววันช่วงทำการแล้ว ตอยยอหวางตั้งก็เอาโคยนต์พั้นหนึ่งมาให้ขงเบ้ง ขงเบ้งก็เอาโคยนต์นั้นลองดู ทหารเข้ารุนแต่พอให้พั้นจากที่ โคยนต์นั้นก็เดินไปขึ้นเนินเขาลงลุ่มได้ตั้งเป็น ขงเบ้งจึงว่า “ถ้าเดินแต่ตัวเดียวไปได้ทางประมาณสามร้อยเส้น แม้ไปทั้งพวกเดินทางได้ถึงเจ็ดร้อยแปดร้อยเส้น”

ขุนนางทั้งปวงเห็นดังนั้นก็สรรเสริญเป็นอันมาก ขงเบ้งจึงให้ทหารคุมไปขึ้นเกวียนเสียบึง ณ ด้านเกียมก๊ก มาส่งถึงค่ายเขากิสานเป็นหลายเที่ยว และในกองทัพขงเบ้งนั้นมิได้ขาดเสียบึงอาหาร

(Khran dai sip si sip ha wan chuang tham kan laeo Toi Yoi Ao Tong ko ao khoyon phan nueng ma hai Khong Beng. **Khong Beng ko ao khoyon nan long du thahan khao run tae pho hai phon chak thi. khoyon nan ko doen pai khuen noen khao long lum dai dang pen. Khong Beng chueng wa “tha doen tae tua diao pai dai thang praman sam roi sen mae pai thang phuak doen thang dai thueng chet roi paet roi sen.” Khun nang thang puang hen dang nan ko sansoen pen an mak. Khong Beng chueng hai thahan khum pai khen kwian sabiang na dan Kiam Kok ma song thueng khai khao Ki San pen lai thiao lae nai kongthap Khong Beng nan mi dai khat sabiang ahan.**)

After fourteen to fifteen days of operations, Toy Yoi Aw Tong brought a thousand wooden oxen to Zhuge Liang. **Zhuge Liang tested these wooden oxen, which were then used by the soldiers to navigate through places, capable of moving up hills and traveling downwards as appropriate. Zhuge Liang noted that if one wooden ox was used alone, it could travel 12,000 meters; if all were used together, they could travel between 28,000 to 32,000 meters. Seeing this, all the nobles praised him highly. Consequently, Zhuge Liang ordered the soldiers to use these wooden oxen to haul supply carts from the Kiam Kok Pass to the Kaosan Camp multiple times. As a result, his army was never short of supplies.**

(เจ้าพระยาพระคลัง (หน), 2555, น. 1181-1182) (Chao Phraya Pra khlang (Hon), 2012, na 1181 1182)
(Chao Phraya Phraklang (Hon), 2012, pp. 1181-1182)

From the example above, it is evident that there is wisdom in the invention of devices, specifically the wooden oxen, used for transporting grain and other military supplies in Zhuge Liang’s army. This innovation eliminated the need for manual labor in transportation. Zhuge Liang’s ingenuity in creating these devices showcases his exceptional engineering skills in logistics, enabling the efficient transportation of large quantities of materials over long distances. This conserved the physical effort of the soldiers and saved materials, equipment, and reduced various risks effectively.

1.11 Wisdom in Entertainment

In the lifestyle of Thai people, known for their love of fun, entertainment is always integrated into activities. Thus, the lifestyle includes various forms of recreation, local sports, and ethnic music. Studies in literature have identified that the activities creating entertainment can be categorized into three types: recreation, local sports, and ethnic music.

