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## SIAMESE AIRS.



ART. II.—*History of Tennasserim, by Captain JAMES LOW, Madras Army, M.R.A.S., &c. &c.*

(Continued from Vol. III., page 336.)

CHAPTER IX.

LANGUAGES.

THE people of this coast are of three distinct classes,—the Burman, the Món, and the Karean, and they are distinguished also by speaking different languages. The Burmans of Mergui speak a dialect of the language of Ava, as do those of Tavoy.

The Móns use the *P'hasea Món*, or Pegu language, which is quite distinct from the Burman, and the Karean tribes have languages peculiar to themselves.

The Burman language is already known to the world, from two grammars and a dictionary of it, which were published in Bengal.<sup>1</sup> The Tavoy dialect is that, which under the title of "*Burma*," has been treated of in "*Leyden's Comparative Vocabulary of the Burman, Siamese, and Malayan Dialects*."

The Tavoy character differs in a slight degree from that used in Ava.

The Siamese language, which once prevailed in *Tannau*, is now only spoken by a few Siamese settlers.

The Móns employ the same character nearly as the Burmans, and so do the people of North Laos; but it would not be easy to show which of these nations was the original adopter or framer of it.

The Karean dialects lean to the Siamese.

The Peguan language being that in most general use next to the Burman tongue, a few observations on it may be here offered.

THE PEGUAN, COMMONLY TERMED THE MÁN, OR MÓN  
LANGUAGE.

This is the language at present spoken in Pegu, and is apparently unconnected with the Ava or Burman, and considerably removed from the Thai or Siamese language, excepting, perhaps, in so far as respects the genuine characteristics common to all the Indo-Chinese tongues.

<sup>1</sup> One by Dr. Carey, and another by Dr. Judson. The Dictionary by Dr. Judson.

The *Mán* seems to be neither so purely monosyllabic, nor so nicely intonated as the *Thai*. But its radical monosyllables have a close resemblance to those of the latter; and a great number are common to both, although the signification in each is intrinsically different,—thus :

*Sóng*, in *Mán*, means *drink*. In *Thai*, *if, provided*.

*Chep*, in *Mán*, *taste*. In *Thai*, *sick*.

*Kla*, in *Mán*, means *tiger*. In *Thai*, *bold, brave*.

That the *Mán* is further removed from the Burman than the Siamese has been concluded from personal inspection, and from my having found the Burmans, who were questioned on the subject, and into whose hands a vocabulary of the two languages was put, totally unable to comprehend above a very few vocables. They could not even enunciate *Mán* words, from seeing them written, although the character does not much differ from their own. This is the natural consequence of the Páli alphabet having originally been tortured to suit a language for which it was never designed.

The orthography of the *Mán* words in the Burma character, and as exhibited here in the Roman letters, will be found, from a similar cause, at some degree of variance. The latter will be observed to convey (as nearly as our alphabet will admit of) the true powers of the letters and vocables of the *Mán*.

The final sounds are very fickle, such as, where *p* is changed to *m*, *h* used for *t* soft, *p* for *b*, *t* for *d*, and *r* for *l*, *h* for *s*, and *gh* for *au*.

The following seem to be final consonants of the *Mán* Colloquial Medium :

*t, p, k, h, m, n, (strong nasal) n, ng.*

The voice is frequently and suddenly suspended at the end of a word, even where the short (◌̣ mark) *h* is not used.

The alphabet is divided into five series, with ten single letters.

It appears from the above list, that the *Mán* has two final consonants more than the *Thai* is possessed of, while it trusts to a nearly similar system with that of the *Thai* for its initial, medial, and final vowels.

The final vowel simple sounds are fifteen<sup>1</sup> in number; and the compound I am inclined to state at twenty-four. The medials appear to be also twenty-four in number.

The *Mán* admits of the following colloquial combinations of letters, which are foreign to the *Thai*, viz: *h* before consonants;

<sup>1</sup> Independent of *ou, om, ah, áh*.

