

THE PROSODIC STRUCTURE OF RAMA II'S *KLON*

by

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I

Thai scholars agree that some of the finest examples of *klon*¹ were composed during the reign of Rama II, who ruled from 1809 to 1824.² Yet aside from a few vague notions of euphony and performance, there is nothing in the local tradition of literary comment that adequately explains why Rama II's *klon* should have been accorded such high status in Thai literature.³ In this paper I argue for a prosodic analysis that yields the kind of data needed to show exactly why Rama II's *klon* is unique. The study of prosody is just one step toward defining a Rama II 'mode of composition', which would be useful when considering such topics as oral and literary types of composition, palace and provincial textual traditions, dating and authorship.⁴

Following what seems to have been a literary practice that began at least as far back as the reign of Phraya Tak, first of the post-Ayudhaya rulers (1770-1781), but probably earlier, and that continued well into the nineteenth century, Rama II and his court poets revised the dance-drama texts of preceding dynasties as well as created entirely new works of their own.⁵ Among the many texts composed during this period was a reworking of *Sang thong* (The Golden Conch) -- a story from the Pannasa Jataka. This particular version became one of the most popular of all the *lakhon nok*, or 'outside drama', that is, performances that were not restricted to the inner confines of the royal palace.⁶

The earliest extant *Sang thong* text is a fragment published in 1922 under the title *Bot lakhon khwang krung kaw ruang naang manooraa kap ruang sang thong* (Old City Dramas: Manooraa and Sang Thong, hereafter referred to as *OCT*-- an English abbreviation of the

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1. The American University Alumni (AUA) Language Center transliteration system is used here with the following exceptions: glottal stop and tone markers are generally omitted; EE = ເ ວ ; ng = ນ.

2. See, for example, P. Schweisguth, *Etude sur la littérature siamoise* (Paris: Imprimerie Nationale, 1951), p. 202; and Prayun Phitsanakha, *Kaaw kasat hEEng raatchawong cakrii* (Nine Kings of the Chakri Dynasty), Bangkok: Praphansaan, 1960, pp. 130-135.

3. See, for example, Prince Damrong Rajanubhab, *Tamnaan ruang lakhon inaw* (History of the Inaw Drama), Bangkok: Roong Phim Thay, 1921, p. 112; and Kii Yuuphoo, "Law ruang naang ramakian" (On the Ramakian), in *Bot lakhon ramakian phra raatchaniphon somdet caw krung thonburii le law ruang naang ramakian* (The Ramakian Drama of the King of Thon Buri and on the Ramakian), Bangkok: Khurusaphaa, 1958, pp. 133-148.

4. The term "mode of composition" is used by Ruth Finnegan in "How oral is oral literature?," *BSOAS*, XXXVII (1974), pp. 52-64.

5. Damrong, *op. cit.*, pp. 124-131.

6. For the different types of drama, see *ibid.*, pp. 1-2; and W.F. Vella, *Siam under Rama III*, Monographs of the Association for Asian Studies IV (Locust Valley: J. J. Augustin, 1957), pp. 54-55.

title).⁷ Although the work is claimed to be of Ayudhayan origin, no reference to author or date appears in the text itself. However, the original Thai manuscript, *Sang thǎong 85*, located in the National Library, Bangkok, has an orthographic style that was used in late Ayudhaya times.⁸

The *Sang thǎong* that is traditionally ascribed to Rama II first appeared in printed form in 1917 in a volume commemorating the 60th birthday of Prince Damrong Rajanubhab, founder of the National Library and one of Thailand's most revered scholars. In the Krom Silapaakǎon (Fine Arts Department) first edition of *Sang thǎong* (hereafter referred to as *BLN*) for the Thai title *Bot lakhǎon nǎk ruam hok ruang* (A Collection of Six Dramas), which was published in 1953, three additional chapters of unknown origin were included in what was presumably an attempt by the editors to present the most complete narrative possible.⁹

BLN and *OCT*, the example texts of this study, are both written in *klǎon*, and in the same narrative tradition, that is, they share a common poetic diction and similar narrative conventions. Yet even to the untrained ear they sound different. If these differences can be expressed in concrete terms, then we may begin to understand exactly what makes Rama II's prosody unique.

II

In order to introduce the terminology used throughout this paper and to provide a basis for the subsequent arguments, a brief review of *klǎon* follows. To make it as uncomplicated as possible, I avoid the use of Thai whenever possible and rely instead on what I consider to be acceptable English equivalents.

Klǎon verse. A stanza of *klǎon suphaap* is composed of four hemistiches ('hemi') each having six to eight syllables as in the diagram below, where each syllable is represented by the symbol 0.



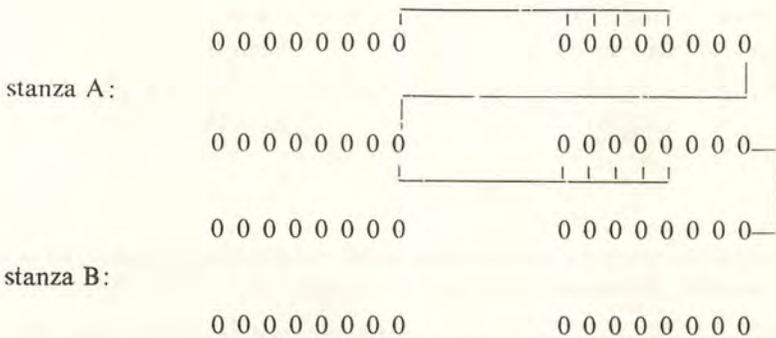
Klǎon has two types of rhyme. The first, which has been called "structural", involves vowels and any final consonants.¹⁰ It is indicated by the solid lines in the diagram below.

7. *Bot lakhǎon khrang krung kaw ruang naang manooraa kap ruang sang thǎong* (Old City Dramas: Naang Manooraa and Sang Thǎong), Bangkok: Roong Phim Thay, 1922, pp. 94-169.

8. For examples of dated orthographic styles, see E.H.S. Simmonds, "An 18th century travel document in Thai", *Felicitations Volumes in Southeast Asian Studies*, I, 164, n.1.