Example

ครั้งเวลาค่ำเดือนหงาย เด็กลูกชาวบ้านสามสิบคนชวนกันเล่นอยู่หน้าบ้านตั้งโต๊ะ แล้วทำเพลงเป็นใจความว่า “หญ้าเหล่านี้มีใบเขียวสดชุ่มอยู่ เห็นไม่ช้าประมาณเก้าวันสิบวันก็จะตาย” ฝ่ายตั้งโต๊ะได้ยินเด็กทำเพลงเสียงนั้นดังร้องให้ ตั้งโต๊ะคิดประหลาดจึงหาลิกขมาถามว่า “ซึ่งเด็กทำเพลงเป็นเสียงเด็ก ร้องให้ดังนี้ ท่านเห็นดีและร้ายประการใด” ลิกขจึงตอบว่า “ซึ่งเด็กทำเพลงดังนี้เป็นศุภนิมิตของท่านใหญ่หลวง เพราะแช่เล่าจะสาบสูญแล้ว แช่ตั้งจะรุ่งเรืองสืบไป” ตั้งโต๊ะได้ยินดังนั้นก็มีความยินดี ครั้งเวลาเช้า

แต่งตัวแล้วขึ้นรถจะเข้าไปในพระราชวัง ครั้นมาถึงกลางทางพอบได้หยิน โต้หยินนั้นใส่เสื้อเขียวหมวกขาว มือถือไม้รวก แล้วเอาผ้านางเอี้ยวยาวแปดศอกผูกทำธงมีอักษรอยู่ต้นธงตัวหนึ่งว่า *เคา* ปลายธงตัวหนึ่งว่า *เคา* ทั้งสองนั้นประสมกันเรียกว่า *ลี* แปลภาษาไทยว่า *แฉี่* ผ้าขาวนั้นภาษาจีนเรียกว่า *โป้* ซึ่งโต้หยินทำปริศนาดังนี้ว่า *ลีโป้* จะฆ่าตั้งโต๊ะเสีย และตั้งโต๊ะมิได้รู้ในปริศนา แต่มีความสงสัยจึงถามลิกข

(Khran we la kham duean ngai dek luk chao ban sam sip khon chuan kan len yu na ban Tang To laeo tham phleng pen chai khwam wa “ya lao ni mi bai khiao sot sum yu hen mai cha praman kao wan sip wan ko cha tai.” Fai Tang To dai yin dek thamp hleung siang nan dang rong hai. Tang To khit pralat chueng ha Li Sok ma tham wa “sueng dek tham phleng pen siang dek rong hai dang ni than hen di lae rai prakan dai.” Li Sok chueng top wa “sueng dek tham phleng dang ni pen supphanimit khong than yai luang phro Sae Lao cha sapsun laeo Sae Tang cha rung rueang suep pai.” Tang To dai yin dang nan ko mi kwam yin di khran we la chao taeng tua laeo khuen rot cha khao pai nai phraratchawang khran ma thueng klang thang pho phop To Yin. To Yin nan sai suea khiao muak khao mue thue mai ruak laeo ao pha nang iao yao paet sok phuk tham thong mi akson yu ton thong tua nueng wa *Khao* plai thong tua nueng wa *Khao*. thang song nan prasom kan riak wa *Li* plae pha sa thai wa *Sae Li*. pha khao nan pha sa chin riak wa *Po*. sueng To Yin tham pritsana dang ni wa *Li Po* cha kha Tang To sia lae Tang To mi dai ru nai pritsana tae mi kwam song sai chueng tham Li Sok.)

As the full moon rose in the evening, thirty village children gathered in front of a house to play. They set up a table and composed a song with the lyrics: “These grasses are bright with green leaves, yet soon, in about nine or ten days, they will die.” Tang To, hearing the song that sounded like crying, was perplexed and sought out Liz to inquire, “The children are singing a song that sounds like crying. What do you see as good or bad in this?” Li Sok responded, saying that “The children’s song signifies a propitious omen for the great lord because the Lao Clan is about to decline, and the Tang clan will prosper and continue to rise.” Hearing this, Tang To was pleased. The next morning, he dressed and rode his carriage to the royal palace. On his way, Tang To encountered To Yin, who was dressed in a green shirt and a white hat, holding a small bamboo stick. He had an eight-cubit long cloth tied into a flag with a character at the top and bottom of the flag, both reading *Khao* which together is pronounced *Li*, meaning *Lee* in Thai. The white cloth is called *Po* in Chinese. To Yin posed a riddle, suggesting that *Li Po* would kill Tang To. Unaware of the riddle’s meaning but suspicious, Tang To then asked Li Sok for clarification.