*hlai* (clai) barter; *h,moh*, stone; *hmain*, prince; (mn) *mnúh* (pin-nh) person; (kn) *knok*, great; *hn*, *hnóng mo-ei*, a star; *bl*, as in *bloai-lúeit*, earth and sky; *dap blungat*, bald head. And also a frequent use of the nasal French *n*, *knoet*, far. *Ko-ein*, day; *Hétá*, a house.<sup>1</sup> And the French *u* or *oo* (both hard and soft) recurs much oftener than in the Thai; *dung*, country; *khúng*, high; *púng*, rice. It is also combined with other diphthongs, in a manner not often found in the Thai, and not easily conformable to our organs of speech. These are rapidly pronounced; *hlú-ein mnúh*, a hired servant; *klúeit*, a pig. Some vowel terminations resemble the Hindustani guttural *gh*, thus: *kaa*, to give, is pronounced like *kagh*.

However great the claim of the *Mán* to originality may be, when compared with the languages spoken in the countries betwixt Pegu and China, and the Burman language; still it most unequivocally betrays its alliance at some remote period with the Chinese Mandarin Colloquial Medium, in applying to its monosyllables a system of tones differing only in frequency and intensity from that used in the latter; thus *duh*, hatred; *dúh*, ripe, as fruit; *wut*, forget; *wút*, young (female); *klúng*, come; *klung*, boat.

The following are some words selected from the Vocabulary as closely resembling each other, to which are added a few Malay and Pali words. The words within the parenthesis are not considered.

MÁN.	THAI YAL.	MALAYOO.	PALI.	ENGLISH.
chep .....	chím .....	chúm .....		Taste.
rúp .....	rop .....	rúpa .....	rúpa .....	Face. Form.
Arre ulr .....	(lau) .....	uruk .....	súra .....	Spirits.
Kuttam .....	po .....	Kuttam .....		Crabs.
Kappau .....	pún .....	Kapúr .....		Lime.
Súm Srúm .....	(ngo) .....	úlar .....	Sappa .....	Snake.
Manganfa .....	thoei .....	mangko .....		Cup.
Sa mút .....	mot .....	Simmút .....		Ant.
Tha .....	thāng .....	(Amas) .....	(So wan na)	Gold.
ba sée .....	(lek) .....	biási .....		Iron.
Krít .....	Krít .....	Krís .....		Dagger. Krís.
Nípan .....	Saivan .....	Surga .....	Níphan .....	Heaven.
Tehareulr .....	Narok .....	Naraka .....	Naraka .....	Hell.
Wain .....	len .....	Main .....		Play. Game.
Sampan .....	{ rú-a .....	Sampan .....	Nawa .....	Boat.
	{ Sampan ... }			

The Pali is also the sacred text of the *Máns*, and of consequence their language is much interpolated with words transferred from it.

<sup>1</sup> Nearly the pronunciation of the third person plural of the P. of the Indic. of the Hindustani verb, to be; *huen*, hein.

The article in the *Mán* follows (as in the Thai) the noun; *ha a hmoh mo-ei*, give me a stone. It does not appear that generic particles are so much affected in defining nouns as in the Thai and Malayú; *chaúh mo-ei*, one tree; *mníh mo-ei*, one person; *cho-ei moei*, one straw; *hein mo-ei*, one house. In the following instance a suffix is used, *loeit mo-ei chang*, a book, or, *book one writing*.

The indefinite article is not expressed.

a a hein, go to the house.—Hein hmáin, the king's house.

*Mán* nouns have no inflections to distinguish the gender, number, or case.

Hein *mo-ei*, a house.—Mníh *kraúh mo-ei*, a man.—Kon hmáin *preaú mo-ei*, a princess.—Cheh or (kyeh) *kraúh mo-ei*, a horse.—Kon *mníh*, a child.—Krauh, boy.—Pría, girl.

Particles supply the place of inflection in these instances :—and again,

Kla *kraúh*, a tiger.—Kla *prea-aú*, a tigress.—Kuchím *kraúh*, male bird.—Kuchím *preaú*, female bird.

Affixes also point out the cases, but are sometimes omitted. Thus,

Mníh *kuttáun nú hein*; the man fell from the house.—Oái klúng *nú Tewai*; I came from the country of Tavoy.—Klúéing klúng *héin*; many men come to the house.—Kít *ne-ung ka oei*; give another to me.