9. *Bot lakhǎon nǎk ram hok ruang phra raatchaniphon ratchakaan thii sǎong* (A Collection of Six Dramas by Rama II) ed. Krom Silapaakǎon, 5th ed. (Bangkok: Silapaa Banaakhaan, 1965), pp. 1-273. The three chapters not found in the Damrong edition have been attributed to Rama II; see F.S. Ingersoll, *Sang Thong: a Dance Drama from Thailand* (Rutland: C.E. Tuttle, 1973), pp. 11-12.

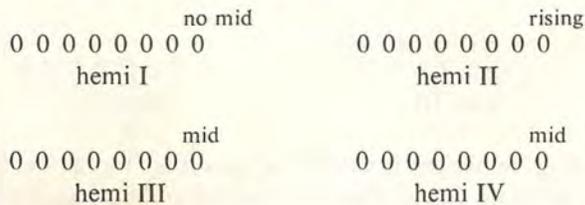
10. E.H.S. Simmonds, "Thai narrative poetry: palace and provincial texts of an episode from Khun Chang Khun Phaen", *Asia Major*, X (1964), 297.



The last syllable in hemi I and hemi III must rhyme with any of the first five syllables in hemi II and hemi IV respectively, the third and fifth syllables being preferred in both cases.¹¹ This rhyme may be thought of as the 'internal link' structural rhyme because it functions within the stanza, as distinct from what has been called the 'external link' structural rhyme that functions outside the stanza, joining one stanza to the next.¹²

The other type of *klon* rhyme has been called "additional".¹³ Consisting of assonance and alliteration, it is completely optional and not governed by rules when it does occur.

Thai has five distinct tones, i.e. mid, low, falling, rising and high. *Klon* verse dictates that the last syllable of hemi I be anything but mid tone, that the last syllable of hemi II be anything but mid, preferably rising tone, and that the last syllable of both hemi III and hemi IV preferably be mid tone.¹⁴ The ideal tone pattern for a stanza of *klon* is diagrammed below.



The final aspect of *klon* that needs to be considered is what has been called the "rhythmic grouping of syllables" within the hemistich.¹⁵ These groupings are determined by a combination of factors which are discussed below. Each grouping as well as each hemistich is separated by a caesura. In the diagram below, different rhythmic groupings are illustrated. The symbol // represents a caesura.

11. R.B. Jones and R.C. Mendiones, *Introduction to Thai Literature* (Ithaca: Cornell University Southeast Asia Program, 1970), p. 214.

12. E.H.S. Simmonds, "Mahorasop II: the Thai National Library manuscript", *BSOAS*, XXXIV (1971), pp. 123-124.

13. Simmonds, *op. cit.*, p. 297.

14. Jones and Mendiones, *op. cit.*, p. 214.

15. *Ibid.*, p. 189.

0 0 // 0 0 // 0 0	//	0 0 // 0 0 // 0 0 0
hemi I		hemi II
0 0 0 // 0 0 // 0 0 0	//	0 0 0 // 0 0 // 0 0
hemi III		hemi IV

III

In the following section we examine the structure of *klɔɔn* more closely to determine what factors contribute to prosodic differences in any two *klɔɔn* texts.

Klɔɔn: **structural rhyme**. Two stanzas of *klucc* are diagrammed below with only the final syllable of each hemistich given.¹⁶

0 0 0 0 0 0 0 0	<i>phaa</i>	0 0 0 0 0 0 0 0	<i>khwaan</i>
hemi I		hemi II	
stanza A:			
0 0 0 0 0 0 0 0	<i>phaan</i>	0 0 0 0 0 0 0 0	<i>yaay</i>
hemi III		hemi IV	
0 0 0 0 0 0 0 0	<i>maak</i>	0 0 0 0 0 0 0 0	<i>haay</i>
hemi I		hemi II	
stanza B:			
0 0 0 0 0 0 0 0	<i>thaay</i>	0 0 0 0 0 0 0 0	<i>khrok</i>
hemi III		hemi IV	

From the preceding discussion it should be clear that in any two adjacent stanzas the maximum number of different vowels that are involved in the structural rhyme is five. This is because the last syllable of stanza A hemi IV must rhyme with the last syllable of stanza B hemi II and hemi III. In the diagram above, the structural rhyme vowels are (a) *aa* (in the syllable *phaa*), (b) *aan* (in the syllables *khwaan* and *phaan*), (c) *aay* (in the syllables *yaay*, *haay* and *thaay*), (d) *aak* (in the syllable *maak*), and (e) *ok* (in the syllable *khrok*). However, the structural rhyme pattern can have as few as two different vowels. This occurs when the last syllable of hemi I rhymes with the last syllable of hemi IV as in the following example.¹⁷

0 0 0 0 0 0 0 0	<i>thaa</i>	0 0 0 0 0 0 0 0	<i>khay</i>
hemi I		hemi II	

16. *BLN*, p. 190.

17. *OCT*, p. 136.

stanza A:

0 0 0 0 0 0 0 0 ^{pay}	0 0 0 0 0 0 0 0 ^{traa}
hemi III	hemi IV
0 0 0 0 0 0 0 0 ^{pay}	0 0 0 0 0 0 0 0 ^{naa}
hemi I	hemi II

stanza B:

0 0 0 0 0 0 0 0 ^{thaa}	0 0 0 0 0 0 0 0 ^{pay}
hemi III	hemi IV

Because the structural rhyme syllables in hemi I and hemi IV rhyme, the rhyme pattern consists solely of the vowels *aa* and *ay*. It is this kind of variation, or lack of it, that contributes to the difference in the sound of *klon*. Three factors must be considered: (a) the number of instances when hemi I = hemi IV as in the example above; (b) the number of different vowels involved in the structural rhyme pattern; (c) the concentration of the three most commonly recurring structural rhyme patterns. For example, let us compare the structural rhyme patterns of 20 stanzas of *klon*. Because hemi II always rhymes with hemi III, we can use a three-vowel notation, e.g. *aa-ii-uu*, instead of the longer *aa-ii-ii-uu*. The symbol * marks a two-vowel stanza, that is one where hemi I = hemi IV.