(เจ้าพระยาพระคลัง (หน), 2555, น. 1181-1182) (Chao Phraya Pra khleng (Hon), 2012, na 1181 1182)
(Chao Phraya Phraklang (Hon), 2012, pp. 1181-1182)

The above example reflects the wisdom in traditional children’s singing games. Specifically, using children’s playful songs, if not analyzed in depth, might seem merely for entertainment. However, upon deeper examination, one can find that many symbolic codes and meanings are hidden, such as the meaning conveyed by the flag’s emblem, which signifies that today, Li Po, who is Tang To’s foster child, will be the one to assassinate Tang To, whereas Tang To has no suspicions whatsoever. In other words, Tang To’s close associates, Li Sok, who is his son-in-law, and Li Po, his foster son, are planning treason against him. This scenario reflects the wisdom of using children’s playful songs and local folk tunes as symbols or hints to create suspicion and alertness among enemies towards any scheming plans.

1.12 Wisdom in Astrology

Astrology is a belief system that has long been part of Thai society and cultures abroad. In the RT3K, it reflects the wisdom of astrology as follows:

Example

ขงเบ้งจึงว่า “อันธรรมดาเป็นชายชาติทหาร ถ้าไม่รู้คะเนการฤกษ์บนและฤกษ์ต่ำก็ได้เรียกว่ามีสติปัญญา ซึ่งเราจะมาทำการทั้งนี้เพราะรู้ว่าวันนี้หมอกจะลงหนัก เราจึงอาจให้ทัพบนจิวอี้ไว้ ซึ่งจิวอี้ให้เราเป็นนายกองทำลูกเกาทัดในสิบวันให้แล้วสิบหมื่นนั้น ถึงมาตรว่าจะให้ช่างทำก็ไม่ทันเหตุ ทั้งนี้เพราะจิวอี้คิดจะฆ่าเราเสีย แต่หากเทพยดาช่วยเรา เราจึงรู้ว่าวันนี้หมอกลงหนักเราจึงอาสารบแต่สามวัน และบัดนี้บุญเรามากจึงรอด” โลกก็สรรเสริญความคิดของเบ้งเป็นอันมาก

(Khong Beng chuengwa “an thammada pen chai chat thahan tha mai ru khane kan roek bon lae roek tam ko mi dai riak wa mi satipanya sueng rao cha ma tham kan thang ni phro ru wa wan ni mok cha long nak. rao chueng at hai thanbon Chio Yi wai. Sueng Chio Yi hai rao pen nai kong tham luk kaothan nai sip wan hai laeo sip muen nan. thueng mat wa cha hai chang tham ko mai than het. thang ni phro Chio Yi khit cha kha rao sia. Tae hak thepphayada chuai rao rao chueng ru wa wan ni mok long nak. Rao chueng asa rap tae sam wan lae bat ni bun rao mak chueng rot.” Lo Sok ko sansoen khwam khit Khong Beng pen an mak.)

Zhuge Liang then said, “To be a military man, if one does not understand the calculation of auspicious and inauspicious times, he cannot be considered wise.” who has given us ten days to prepare a hundred thousand arrowheads). We undertake this action today because we know the fog will be heavy, allowing us to impose a siege on Jiu Yi. Zhuge Liang said, “Even if we were to instruct craftsmen to make them, we would not be in time because Jiu Yi plans to kill us. However, if the gods assist us, we know today the fog will be thick, so I volunteered to take on the task and complete it in three days. And now, thanks to our good fortune, we have survived.” Lo Sok greatly praised Zhuge Liang’s thinking.