To form the *Plural*, reduplication of the noun is had recourse to, or particles are affixed, thus:

Kuchím *kuchím*; birds.—Hein *klú-íng*; many houses.—Krop ón, few things.

Pronouns do not appear so numerous as in the Thai.

o-ei doeit a a.—I wish to go.

o-ei hú tein.—I don't know. (I, not know).

pu-eh mníh *hák*, hah.—Thou art not (a) good man

Pu-eh a a.—Go thou.

Deh mníh *hnok khah*.—He is a good man.

Kunú-í a a pha-at.—All the apes go, i. e. they (the apes go)

Kyáit klúng.—Come you.

Kyáit a-a proh proh.—Go you quickly, or you go quickly.

Oei du-eit kyáit.—Your (majesty's) slave; or, simply, Sir.—

In reply to a question.

Tulakún Chia púng.—His highness eats his dinner (rice).

Mníh kóh rau?—Who is that person?

Hein peh ya la ràu?—Where is your house?

Moei chí tak rau?—What (o'clock) time is it?

Ko-ein Kattau.—It is mid-day.

Sán mo-a chí.—How many dollars?

Kít í-at ka oei.—Bring clothes (to me.)

Nú lá klúng.—Whence come?

Adjectives are easily compared, by having words denoting increase placed *after* them.

#### COMPARISON.

- |                                    |   |
|------------------------------------|---|
| 1. Hein kah kam.—A good house.     | 1. Mn̄h koh k'hah.—He is a good person.                                 |
| 2. Hein kah ngí.—A better house.   | 2. Mn̄h koh khah kam.—That person is better.                            |
| 3. Hein kah klúng.—The best house. | 3. Mn̄h koh khah ngee.—Still better.                                    |
|                                    | Mn̄h koh k'hah sam phá at.—That person is best, (fit, better than all.) |

The adjective follows the substantive, and the verb the adjective.

Adjectives are compounded. *Mn̄h puttaik kong*, the brave hearted; *Prúh that*, noise; *Saat saat*, slow.

The verb seems simple. It follows the pronoun, and precedes the noun and adjective.

*Present.* o-ei chíá, I eat; *Kyeit a a hein hmein*, you go to the palace (the king's house); *delr krip proh proh*, he runs fast; *oei klúng dúng Tawai*, I come (or came) from the country of Tavoy.

*Past.* The adverb precedes the verb thus: *deh hú kyáún*, he did not survive; *deh hú ket*, he does not want it.

And it is placed between the simple pronoun and one (or the same) representing our oblique case.

<i>Aorist Potential.</i>	deh klúng tak oei.—They (all) beat me.
	oei hú tong man.—I cannot leap.
	oei chú man lep.—I can write.
<i>Passive. Future.</i>	o-ei dú-ét a a raka luk, hún.—I wish to go, Sir.
<i>Imperatively.</i>	o-ei dú-ét kú-fe pláu ra.—I shall be sick.
<i>Participially.</i>	Kyeit a a ra.—You may go.
	Chía arra.—Having eaten.

*Passively.*—Here the direct expression of the action as affecting the noun is preferred. *Klaau két paoa*, the dog bites the cat. Otherwise auxiliaries are used,—thus: *deh teh tak*, he got a beating.

The numerals have been already exhibited. They follow the noun in most instances.

Adverbs are generally placed before the verb to which they refer. *Hmein tai a a múnghet dong*; the king is gone without the fort.—*Ala a a*; where (are you) going?—*Oei limmáh Klúng*; I am just

now arrived.—*Klúng taup taup oei*; come with me.—*Sang klúng krúng*; across the river.—*Krop hnoh ka o i*; give another to me.

I have not had an opportunity of inspecting any authentic poetical works in the Mán language.

The following couplets were orally communicated to me by a *Meng Mán*. They are in a popular style, and nearly resemble, in their spirit, the Malayan Pantún. The stanzas are composed of verses containing three lines of four words each, and without rhyme. Their verses generally contain trite allusions and obscure metaphors, admitting, in the latter case, some latitude of interpretation.