Text A¹⁸

ua-ay-uan
am-uan-aa
uay-aa-ay'
aa-uu-aan
aay-aan-aa
een-ing-ay'
ia-ay-an
aay-aa-EEng
ay-EEng-uk
ii-uk-aan
aak-aan-ay
aa-əəy-ɔ
aang-ɔ-ay'
EEw-ay-ua
ɔɔn-ua-aa
ii-ay-əəy
ua-əəy-ii
aw-ii-ay'
ak-aa-it
*ii-it-ii**

Text B¹⁹

*aa-ay-aa**
aan-aa-ay'
ii-ay-aa
*ay-aa-ay'**
ang-ay-ua
aa-ua-ay
aw-ay-ii
*ay-ii-ay**
een-ay-ii
*ay-ii-ay**
am-ung-aa
*aa-an-aa**
ay-aa-ii
*aa-ay-aa**
*ay-aa-ay'**
*aa-ay-aa**
ong-ay-aa
*ay-aa-ay'**
it-aa-ay
ap-ay-ii

18. *BLN*, pp. 191-194.19. *OCT*, pp. 134-138.

The structural rhyme pattern of text A is more varied than that of text B: there is only one two-vowel stanza; there are 25 different vowels in the structural rhyme; and there is no instance of a recurring rhyme pattern. By contrast, text B has nine two-vowel stanzas; only 14 different vowels in the structural rhyme; and a recurrence of the patterns *aa-ay-aa* (three times), *ay-aa-ay* (three times) and *ay-ii-ay* (twice).

Klɔɔn: **additional rhyme.** As mentioned earlier, additional rhyme is completely optional in its occurrence and position in a hemistich. Mosel states that "external [i.e., structural] rimes are considered as a matter of observing rules; internal [i.e., additional] rimes are considered as a matter of 'art.'"²⁰ When it does occur, however, the additional rhyme is an important factor in accounting for why *klɔɔn* should sound different. Take, for example, the following hemistiches.

A: *lot-ong-long-nang-bon-ban-lang*²¹

B: *nuan-naang-su-mon-thaa-kɔɔ-waa-pay*²²

In A there are five instances of consonant rhyme, i.e. *lot*, *long*, and *lang*, *bon* and *bang*; as well as four instances of vowel rhyme, i.e. *ong* and *long*, *nang* and *bang*. This seven-syllable hemistich has a total of nine additional rhymes. In B, however, there are only two consonant rhymes, i.e. *nuan* and *naang*, and two vowel rhymes, i.e. *thaa* and *waa*.

Besides the amount of rhyme, vowel variation is again important. Take, for example, the following stanzas in which only those syllables that are in vowel rhyme are shown.

Text A²³

<i>kh-ray</i>	<i>day</i>	<i>may</i>	<i>rɔɔy</i>	<i>nɔɔy</i>	<i>pay</i>	<i>phra</i>	<i>ca</i>	<i>fan</i>	<i>ban</i>
0	0	0	0	0	0	0	0	0	0
hemi I					hemi II				
<i>tha</i>	<i>lEEng</i>	<i>cEEng</i>	<i>khwaam</i>	<i>taam</i>	<i>kha</i>	<i>klap</i>	<i>pay</i>	<i>chap</i>	<i>way</i>
0	0	0	0	0	0	0	0	0	0
hemi III					hemi IV				

Text B²⁴

<i>tii</i>	<i>khlii</i>	<i>rii</i>	<i>dii</i>
0	0	0	0
hemi I		hemi II	
<i>cha</i>	<i>na</i>	<i>daa</i>	<i>yaa</i>
0	0	0	0
hemi III		hemi IV	

20. J. N. Mosel, *Trends and Structure in Contemporary Thai Poetry* (Ithaca: Cornell University South-east Asia Program, Data Paper No. 43, 1961), p. 17.

21. *BLN*, p. 188.

22. *OCT*, p. 100.

23. *BLN*, p. 138.

24. *OCT*, p. 96.

As in the preceding example, text A has a more varied rhyme scheme than text B: there are 20 instances of vowel rhyme; seven different vowels in the rhyme pattern, i.e. *ay*, *ayy*, *a*, *EEng*, *an*, *aam*, and *ap*. By contrast, text B has only eight vowel rhymes and three different vowels in the rhyme pattern, i.e. *ii*, *a*, and *aa*.

The position of the additional rhyme is another factor that should be considered when looking at sound differences in *klon*. Take, for example, the following hemistiches.

A: *phra-maa-ching-chang-tEE-caw-ngo*²⁵

B: *phoo-caw-kuu-ayy-ngaam-lua-cay*²⁶

C: *kEEw-kaw-naw-wa-rat-thang-krung-yay*²⁷

Examples A and B each have only one instance of consonant rhyme: in A the rhyming syllables, i.e. *ching* and *chang*, are adjacent, whereas in B they are separated by four totally unrelated syllables, i.e. *caw-kuu-ayy-ngaam-lua-cay*. The adjacent rhyme in A, which is known as *samphat kaen*, or 'excessive rhyme', is arguably more apparent to the ear than the separated rhyme in B.²⁸ In example C, there is both consonant and vowel rhyme. But one syllable, namely *kaw*, is simultaneously in vowel rhyme with *naw* and in consonant rhyme with *kEEw*. Such instances of simultaneous rhyme, and to a lesser extent adjacent rhyme, reflect, I think, something of the complexity of the verse if not the 'art' of the poet. Certainly their presence on a regular basis makes the rhyme pattern of a given *klon* text distinct from one where they do not occur.

Additional rhyme position is also important because it is related to the problem of the rhythmic grouping of syllables in a hemistich. As mentioned earlier, every hemistich has such groupings. A caesura separates each grouping as well as each hemistich. The formation of these groupings has been linked to the number of syllables in a hemistich, the following patterns being given for six, seven and eight syllables.²⁹

6: 0 0//0 0//0 0 7: 0 0//0 0//0 0 0 8: 0 0 0//0 0//0 0 0
 2-2-2 2-2-3 3-2-3

While such an assertion is accurate, it is by no means complete. If rhythmic groupings were dependent solely upon syllable number, then in order to read a hemistich properly, that is, to make the correct rhythmic groupings, one would have to know the number of syllables in the hemistich *before* reading it. Such a numerical notation does not exist in *klon*. Clearly, factors other than syllable number are involved. One has to be meaning. Generally, rhythmic groupings do not violate word boundaries. If the 2-2-3 pattern were a steadfast rule for seven syllable hemistiches, then the following would have to be read as: *thooŋg-koon//*

25. *OCT*, p. 94.