(เจ้าพระยาพระคลัง (หน), 2555, น. 1181-1182) (Chao Phraya Pra khlang (Hon), 2012, na 1181 1182)
(Chao Phraya Phraklang (Hon), 2012, pp. 1181-1182)

From the example above, it reflects the wisdom in astrology, specifically that Zhuge Liang possessed knowledge of astrology and could predict when certain events would occur. In modern terms, this would be akin to having a deep understanding of meteorology, allowing him to plan and prepare in advance. This indeed shows that Zhuge Liang was a sage with true expertise in the field of astrology.

2. Wisdom in Roles

2.1 Role in Education

This involves the duty to impart knowledge and education, encompassing aspects such as excelling in studies, being knowledgeable, and intelligent, and demonstrating quick-wittedness and shrewdness. This highlights the importance of developing a sharp mind and the ability to think critically.

Example: Zhuge Liang's Academic Excellence

สุมาเต็กโชจึงตอบว่า “เราเห็นขงเบ้งจะมาทำราชการด้วยท่านนี่เป็นการใหญ่หลวงนัก” เห็นจะต้องคิดอ่านผ่อนผันทุกเวลาที่จะขำอกหนักใจ จึงว่าทั้งนี้อันขงเบ้งมีสติปัญญาเป็นอันมาก เหมือนกับขวันต่ง จักเยซึ่งได้ทำนุบำรุงแผ่นดินครั้งขุนสิวนั้น กวนอูได้ยินสุมาเต็กโชสรรเสริญขงเบ้งตั้งนั้นจึงว่า “ท่านว่าทั้งนี้ข้าพเจ้ายังมีเห็นสมด้วยขวันต่ง จักเยสองคนนี้มีสติปัญญาหาผู้ใดจะเสมอมิได้ และจะเอาขงเบ้งมาเปรียบนี้เห็นเกินนัก” สุมาเต็กโชหัวเราะแล้วจึงตอบว่า “เราว่าแต่เพียงนี้เป็นประมาณดอกพิเคราะห์ที่สติปัญญาของขงเบ้งนั้นจะเปรียบได้ถึงแก่สมผู้เป็นที่ทำนุบำรุงแผ่นดินพระเจ้าจันบุ๋นอ่อง ซึ่งได้เสวยราชสมบัติสืบมาได้ถึงแปดร้อยปีนั้นอีก” สุมาเต็กโชว่าเท่านั้นก็ลาเล่าปี เล่าปีจะห้ามเท่าใดก็มีอยู่ สุมาเต็กโชลุกออกไปถึงประตูบ้านจึงแหงนหน้าขึ้นหัวเราะว่า “ฮกหลงจะได้นายบัดนี้ก็สมควรอยู่แล้ว แต่เราคิดเสียดายด้วยเป็นคนอาภัพหาบุญมิได้” ว่าแล้วก็รีบไปที่อยู่

(Su Ma Tek Cho chueng top wa “rao hen Khong Beng cha ma tham ratchakan duai than ni pen kan yai luang nak” hen cha tong khit an phon phan thuk we la ko cha cham ok nak chai. chueng wa thang ni an Khong Beng mi satipanya pen an mak muean kap Khwan Tong Ngak Ye sueng dai tham nu bam rung phaen din khrang Chun Sio nan. Kuan Au dai yin Su Ma Tek Cho sansoen Khong Beng dang nan chueng wa “than wa thang ni khaphachao yang mi hen som duai Khwan Tong Ngak Ye song khon ni mi satipanya ha phu dai cha samoe mi dai lae cha ao Khong Beng ma priap ni hen koen nak.” Su Ma Tek Cho huaro laeo chueng top wa “rao wa tae phiang ni pen praman dok phikhro du satipanya kong Khong Beng nan cha priap dai thueng keng som phu pen thi tham nu bam rung phaen din phrachao Chin Bun Ong sueng dai sawoei ratchasombat suep ma dai thueng paet roi pi nan ik.” Su Ma Tek Cho wa thao nan ko la Lao Pi. Lao Pi cha ham thao dai ko mi yu. Su Ma Tek Cho luk ok pai thueng pra tu ban chueng ngaen na khuen hua ro wa “Hok Long cha dai nai bat ni ko som khuan yu laeo tae rao khit sia dai duai pen khon aphap ha bun mi dai.” wa laeo ko rip pai thi yu.)