The recitative of the Mán resembles that of the Siamese, and in it, the language is much softened.

*Couplets addressed by a Lover to his Mistress.*

- |  |   |
|--|---|
| 1.<br>Yú kyá yú thó.<br>Yú thó yú sang.<br>Rám peng oei ngí.           | 1.<br>A customary invocation of the Gods and Deities, previous to undertaking a journey or a voyage.                                  |
| 2.<br>Yóó mein tí pre-au<br>Kau ngí au Kíchán.<br>Kupúng ngán ngí.     | 2.<br>My beloved remains at home.<br>How can I endure the thoughts of separation?<br>My very soul is parched with grief.              |
| 3.<br>Ngai máng dai hein.<br>Hmain ka pa kóí.<br>Hoh rong o-ei ko-sin. | 3.<br>You will remain at home, my love, while I am forced to leave you, like a timid mouse at the mercy of the cats.                  |
| 4.<br>Hau a a than bú-l.<br>Bú-l ka la poh.<br>Koh rong-oei ko-sing.   | 4.<br>I go to prove the boisterous sea.<br>Dangers attend me—but my soul is overwhelmed with the grief alone of separation from thee. |

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## CHAPTER X.

### MUSIC.

THE Burmans and Peguers delight in music. They sing generally in a high key; thus imitating the Chinese taste. Their vocal music therefore, to an European ear, appears to arise from a strained and unnatural effort.



## MUSICAL INSTRUMENTS.

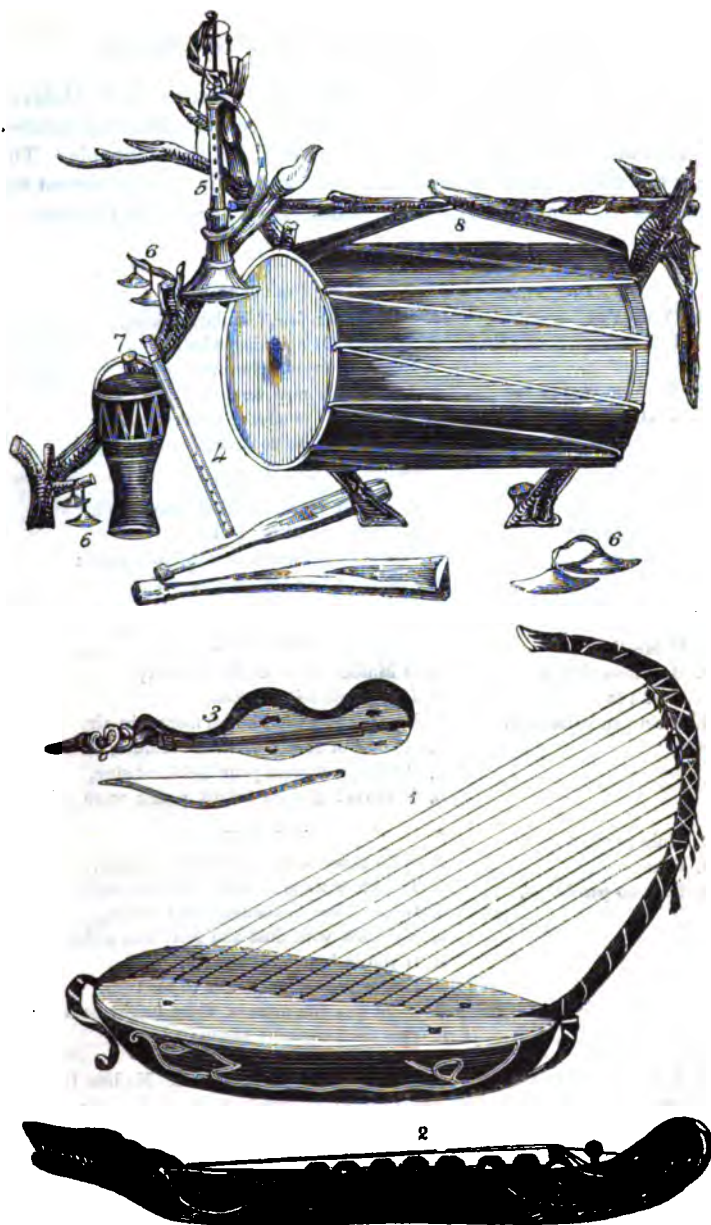
The following instruments are used on occasions of ceremony, and in processions, and may be called the "out of door band." In it the Sein is generally the leading instrument :