26. *OCT*, p. 105.

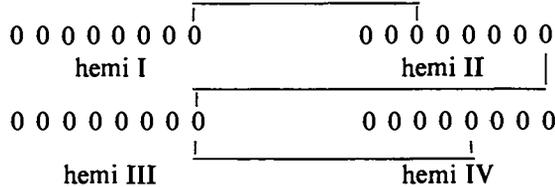
27. *OCT*, p. 97.

28. Choo Prayong, *Klon IE withii khian klon* (*Klon and Its Methods of Composition*), Bangkok: Ruam Saat, 1965, p. 26.

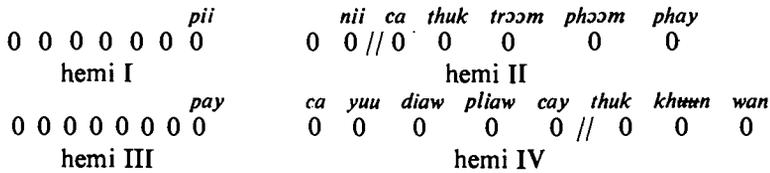
29. Udom Warotamasikkhadit, "A note on internal rhyme in Thai poetry", *JSS*, 61 (1968), 269, n. 3.

kEEw-phu//kaam-ngaam-ngaw.³⁰ Such a reading would be unusual to say the least because *phu-kaam* is a single word and placing it in different groupings renders the line nonsensical.

Besides meaning and word boundaries, the structural rhyme must play a part in the formation of rhythmic groupings. Notice the structural rhyme pattern for a stanza of *klɔɔn*.



Hemi II and hemi IV are similar in that they 'receive' rhyme from the hemistitches that precede them. Wherever structural rhyme falls, a caesura is automatic, thereby demarcating a rhythmic grouping. Thus, if structural rhyme falls on syllable 3, for example, then a rhythmic grouping of three syllables, i.e. syllables 1, 2 and 3, are formed as in hemi II above. If the structural rhyme falls on syllable 5, then the remaining syllables, i.e. syllables 6, 7 and 8, are automatically grouped together since there is a caesura at the end of the hemistitch as in hemi IV above. In both cases, meaning and word boundaries determine how the remaining syllables not affected by the structural rhyme are grouped. Take, for example, the following stanza.³¹



The structural rhyme between hemi I and hemi II forms the grouping *paan* and *nii*. The next natural break, natural in that it does not contradict word meaning, occurs after the syllable *trɔɔm* because *thuk trɔɔm* is a semantic unit. Something interesting happens here. Notice it is precisely at this juncture that vowel rhyme occurs, i.e. *trɔɔm* and *phɔɔm*. In hemi IV the structural rhyme falls on syllable 5, forming the grouping *thuk-khuun-wan*. The first natural break occurs after the syllable *diaw* because *pliaw-cay* is an individual semantic unit. Two groupings are thus formed, i.e. *ca-yuu-diaw* and *pliaw-cay*. As in hemi II there is vowel rhyme, i.e. *diaw* and *pliaw*, at the juncture between the groupings.

Adjacent vowel rhyme at a caesura can also occur in hemi I and hemi III, where structural rhyme does not affect the grouping of syllables as in the following example.³²



30. *BLN*, p. 200.

31. *BLN*, p. 227.

32. *BLN*, p. 117.

Again, if the 2-2-3 pattern were the only pattern for seven-syllable hemistiches, then hemi III above would make little sense because *klom-saw*, *klaw-faak* and *maak-mii* are each semantic units.

If it occurs regularly, adjacent vowel rhyme at a caesura as illustrated above is probably a stylistic signature of the poet and thus another way of distinguishing one *klon* text from another. But I would argue that it could also be a signal to the reader that a caesura is to take place thereby allowing him to make a proper reading of the line. If such an interpretation is possible, then perhaps we have here an indication of a prepared text, that is one composed 'for the page' as opposed to a more extemporaneous one where such signals might be lacking.

Klon: **hemistitch length and rhythmic groupings.** One of the obvious reasons why two examples of *klon* should sound different is because they have hemistiches of different length, and the syllables in those hemistiches are grouped differently. As we have seen in the preceding discussion, six, seven and eight syllable hemistiches are common as are the patterns 2-2-2, 2-2-3 and 3-2-3. Other variations are possible. Twenty hemistiches are compared below to determine what length and grouping pattern predominate.

Text A³³

	syllables	groupings
<i>khraṅ-thung rim-ray klay-ruan</i>	6	2-2-2
<i>kṛṅ-khlṅy-khluan luan-long caak-wee-haa</i>	8	3-2-3
<i>dḁṅ-duan khun-kra-day mi-day-chaa</i>	8	2-3-3
<i>aw-haap-plaa wiang-waang klaang-ṅṅk-chaan</i>	8	3-2-3
<i>phan-yaa phaa-pay hay-luup-tua</i>	7	2-2-3
<i>lEEw-chḁṅ-phua ruup-thṅṅ kin-khṅṅ-waan</i>	8	3-2-3
<i>caw-ṅṅ tha-lEEṅ-law yaw-wa-maan</i>	8	2-3-3
<i>wan-nii khan-caan pay-haa-plaa</i>	7	2-2-3
<i>phii-thṅṅ ruup-ṅṅ ṅṅk-ṅṅṅ-way</i>	7	2-2-3
<i>tham-pen phra-phray phruk-saa</i>	6	2-2-2
<i>raay-mon ma-haa cin-daa</i>	6	2-2-2
<i>riak-mat-cha maa-sin thuk-tam-bon</i>	8	3-2-3
<i>aay-hok khḁy-sḁ kra-cḁ-kra-cḁṅṅ</i>	8	2-2-4
<i>thiaw-sḁ-sḁṅṅ haa-plaa kṅṅ-khat-son</i>	8	3-2-3
<i>pay-pra-sop phop-phii thii-fang-chon</i>	8	3-2-3
<i>thang-hok-khon kraap-kraan khṅṅ-thaan-plaa</i>	8	3-2-3
<i>phii-lEEk-plian cian-plaay ca-muuk-man</i>	8	3-2-3
<i>wEEṅ-win sin-thang-nan khan-nak-naa</i>	8	2-3-3
<i>waa-phlaang see-suan chuan-rot-ca-naa</i>	8	2-2-4
<i>pay-duu-naa man-len kṅṅ-pen-ray</i>	8	3-2-3

33. *BLN*, p. 145.