Sumatekcho then replied, “We understand that Zhuge Liang's involvement in governance is a matter of great importance.” It requires careful thought every day; otherwise, it will lead to regret and difficulty for everyone involved. **Zhuge Liang possesses immense wisdom, akin to Guan Zhong and Yue Yi, who once nurtured and developed the state to prosper as in the era of Chun Qiu. Hearing Sumatekcho praise Zhuge Liang like that, Guan Yu said, “I still do not agree with the comparison to Guan Zhong and Yue Yi, as their wisdom is unmatched by anyone.” and comparing them with Zhuge Liang is inappropriate. Sumatekcho laughed and then replied “I was only making a comparative remark, not to be taken too seriously. If we consider Zhuge Liang’s wisdom, he could potentially be compared to the great Jinyun Emperor, who nourished the land and whose dynasty lasted for eight hundred years.”** After finishing his speech, Sumatekcho bid farewell to Liu Bei. Liu Bei insisted that he stay longer, but Sumatekcho refused to extend his visit. As Sumatekcho reached the doorway, he looked up and laughed, saying, “It is fitting for Hok Long to work with a lord like this. But I regret it because he is a person without fortune or good karma.” Having said this to himself, he quickly continued on his journey home.

(เจ้าพระยาพระคลัง (หน), 2555, น. 543-544) (Chao Phraya Pra khlang (Hon), 2012, na 543-544)
(Chao Phraya Phra Khlang (Hon) Edition, 2012, pp. 543-544)

This example reflects the literary wisdom related to the educational role in showcasing Zhuge Liang's academic excellence. This portrayal generates admiration and inspires readers to regard him as a role model, as everyone aspires to be knowledgeable, courageous, and competent in all disciplines.

2.2 Role in Explaining Traditions

This section addresses the traditions related to customary rituals, including funeral rites and marriage ceremonies.

Example: Funeral Ceremony

ฝ่ายโจผีรู้ว่าบิดาตายก็ร้องไห้จึงพาขุนนางและทหารทั้งปวงออกจากเมืองมาประมาณร้อยเส้นก็พบศพบิดาเข้า เข้าไปในเมืองเจียบกุนก็ให้ป่าวร้องขุนนางผู้ใหญ่ผู้น้อยและราษฎรในเมืองหลวงและเมืองขึ้นให้หนุ่มชวท่มชาวโพกผ้าขาวตามอย่างเจ้าเมืองตายนั้น โจผีกับขุนนางทั้งปวงให้รักอื้ออึงไป จึงมีคนหนึ่งร้องห้ามว่าอย่าร้องไห้อื้ออึงไป กลั่นความโศกเสียก่อนเถิดจะได้คิดการใหญ่ คนทั้งปวงแลดูก็เห็นสุมาหูจึงถามว่าเหตุใดท่านจึงห้าม

(Fai Cho Phi ru wa bida tai ko rong hai chueng pha khun nang lae thahan thang puang ok chak mueang ma praman roi sen ko phop sop bida khao. Khao pai nai mueang Ngiap Kun **ko hai pao rong khun nang phu yai phu noi lae ratsadon nai mueang luang lae mueang khuen hai nung khao hom khao phok pha khao tam yang chao mueang tai nan. Cho Phi kap khun nang thang puang hai rak ueung pai. chueng mi khon nueng rong ham wa ya rong hai ueung pai klan khwam sok sia kon thoet cha dai khit kan yai.** khon thang puang lae du ko hen Su Ma Hu chueng tham wa het dai than chueng ham.)