1. Segí. The bass drum.
2. Ozí. A small drum which is held under one arm and is beaten by the hand. It is a tenor drum.
3. Sí. A drum, which in size is betwixt the Segí and the Ozí.
4. Kíwein. Small metal gongs of different sizes, ranging up to two octaves.
5. Hnó. A brass trumpet or harsh dissonant clarionet, having a wooden six-holed flute attached to its upper orifice. This is moveable, and is pulled out to a sufficient length when the instrument is to be played. A number of mouth-reeds, of different sizes, are suspended from the top of the flute. The sound greatly resembles that of the *Pipe of the North*; and were a pibroch to be sent forth from it in one of the deep valleys amidst the Tavayan mountains, it is possible, that even a Child of the Mist might, in listening to it, be rapt in imagination to a Highland glen.
6. Pillú-f. A flute made of one joint of bamboo; and reaching to a third.
7. Pekkwé or Yegwin. Cymbals of different sizes.
8. Wá le kau. Pieces of split bamboo, with which time is kept.
9. Sein. A circular frame, having many small drums suspended from it. These compass about two octaves.

THE CONCERT BAND, OR AUYEN. (*Vide Plate.*)

1. Saun. A harp, having thirteen silken strings.
2. Magyaun. The Alligator. It has three brass-wire strings.
3. Thró. A three silken stringed violin, with a very curved bow, bent with horse hair.
4. Pillúf. The flute before described.
5. Hné. The trumpet.
6. 6. 6. Ye-gwin. Cymbals of four different sizes.
7. Ozí, the tenor drum.
8. Segí.

The bands have leaders, who play the chief instruments, which are any one of the first three numbers.



**BURMAN MUSICAL INSTRUMENTS.**

1. Saun.

4. Pillat.

7. Ozi.

2. Magyaun.

5. Hn.

8. Segé.

3. Thro,

6. Ye-gwin.

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The following specimens of Burman, Siamese, and Malayan Music will save the reader the trouble of conjecturing the relative degrees of proficiency in the art<sup>1</sup> attained by these people. The song given is a favourite one with the Tavoy fair. It is almost too idiomatic to admit of any, except a burlesque version in English.

## SONGS.

## ME PYU.

1. O Mé Pyu,
2. Tabyen bya bein kain d'hu
3. Then yu wen gé mé
4. Thén yu wen gé mé.

1. Ten ze pi kya
2. Tha hmui hla
3. Ben ngapyo thi né
4. Thamen ku mé
5. Si byo thi né
6. Tamen ku men.

1. O Mé Pyu
2. Beit taun thu la
3. Kalún la
4. Hnin pan panza ma.

1. Hnin pan mó mó
2. Kyui so zo
3. Do galo pan bo pé.

THE LOVER.<sup>2</sup>

1. "O Maiden fair," in dark saloon,
2. Why toil at spinning wheel?
3. Come let us go before the noon,
4. Its burning rays we feel,
5. And gather crackling underwood,
6. With which to cook the evening's food.

## THE MOTHER.

1. O daughter, whence that heavy load,
2. So soon cast at my feet?
3. 'Tis plain no wooer crossed your road;
4. Come eat this plantain sweet,
5. This seedless<sup>3</sup> plantain eat.

## THE LOVER.

1. O Maiden fair—O Maiden fair,
2. I pray you tell me soon,
3. Breathe you the Mergui mountain-air,
4. Or that of forest-wreathed Kalún;
5. Pandanus flowers your locks entwine,
6. O Gods! if such bright pearls were mine!

## THE MAID.

1. With flowers my hair is gaily bound,
2. To gather them I much have toiled,
3. Before these brilliant gems I found,
4. My brow with dust and heat was soiled,
5. If you in hymeneal bowers,
6. Desire your maiden fair to see;
7. Come pay the price of these bright flowers;
8. This shall my only answer be.