Text B³⁴

	syllables	groupings
<i>can-thii</i> <i>kɔɔt-baat</i> <i>bi-daa-way</i>	7	2-2-3
<i>naang-tra-nok</i> <i>tok-cay</i> <i>may-mii-khwan</i>	8	3-2-3
<i>klua-phra</i> <i>bi-daa</i> <i>ca-khaa-fan</i>	7	2-2-3
<i>ong-san</i> <i>khwan-nii</i> <i>may-mii-cay</i>	7	2-2-3
<i>khít-thung</i> <i>maan-daa</i> <i>hay-cay-haay</i>	7	2-2-3
<i>pen-taay</i> <i>haa-khit</i> <i>chi-wit-may</i>	7	2-2-3
<i>sook-san</i> <i>ram-phan</i> <i>thuun-pay</i>	6	2-2-2
<i>phɔɔ-caw</i> <i>cong-day</i> <i>mee-taa</i>	6	2-2-2
<i>phɔɔ-ca-khaa</i> <i>mEE-sia</i> <i>hay-muay-mít</i>	8	3-2-3
<i>may-khit</i> <i>thung-luuk</i> <i>sa-nee-haa</i>	7	2-2-3
<i>yuu-pay</i> <i>ca-day</i> <i>wee-tha-naa</i>	7	2-2-3
<i>kam-phraa</i> <i>maa-ray</i> <i>phra-chon-nii</i>	7	2-2-3
<i>thung-phɔɔ</i> <i>mi-liang</i> <i>way-pen-mai</i>	7	2-2-3
<i>phɔɔ-yaa</i> <i>raang-sia</i> <i>IEEw-khap-nii</i>	7	2-2-3
<i>hay-muan</i> <i>mEE-can</i> <i>thee-wii</i>	6	2-2-2
<i>phɔɔ-yaa</i> <i>khaa-tii</i> <i>sia-hay-taay</i>	7	2-2-3
<i>thuun-phlaang</i> <i>thaang-kraap</i> <i>kap-phra-baat</i>	7	2-2-3
<i>cay-naang</i> <i>ca-khaat</i> <i>suun-haay</i>	6	2-2-2
<i>klíng-klúak</i> <i>suak-pay</i> <i>may-way-kaay</i>	7	2-2-3
<i>dang-nung</i> <i>choom-chaay</i> <i>ca-khaat-cay</i>	7	2-2-3

Text A favors the eight-syllable hemistich: there are 14 as opposed to only three seven-syllable hemistiches. In text B the proportions are reversed: there are 14 seven-syllable hemistiches and only two eight-syllable hemistiches. Although there is a difference of only one syllable, the **rhythmic** difference between the text A 3-2-3 pattern and text B 2-2-3 pattern is unmistakable.

Klɔɔn: tones. The final aspect to be considered is the tone pattern in each stanza. In the example below, 10 stanzas are compared with only the last syllable of each hemistich noted. The symbol * marks an unacceptable tone pattern.

Text A³⁵

ǎy-hây-ray-dii
lÉEw-nii-nii-daa
sáy-phâa-taa-fang
nóy-sǎng-khrǎng-laa
lÉEw-hâa-kaa-nók
cít-mòk-phók-taay
*cong-khwǎ-naa-nii**

Text B³⁶

*phrom-wây-pay-pen**
yɔɔt-hěn-yen-bay
*maa-sây-day-yaa**
cǎw-khâa-yaa-lǎy
*pay-ǎy-lǎy-pay**
dòk-lǎy-day-bòt
*phluu-mòt-ngót-kin**

34. OCT, p. 147.

35. BLN, p. 87.

36. OCT, p. 139.

Text A

ǎy-sīi-wii-cay
 cāw-dāy-lay-wan
 nāa-sǎn-than-lay

Text B

chaa-chīn-yin-thian*
 chay-thiān-phian-khon*
 thǎan-hōn-mon-nīi

Phonically, tones are much more subtle than some of the factors discussed above in accounting for sound differences in *klon*. Yet they are important because the degree to which a text follows the prescribed tone patterns may reflect how literary or extemporaneous the text is. In the above example, text A undoubtedly follows *klon* tone rules closer than text B: there is only one unacceptable tone sequence; and of the nine acceptable sequences, three have the ideal configuration of no mid-rising-mid-mid. In text B there are only four acceptable stanzas; and of these, only one has the ideal pattern.

A *klon* profile. From what has been presented in this section, we can construct the following 10-point profile of the prosodic structure of any *klon* text.

1. Number of different vowels in the structural rhyme.
2. Number of two-vowel structural rhyme stanzas.
3. Concentration of the three most common structural rhyme patterns.
4. Number of additional rhymes.
5. Number of different vowels in the additional rhyme.
6. Concentration of the three most common vowels in the additional rhyme.
7. Number of adjacent and simultaneous rhymes.
8. Number of adjacent vowel rhymes occurring at a caesura.
9. Length of hemistiches and rhythmic grouping patterns.
10. Number of stanzas having acceptable, ideal and unacceptable tone patterns.

BLN and OCT compared. Four hundred hemistiches of *BLN* and *OCT* have been analyzed according to the above format, and are reproduced in the annex (pages 29-33). The results are as follows.