When Cao Pi knew of his father's death, he wept and led the nobles and all his soldiers about four thousand meters out of the city, where he found his father's body. He then properly managed the funeral arrangements for his father and quietly brought the body back into the city of Ye. Afterwards, **Cao Pi ordered both high-ranking officials and lower ranks, as well as the citizens of the capital and subordinate cities, to wear white clothing and turbans following the traditional practices observed upon the death of a ruler. Cao Pi and all the nobles expressed their profound grief throughout the city. At one point, someone cried out, urging them to stop their loud mourning, to restrain their grief for a while so they could contemplate important matters.** Among those attending the ceremony, someone named Suma Hu asked why they were being asked to stop mourning.

(เจ้าพระยาพระคลัง (หน), 2555, น. 1045) (Chao Phraya Pra khlang (Hon), 2012, na 1045)
(Chao Phraya Phra Khlang (Hon) Edition, 2012, pp. 1045)

The example discusses funeral customs, including wearing white clothes as a sign of mourning for the deceased and crying out loudly to express love, sadness, and grief over the loss.

2.3 Role in Teaching/Instruction

It discusses the role and responsibilities in teaching, such as instructing not to judge or choose associates based solely on external appearances, as exemplified below:

Example: Teaching not to judge or choose acquaintances based solely on external appearances, illustrated by the proverb ผ้าขี้ริ้วห่อทอง (pha khi rio ho thong). Which means A ragged cloth may wrap gold.

ขุนกวนพิจารณารูปร่างและลักษณะบังทองเห็นคิ้วใหญ่จมูกโด่งหน้าดำหนวดสั้น รูปนั้นวิปริตนัก น้ำใจจึงไม่ยินดี โลกครั้นเห็นบังทองออกไปแล้วจึงถามขุนกวนว่า “เป็นไรท่านไม่เอาบังทองไว้ทำราชการเล่า” ขุนกวนจึงว่าเราพิเคราะห์ดูรูปร่างก็ไม่สมที่ว่ามีสติปัญญาแล้วพูดจาพุ่มพล่าม ถึงเอาไว้ก็ไม่เห็นจะได้ราชการ โลกจึงว่า “เมื่อครั้งโจโฉยกทัพเรือลงมารบเมืองเรารั้งนั้น บังทองได้ช่วยจิวอี้แต่งกลอุบายไปลวงโจโฉ จิวอี้จึงได้เผาเรือและทหารโจโฉตายเป็นอันมาก ข้าพเจ้าเห็นว่าบังทองมีความชอบอยู่ ขอท่านดำริจงคร”

(Sun Kuan phicharana rup rang lae laksana Bang Thong hen khio yai chamuk dong na dam nuat san rup nan wiparit nak nam chai chueng mai yin di. Lo Sok kran hen Bang Thong ok pai laeo chueng tham Sun Kuan wa “pen rai than mai ao Bang Thong wai tham ratchakan lao.” Sun Kuan chueng wa rao phikhro du rup rang ko mai som thi wa mi satipanya laeo phut cha plumphlam thueng ao wai ko mai hen cha dai ratchakan. Lo sok chueng wa “muea krang Cho Cho yok thap rue long ma rop mueang rao khrang nan. Bang Thong dai chuai Chio Yi taeng kon ubai pai wong luang Cho Cho. Chio Yi chueng dai phao ruela lae tahan Cho Cho tai pen an mak khaphachao hen wa Bang Thong mi kwam chop yu kho than dam ri chong khuan.”)

Sun Quan assessed the appearance and characteristics of Pang Tong. He noted Pang Tong’s large eyebrows, prominent nose, dark face, and short beard, finding such a visage undesirable. After Pang Tong left, Lo Sok asked Sun Quan “Why he did not assign Pang Tong any official duties?” Sun Quan replied that upon evaluating his appearance, he perceived a lack of wisdom and noted that Pang Tong spoke in a disorganized manner, concluding that keeping him would not benefit the administration. Lo Sok then said that during Cao Cao’s naval invasion, Pang Tong had helped Zhou Yu devise a strategy to deceive Cao Cao, leading to the burning of Cao’s ships and significant losses among his troops. “I see merit and capability in Pang Tong, Lo Sok argued, urging Sun Quan to reconsider his decision.”