<sup>1</sup> I am indebted for the *Burman* music to Lieut. Sherman, Madras Infantry, who has also favoured me with some useful information, regarding the state of and improvement on the Tennasserim Coast, since I left it, in Sept. 1835. The Siamese and Malayan airs have been set to music by *Che Draman*, an inhabitant of Penang, who has been long known to the settlement as their Niel Gow; and Lieutenant Sherman has also favoured me by revising them.

<sup>2</sup> The popularity of these words depends on their idiomatic peculiarity of expression; any translation of them, therefore, into English must have a burlesque effect. They have little of poetry in them.

<sup>3</sup> The original has "seedy plantain," in allusion to that fruit being given to children on account of its nutritious quality.

## SIAMESE AIRS.

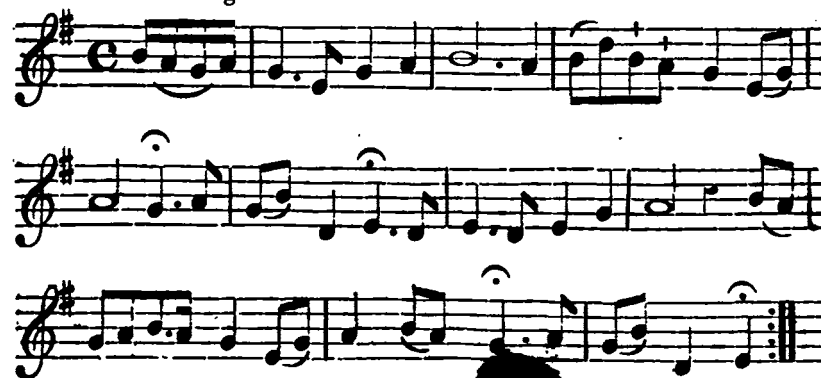




## Rong rap.



## Cha lok lo-ang.



## Nang nok.



## Sarika kéó.



## Nang nak.



## Khamin luang án.



## The King of Siam's March, or Phriy a dun.



## Cha Hong.



## Thewi.



## BURMAN AIR.

SET FOR A THIRD FLUTE OR FLAGEOLET.

*Moderato.**Set by T. S. S.*

N.B.—In playing the above Air great attention must be paid to the *dotted notes* and *slurs*, to give them their natural effect. They, if played on a third flute, sound precisely like that of the Burmese, and will agree with any of their instruments.



## MALAYAN.

Chinteh manis gunung.



Tuan tuan Nona.



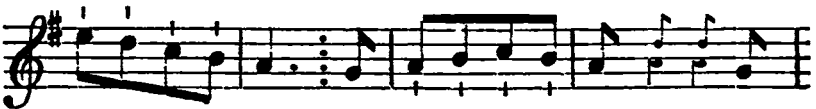
Der umbun ka-terunti.





A BATTA AIR.

Dadong sidadong.



Lagu dua.



## Dondang Malayu.



## Ayer paxang.



## Buang batu timbul kalassa.





## Hati Raja Gunong.



## Merahwi.



## Sumbawa China.



## Suka Hati.





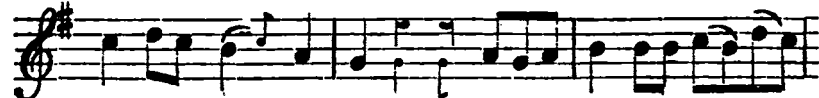
Dondang Bangkaulu.



Lalladi lali.



1. Bunga kuchapiring kumbang dalam mangko.



## 2. Rangkong sudah kring mata sudah menguntu.



## Radin Galuh.



## Sambawa pirindu.



## Linkong.







Ya Nona.



Amboi sayang.



## Susah hati.



## Bujang Sulong.



## "Red Gold," or Amas merah.





Ya Nona.



Amboi sayang.



## Susah hati.



## Bujang Sulong.



## "Red Gold," or Amas merah.





Bujang piyatu.



Naik tingka battu pitte gunda rusa.





## Suvong dayong.



## Adek o-e.