	<i>BLN</i>	<i>OCT</i>
1. Number of different vowels in structural rhyme:	47	35
2. Number of two-vowel stanzas:	8	17
3. Concentration of three common structural rhyme patterns:	6 = 1.5%	12 = 3%
4. Number of additional rhymes: (sample = approx. 500 syllables)	$\frac{358}{503} = 71.1\%$	$\frac{304}{502} = 60.5\%$
5. Number of different vowels in additional rhyme:	26	15
6. Concentration of three common vowels in additional rhyme:	$\frac{65}{159} = 40.8\%$	$\frac{75}{130} = 57.6\%$

	<i>BLN</i>	<i>OCT</i>
7. Adjacent or simultaneous additional rhymes:	$\frac{190}{358} = 53\%$	$\frac{117}{304} = 38.4\%$
	10	2
8. Number of adjacent vowel rhymes at caesura:	30	11
9. Length of hemistiches:		
6 syllables	7	8
7 syllables	39	67
8 syllables	51	24
2-2-3	29	61
3-2-2	8	4
3-2-3	41	16
10. Tones:		
ideal	18	24
acceptable	42	26
unacceptable	40	50

The structural rhyme of *BLN* has 12 more vowels than that of *OCT* (no. 1: 47 vs. 35); half as many two-vowel stanzas (no. 2: 8 vs. 17); and a lower concentration of the most common structural rhyme patterns (no. 3: there are 6 which constitute only 1.5% of the sample vs. 12, or 3%, in *OCT*).

In *BLN*, additional rhyme is greater (no. 4: 358 rhymes, or 71.1% of the sample, vs. 304, or 60.5%, in *OCT*); it has a greater range of vowels (no. 5: 26 vs. 15, in *OCT*) as well as a lower concentration of the most common vowels (no. 6: 65, or 40.8% of total vowel rhymes, vs. 75, or 57.6%, in *OCT*). In *BLN* the additional rhyme also has a significantly greater number of adjacent rhymes (no. 7: 190, or 53% of the total additional rhymes, vs. 117, or 38.4%, in *OCT*); it has more simultaneous rhymes (10 vs. 2); and it has a greater number of rhymes at caesura (no. 8: 30 vs. 11).

Although the seven-syllable hemistich is prominent in both samples, half of *BLN* is composed of the eight-syllable hemistich as opposed to only a quarter in *OCT* (no. 9: 51 vs. 24). The 3-2-2 pattern is interesting: it is essentially the eight-syllable 3-2-3 grouping minus one syllable at the end, indicating, perhaps, that in terms of rhythm the poet was thinking eight syllables even though he wrote only seven. *BLN* has twice the number of these 3-2-2 hemistiches, which is consistent with its apparent preference for the longer hemistich.

Finally, *BLN* is slightly closer to the prescribed tone pattern for *klōn*: 60% of the sample exhibits the ideal or acceptable configuration vs. 50% in *OCT*.

The quantities presented here suggest that the *BLN* sample is generally more **rhymed**, more **varied** and more **complex** in its rhyme, as well as **longer** and more **planned** in its composi-

tion than is the *OCT* sample. The only piece of data that contradicts this occurs at no. 10, where *OCT* has more stanzas with the ideal tone sequence.

IV

Is there a Rama II prosodic style, one that can be characterized in terms of rhyme, variation, complexity, length and planning? Argument can be made for such a style if analysis of other *klŌŌn* texts ascribed to Rama II yields data that are quantitatively similar to or at least consistent with those shown for the *BLN* sample above. Rama II's court is believed to have produced five *lakhŌŌn nŏk* texts in addition to *Sang thŏng*. They are: *Sang sin chay* (*SSC*), *Khaawii*, *Manii phiichay* (*Mani*), *Chayacheet* (*Chay*) and *Kray thŏng* (*Kray*).

The results of a 400-hemistitch comparison of these texts is presented in the annex (page 28).³⁷

The data show that *BLN* and *Chay* are practically identical in their prosodic structure; the only notable divergence occurs at no. 5: vowels in the additional rhyme, where *Chay* has a greater vowel range, i.e. 31 vs. 26 in *BLN*. While the remaining sample texts are not consistently similar to *BLN*, they are with one exception closer to *BLN* than they are to *OCT*. That exception is at no. 9: hemistitch length, where, like *OCT*, they favor the seven-syllable hemistitch.

That there should be variation in the prosody of the samples is not surprising. After all they were not written by one individual but rather by several poets, among them Rama II himself, and then revised by consensus.³⁸ What is important is that their prosody is consistently more rhymed, more varied, more complex and more planned than that of *OCT*.

This paper does not attempt to make any final statements about Rama II's verse. Obviously more must be done, for instance, using a computer to survey larger samples, analyzing other types of *klŌŌn* for which Rama II's reign is famous, e.g. *lakhŌŌn nay* and *seephaa*, and determining what correlation, if any, exists between the age and provenance of a text and the variables of rhyme, phonic variation, complexity and 'literariness'. However, I would hope that the arguments presented here have at least identified areas where further study might prove fruitful.

37. The text from which these data are taken can be found in *BLN*, pp. 613-629, 489-506, 442-459, 283-297 and 375-389 respectively.

38. Damrong, *op. cit.*, p. 143.

ANNEX

28

	<u>BLN</u>	<u>SSC</u>	<u>Khaawii</u>	<u>Manii</u>	<u>Chay</u>	<u>Kray</u>	<u>OCT</u>
1. vowels in structural rhyme:	47	51	48	44	47	39	35
2. two-vowel stanzas:	8	6	8	11	10	11	17
3. frequency of three common structural rhyme patterns:	6 = 1.5%	6 = 1.5%	5 = 1.2%	7 = 1.7%	6 = 1.5%	8 = 2%	12 = 3%
4. additional rhyme:	$\frac{358}{503} = 71.1\%$	$\frac{394}{499} = 78.9\%$	$\frac{404}{499} = 80.9\%$	$\frac{352}{503} = 69.9\%$	$\frac{354}{503} = 70.3\%$	$\frac{355}{504} = 70.4\%$	$\frac{304}{502} = 60.5\%$
5. vowels in additional rhyme:	26	29	40	31	31	32	15
6. frequency of three common additional rhyme vowels:	$\frac{65}{159} = 40.8\%$	$\frac{68}{151} = 45\%$	$\frac{52}{178} = 29.2\%$	$\frac{65}{156} = 41.6\%$	$\frac{65}{159} = 40.8\%$	$\frac{63}{163} = 38.6\%$	$\frac{75}{130} = 57.6\%$
7. adjacent and simultaneous additional rhyme:	$\frac{190}{358} = 53\%$ (10)	$\frac{232}{394} = 58.8\%$ (22)	$\frac{211}{404} = 52.2\%$ (27)	$\frac{189}{352} = 53.6\%$ (24)	$\frac{194}{354} = 54.8\%$ (11)	$\frac{168}{355} = 47.3\%$ (13)	$\frac{117}{304} = 38.4\%$ (2)
8. adjacent rhyme at caesura:	30	28	41	37	31	32	11
9. hemistitch length							
6 syllables:	7	15	14	8	8	3	8
7 syllables:	39	58	47	51	37	47	67
8 syllables:	51	26	35	41	52	46	24
2-2-3:	29	47	34	37	25	29	61
3-2-2:	8	9	10	11	7	16	4
3-2-3:	41	23	26	25	39	40	16
10. tones							
ideal:	18	23	35	28	26	22	24
acceptable :	42	35	34	30	37	37	26
unacceptable:	40	42	31	42	37	41	50