(เจ้าพระยาพระคลัง (หน), 2555, น. 769) (Chao Phraya Pra khlang (Hon), 2012, na769)
(Chao Phraya Phra Khlang (Hon) Edition, 2012, pp. 769)

The example reflects the role and responsibilities in teaching, specifically instructing not to judge or associate with people based solely on external appearances, but to consider their inner qualities. As seen in the case of Pang Tong, he possessed knowledge and skills comparable to Zhuge Liang. However, Pang Tong’s physical appearance was not particularly dignified or impressive. This caused others to overlook him and not trust that he could be a knowledgeable advisor for their side, as shown in the case of Sun Quan, who was unimpressed by Pang Tong’s appearance and declined to appoint him as an advisor for the Shu Han Faction.

2.4 Role in Tourism

This pertains to showcasing roles related to tourism, such as highlighting significant historical sites.

Example: The Tomb of Cao Cao

โจหลอง ตันก้วย กาเซียง สุมาอี้ได้ยินโจโฉว่าตั้งนักรื้อให้แล้วก็ลาออกไป โจโฉจึงให้คนใช้เอาไม้หอมอย่างดีซื้อเบงเทียงมาแจกให้ภรรยาทั้งปวง แล้วจึงสั่งสอนว่า “ถ้าเราหาบุญไม่แล้ว ท่านทั้งปวงจงอุตส่าห์ฝึกสอนในการเย็บปักถักร้อยจะได้เลี้ยงตัวเมื่อภายหลัง ท่านจงพากันไปอยู่ปราสาทตั้งซักได้ เมื่อท่านจะเช่นเรานั้นให้มีมโหรีปี่พาทย์จงทุกวัน” อนึ่ง ท่านจงสั่งขุนนางให้ก่อกุฏิฝังศพเราที่ท้องสนามนอกเมืองให้ได้เจ็ดสิบสองกุฏิ อย่าให้คนทั้งปวงรู้ว่าฝังศพเราไว้กุฏิไหน เพราะว่ามีคนชิงตัวเรานั้นมากอยู่ เกลือกคนชิงมันจะขุดศพเราขึ้นเสีย โจโฉสั่งตั้งนั้นแล้วทอดใจใหญ่ น้ำตาไหลโสมมน้ำ ก็มวาล้มลงขาดใจตาย เมื่อโจโฉตายนั้นเดือนสาม อายุได้หกสิบหกปี พระเจ้าเหียนเต๋มาอยู่เมืองฮูโตได้ยี่สิบห้าปี (พ.ศ. 763)

(Cho Hong Tan Kui Ka Siang Su Mai dai yin Cho Cho wa dang nan ko rong hai laeo ko la ok pai. Cho Cho chueng hai khon chai ao mai hom yang di chue Beng Hiang ma chaek hai phanraya thang puang laeo chueng sangson wa “tha rao ha bun mai laeo than thang puang chong utsa fuekson nai kan yep pak chueng cha dai liang tua muea phai lang. Than chong pha kan pai yu prasat Tang Chek Tai. Muea than cha sen rao nan hai mi mahoripiphat chong thuk wan” **anueng than chong sang khun nang hai ko kuti fang sop rao thi thong sanam nok mueang hai dai chet sip song kuti. Ya hai khon thang puang ru wa fang sop rao wai kuti nai. Phro wa mi khon chang tua rao nan mak yu klueak khon chang man cha khut sop rao khuen sia. Cho Cho sang dang nan laeo thot chai yai namta lai som na ko phawa lom long khat chai tai. Muea Cho Cho tai nan duean sam ayu dai hok sip hok pi. Phrachao Hian Te ma yu mueang Hu To dai yi sip ha pi (pho so chet roi hok sip sam.)**