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V. additional rhyme vowels and frequency

of three common vowels: total vowels = 26; frequency = 65

ay = 32	aw
aa = 19	EEng
ii = 14	on
a	ong
ɔt	ak
ɔng	ang
ɔy	at
ip	an
ing	ap
eng	aang
uu	aan
uup	aap
am	aam

VI. adjacent and simultaneous rhymes: total = 190

	<u>con</u>	<u>vow</u>		<u>con</u>	<u>vow</u>
1.	thian-thɔng det-trong bon-ban ning-nang tham-thuw chɔng -chan-chan khɔy -khɔng day-dang chuy-chii	chon-mon ong-long ɔt-kɔt rat-trat saa-haa chan-chan-nan chay-day tii-khii			
2.	con-cing-ca nak-naa ngɔ -ngɔy ngɔɔ -ngɔɔn	na-sa-tha hay-pay			
3.	yim-yEEm-yan lEEw-luk phrang-phrɔm seav-su baan-pleay	phlaang-thaang wan-ban			
4.	yut-yuu rɔng -riak	thung-cung ray-may pay-nay			
5.	na-nii rɔng -riak kraap-kap			cay-pay	
6.	na-nii kraap-kraan			pay-nay lay-say kraan-maan	
7.	yɔng-yɔng muu-məən sin-som phang-phaa kraap-kraan lEEw-luk kon-kra puun-baay tam-tang hay-hok wat-waa kheen-khrok-khaw fEEng-fak bung-bEEk saaw-san nan-nay			yɔng -yɔng -mɔng naa-thaa phaap-kraap kraan-thaan maa-haa day-nay dip-yip pay-hay fak-phak naa-waa	
8.	nak-naa sɔy-saw-sa luup-lang-lEEw khruan-khram ram-rak saaw-san nan-nay song-saan-saam			ruup-suup phak-hak chii-wii naa-praa kɔy -kɔy khram-ram	
9.	cung-cEEng hɔy -haa raw-rop			faw-raw ruu-yuu tii-khii	

simultaneous rhymes : total = 10

chʔəng -chan-chan-nən
chəy-day-dəng
kraep-kraən-maəndaa
yʔəng-yʔəng-mʔəng
phəng-phaep-kraep
kraep-kraən-thaan
fEEng-fak-phak
khruan-khram-ram
khram-ram-rak
faw-raw-rop

- 8. phit-ruup//suup-phəʔəm //pen-nak-naa
tʔəng-kep-phak//hak-fəw//liang-chii-wii
naa-praa-nii//luuk-nʔy //klʔy -cay
khruan-khram//ram-rak//phiang-tak-say
- 9. tEE-faw//raw-rop//maan-daa
caw-kʔʔ -ruu//yuu-leeW//si-na-luuk

OCT

VII. adjacent rhyme at caesura: total = 30

I. structural rhyme pattern: sample = 400 hemistiches

- 1. khran-thung//phay-choŋ//mon-thian-thʔəng
lot-ong//long-nang//bon-ban-lang
ning-nang//khrəng-ŋət //kʔət -mʔu
cung-tam-rat//trat-riak//naəng-mon-thaa
khwam-thuk//ca-pruk-saa//haa-ruu
ca-tham-thuu//chəng -chan//chan-nan-yay
- 2. sɪn-maa-na//sa-tha//leeW-phra-əʔy
ŋəʔ -ŋəʔəy //kʔʔ -ca-hay//pay-ŋəʔʔ -ŋəʔʔ
- 3. waa-phlaəng//thaəng-yim//yEE-m-yan
leeW-luk-caak//thEEn-su-wan//ban-ca-thʔəng
- 4. khran-thung//cung-yut//yuu-tEE-klay
heet-ray//may-khaən//phra-maan-daa
- 5. naəng-dii-cay//pay-rap//mi-than-naan
- 6. khaw-pay//nay-thii//khee-haa
phlak-lay//say-lang//caw-ŋəʔ -maa
hay-kraep-kraən//maan-daa//than-day
- 7. nang- yʔəng- yʔəng// mʔəng-duu//leeW-puu-phaa
phəng-phaep//kraep-kraən//thaən-mEE-yaay
leeW-luk-maa//haa-khrok//tam-maək
luang-mʔu//khon-day//nay-kra-thəay
chuay-miit//phaa-maək-dip//yip-say
pra-kheen-khrok//khaw-pay//hay-mEE-yaay
leeW-maa-kep//fEEng-fak//phak-ya
rot-ca-naa//waa-hay//bua-ca-taay

aa-ay-ii	ii-ay-aa	ii-aa-ay	əng-aay-aa
aa-ii-ay	aa-ii-ay	ong-ay-aa	ay-ii-ay
aa-ay-aa	ong-aa-EEW	am-aay-uay	ay-na-ii
ʔ - əʔy-ay	aa-EEW-ay	aa-uay-aa	ay-ii-ay
aa-ay-ii	nam-ua-aw	EEW-aa-ay	ʔəng-ay-in
aang-ii-ay	ay-aw-ay	əʔy-ay-aa	ii-aa-ii
ay-aa-ay	an-ay-aa	ʔəy-aa-ʔ	ay-ii-ay
ii-aa-ay	ay-aa-ay	aa-ay-aa	ʔəng-aa-ii
ay-aa-ʔəy	eet-ay-aa	EEng-aa-aay	eet-ii-an
ʔət- ʔəy-ay	ua-ay-EEW	ap-aay-aa	aan-ii-an
ii-ay-aa	ay-EEW-aa	at-aa-ii	aa-an-ii
aw-aa-ay	aay-aa-ay	EEW-ii-ay	lan-ay-aa
aa-ii-aa	ii-ay-EEW	ii-ay-aa	aat-aa-an
aŋg-aa-ay	aa-EEW-ay	ua-ay-aa	ay-an-ii
ii-ay-aa	uay-aa-om	ii-ay-aa	aŋg-on-ii
ii-aa-ay	uu-om-ay	aay-aa-ay	on-ii-aw
at-ay-aa	aat-aa-aw	ay-aa-aay	on-aw-aŋg
aa-ay-EEW	aa-aw-aa	an-aay-uu	ay-on-EEW
aa-m-EEW-ay	ii-ay-ia	ay-uu-ut	in-EEW-EEW
ii-aa-ay	ay-ia-ii	aa-ut-ii	EE-aa- ʔəng
əʔy-aa-ay	ay-ʔ-an	ua-ii-ay	ay- ʔəng-ay
ii-aa-ii	aa-ii-ay	ing-an-aa	in-ay-aan
ay-ii-ay	an-ay-aa	aa-ong-ay	on-aan-aa
ay-aa-ʔ	aa-ay-aa	ii-ay-ii	on-aa-wŋg
	əʔy-ay-aa	ay-ing-aa	aan-wŋg-aay

RAMA II'S KLON

II. two-vowel stanzas: total = 17

aa-ay-aa	aa-ay-aa
ay-aa-ay	aa-uay-aa
aa-ii-aa	aa-ay-aa
ii-aa-ii	ii-ay-ii
ay-ii-ay	ay-ii-ay
ay-aw-ay	ay-ii-ay
ay-aa-ay	ii-aa-ii
aa-aw-aa	ay-ii-ay
	ay-ɔŋg-ay

<u>syl - con - vow</u>			<u>syl - con - vow</u>			
6	0	4	9	6	2	
7	0	0	8	4	4	
7	5	2	7	4	2	
8	4	4	7	4	3	
8	2	5	7	0	2	
7	0	2				
7	2	4	8.	8	3	2
7	3	4	8	3	2	
6	0	0				

III. frequency of the three common structural rhyme patterns: total = 12

ii-ay-aa = 5
ay-ii-ay = 4
aa-ii-ay = 3

IV. additional rhyme: sample = 502 syllables

<u>syl - con - vow</u>			<u>syl - con - vow</u>			<u>syl - con - vow</u>					
1.	7	2	2	7	5	0	5.	6	0	2	
	7	2	0	7	2	2		7	2	0	
	7	3	4	7	4	2		7	2	0	
	7	2	0	7	2	3		8	4	2	
	6	0	2	8	2	0		7	2	2	
	8	4	0					7	4	2	
	7	4	0	3.	7	2	2	7	0	2	
	7	2	2		8	2	0	8	6	2	
	7	3	4		7	4	2	6	2	0	
	8	2	0		8	4	0	8	4	4	
	7	0	2		7	4	2	7	4	2	
	7	2	4	4.	7	2	3	6	5	2	
					8	4	3				
2.	7	2	0		7	4	2	6.	8	0	2
	7	0	0		7	2	2		7	4	0
	7	4	3		7	2	2		7	2	2
	7	2	2		7	2	2		7	3	4
	8	2	4		7	2	2				
	7	0	2		7	2	2	7.	7	2	0
	7	3	0						7	2	0

V. additional rhyme vowels and frequency of three common vowels: total vowels = 15; frequency = 75

aa = 33	ɔŋ
ay = 21	ɔŋt
a = 21	ii
an	it
ap	un
ua	aw
aan	EE
	ia

VI. adjacent and simultaneous rhymes: total = 117

<u>con</u>		<u>vow</u>
1.	na- ɔŋg	haa-plaa
	thuk-thii	
	cau-ca	
	pay-bat	
2.	ching-cheng	khaw-lau-cau
	chuay-chii	kEE-LEE
	ymang-yaang	
	praang-praa	
	saat-sii	

	<u>con</u>	<u>vow</u>
3.	saaw-nii ram-rak uu-ung	caa-maa
4.	may-mii king-kooy saw-sooy meang-maa	tii-khlil ca-cha-na tii-khlil cha-na daa-yaa
5.	khun-khoong theng-thap saw-sooy ram-ray wit-way phua-phua may-mee	ngap-dap khun-bun naa-naa phua-phua
6.	rak-raw maa-may	
7.	tua-dam rung-rang ching-chang phaan-phaan ꠘꠘꠘꠘ -ꠘꠘꠘꠘ nak-naa	tii-khlil chua-tua phaa-raa law-khaw dii-dii tii-khlil phaan-phaan ꠘꠘꠘꠘ-ꠘꠘꠘꠘ pay-may-day
8.	kEEw-kaw	kaw-nav

simultaneous rhymes: total = 2

chua-tua-dam
kEEw-kaw-nav

VII. adjacent rhyme at caesura: total = 11

1. ----
2. khran-con-khaw//law-caw//mia-ooy
thaw-kEE//lEE-chaav-mEE//khan-thii
3. a-ni-caa//maa-tok//khen-cay
4. ----
5. naang-khooy //ra-ngap//dap-cay
phoo -thooong //now-pha-khun//bun-laot
rot-ca-naa//naa-thii// ca-tak-say
mii-phua//phua-may//mee-taa
6. ----
7. ruup-chua//tua-dam//yuu-rung-rang
thang-hok//nan-law//khaw-dii-dii
luuk-pay//may-day//phra-maan-daa
8. kEEw-kaw//nav-wa-rat//thang-krung-yay

RAMA II'S KLONN