When Cao Hong, Tan Gui, Xiahou Xiang, and Sima Yi heard Cao Cao speak this way, they wept and took their leave. Cao Cao then distributed high-quality aloeswood, called bengxiang, to each of his wives, advising them that should he die, they should diligently practice sewing and embroidery to sustain themselves. He instructed them to reside at the Chenggao Castle, when they should hold memorial services for him daily with music. **He also ordered the construction of 72 unmarked tombs in an open field outside the city to prevent his many enemies from desecrating his grave. After making these arrangements, Cao Cao sighed deeply, tears streaming down his face, and then he collapsed and died. Cao Cao passed away in the third month at the age of sixty-five, coinciding with the twenty-fifth year of Emperor Xian of Han’s reign in the city of Xuchang (A.D. 220).**

(เจ้าพระยาพระคลัง (หน), 2555, น. 1044-1045) (Chao Phraya Pra khlang (Hon), 2012, na 1044 -1045)
(Chao Phraya Phra Khlang (Hon) Edition, 2012, pp. 1044-1045)

The example illustrates the role and responsibilities of tourism related to significant historical sites, such as the Tomb of Cao Cao. This site, where Cao Cao was buried, was later discovered and has been promoted as a valuable and historically important tourist destination (Wikipedia, 2013).

Conclusion and Discussion

Conclusion

The study concludes that the literature RT3K by Phraya Phraklang (Hon) portrays a myriad of dimensions of wisdom or intellect, including 1) Wisdom in content, such as birth rituals, naming ceremonies, ordination, marriage ceremonies, funeral rites, teachings, beliefs, housing construction, professions, the invention of tools, entertainment, and astrology; 2) Wisdom in roles and responsibilities, including educational roles, explaining traditions, teaching and instruction, and tourism. These elements collectively illustrate the deep cultural and intellectual richness within the text, reflecting various aspects of societal and personal life.

Discussion

According to this current study based on RT3K (Phraya Phraklang version), it yields multiple forms of wisdom or intellect within its content, including 1) Birth rituals 2) Naming ceremonies 3) Ordinations 4) Marriage ceremonies 5) Funeral rites 6) Teachings 7) Beliefs 8) Housing construction 9) Occupations 10) Inventions of tools, 11) Entertainment and 12) Astrology. In addition, the study underscores the roles depicted in the text, including educational duties, traditional ceremony explanations, teachings, and tourism-related insights. This is congruent with Chuaybamrung (2007) study of local southern Thai literature, which also reveals wisdom related to birth rituals, naming ceremonies, ordinations, marriages, funeral rites, teachings, beliefs, house constructions, occupations, the inventions of tools, entertainment and astrology. This aligns with the study by Charoenchittrakarm (2008) on *wisdom in literature*, which found that poets and literary creators consistently embed stories embodying local and societal wisdom into both the content and literary art.

This wisdom manifests in various ways: 1) Content-wise, there are explanations for natural phenomena, such as the origin of the world, city planning, and societal guidance; 2) In terms of literary art, it includes naming characters, using specific terms to address characters, and employing particular language styles.

The wisdom related to roles includes education, explanation of traditions, teaching/instruction, and tourism. This aligns with Boonkhoom's (2016) study on *the lyrics and roles of Thai country songs*, which identified roles such as supporting religious beliefs, providing entertainment, offering comfort and support, documenting, or narrating events, and reflecting on life's conduct. These roles demonstrate the multifaceted ways in which literature and cultural activities inform and enrich community life, guiding behavior, and societal norms. These findings also echo with Chanthao (2016), who studied *the dynamics of the role of long-boat racing traditions in Thailand's northeastern region*. The study found that although the management of long-boat racing has shifted from local villages or temples to governmental organizations, these events still fulfill four essential functions. These roles include serving as a mirror to society, providing education to community members, accepting societal behavioral patterns, and offering entertainment.

Recommendations

It is advisable to study the pedagogical strategies depicted in the *Romance of the Three Kingdoms* (Phraya Phra Khlang (Hon) Edition).

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