THE PROSODIC STRUCTURE OF RAMA II'S KLOON
by
WILLIAM KUO*

I

Thai scholars agree that some of the finest examples of kloan1 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 kloan 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 kloan 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 thöong (The Golden Conch) -- a story from the Pannasa Jataka. This particular version became one of the most popular of all the lakhon nök, or 'outside drama', that is, performances that were not restricted to the inner confines of the royal palace.6

The earliest extant Sang thöong text is a fragment published in 1922 under the title Bot lakhon khrang krong kaw ruang naang manooraa kap ruang sang thöong (Old City Dramas: Manooraa and Sang Thöong, 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 = ŋ; ng = ŋ.
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 naangsam ramakian" (On the Ramakian), in Bot lakhon ramakian phra roatchaniphon somdet caw krong thonburii IE law ruang naangsam 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.
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.
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 thong 85, located in the National Library, Bangkok, has an orthographic style that was used in late Ayudhaya times.

The Sang thong 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 Silapaakoon (Fine Arts Department) first edition of Sang thong (hereafter referred to as BLN) for the Thai title Bot lakhzon nook 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.

BLN and OCT, the example texts of this study, are both written in kloon, 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 kloon 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.

Kloon verse. A stanza of kloon suphaap is composed of four hemistitches (‘hemi’) each having six to eight syllables as in the diagram below, where each syllable is represented by the symbol 0.

\[
\begin{array}{cccccc}
0 & 0 & 0 & 0 & 0 & 0 \\
| & | & | & | & | \\
0 & 0 & 0 & 0 & 0 & 0 \\
| & | & | & | & | \\
0 & 0 & 0 & 0 & 0 & 0 \\
| & | & | & | & | \\
0 & 0 & 0 & 0 & 0 & 0 \\
| & | & | & | & |
\end{array}
\]

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

---

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. 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.

The other type of klom rhyme has been called "additional". 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. Klom 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. The ideal tone pattern for a stanza of klom is diagrammed below.

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

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

*Kloun: structural rhyme*. Two stanzas of *kluc* are diagrammed below with only the final syllable of each hemistitch given.  

```
<table>
<thead>
<tr>
<th></th>
<th>phaa</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>hemi I</td>
<td>0 0 0 0 0 0 0</td>
<td>hemi II</td>
</tr>
<tr>
<td></td>
<td>khwaan</td>
<td></td>
</tr>
<tr>
<td>hemi I</td>
<td>0 0 0 0 0 0 0</td>
<td>hemi II</td>
</tr>
</tbody>
</table>

stanza A:

<table>
<thead>
<tr>
<th></th>
<th>phaan</th>
<th>yaay</th>
</tr>
</thead>
<tbody>
<tr>
<td>hemi III</td>
<td>0 0 0 0 0 0 0</td>
<td>hemi IV</td>
</tr>
<tr>
<td></td>
<td>maak</td>
<td>haay</td>
</tr>
<tr>
<td>hemi I</td>
<td>0 0 0 0 0 0 0</td>
<td>hemi II</td>
</tr>
</tbody>
</table>

stanza B:

<table>
<thead>
<tr>
<th></th>
<th>thaaay</th>
<th>khrok</th>
</tr>
</thead>
<tbody>
<tr>
<td>hemi III</td>
<td>0 0 0 0 0 0 0</td>
<td>hemi IV</td>
</tr>
</tbody>
</table>
```

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.  

```
<table>
<thead>
<tr>
<th></th>
<th>thaa</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>hemi I</td>
<td>0 0 0 0 0 0 0</td>
<td>hemi II</td>
</tr>
<tr>
<td></td>
<td>khay</td>
<td></td>
</tr>
<tr>
<td>hemi II</td>
<td>0 0 0 0 0 0 0</td>
<td></td>
</tr>
</tbody>
</table>
```

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 *klōn*. 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 *klōn*. 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 A**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>ua-ay-aa</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>am-aa</em></td>
<td><em>aan-aa</em></td>
<td></td>
</tr>
<tr>
<td><em>uay-aa</em></td>
<td><em>ii-ay</em></td>
<td></td>
</tr>
<tr>
<td><em>aa-uu-aa</em></td>
<td><em>ay-aa</em></td>
<td></td>
</tr>
<tr>
<td><em>aay-aan-aa</em></td>
<td></td>
<td><em>ang-ay-ua</em></td>
</tr>
<tr>
<td><em>een-ing-ay</em></td>
<td></td>
<td><em>aa-ua-ay</em></td>
</tr>
<tr>
<td><em>ia-ay-an</em></td>
<td></td>
<td><em>aw-ay-ii</em></td>
</tr>
<tr>
<td><em>aay-aa-EEEng</em></td>
<td></td>
<td><em>ay-ii-ay</em></td>
</tr>
<tr>
<td><em>ay-EEEng-uk</em></td>
<td><em>een-ay-ii</em></td>
<td></td>
</tr>
<tr>
<td><em>ii-uk-aan</em></td>
<td><em>ay-ii-ay</em></td>
<td></td>
</tr>
<tr>
<td><em>aak-aan-ay</em></td>
<td></td>
<td><em>am-wng-aa</em></td>
</tr>
<tr>
<td><em>aa-ee-ay</em></td>
<td><em>aa-an-aa</em></td>
<td></td>
</tr>
<tr>
<td><em>aang-aa-ay</em></td>
<td><em>aa-ii</em></td>
<td></td>
</tr>
<tr>
<td><em>EEw-ay-ua</em></td>
<td><em>aa-ay-aa</em></td>
<td></td>
</tr>
<tr>
<td><em>con-ua-aa</em></td>
<td><em>ay-aa-ay</em></td>
<td></td>
</tr>
<tr>
<td><em>ii-ay-ee-y</em></td>
<td><em>aa-ay-aa</em></td>
<td></td>
</tr>
<tr>
<td><em>ua-ee-y</em></td>
<td><em>ong-ay-aa</em></td>
<td></td>
</tr>
<tr>
<td><em>aw-ii-ay</em></td>
<td><em>ay-aa-ay</em></td>
<td></td>
</tr>
<tr>
<td><em>ak-aa-it</em></td>
<td><em>it-aa-ay</em></td>
<td></td>
</tr>
<tr>
<td><em>ii-it-ii</em></td>
<td><em>ap-ay-ii</em></td>
<td></td>
</tr>
</tbody>
</table>

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).

**Klön: additional rhyme.** As mentioned earlier, additional rhyme is completely optional in its occurrence and position in a hemistitch. 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.’” When it does occur, however, the additional rhyme is an important factor in accounting for why klön should sound different. Take, for example, the following hemistitches.

A:  *lot-ong-long-nang-bon-ban-lang*  
B:  *nuan-naang-su-mon-thaa-koo-waa-pay*

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 hemistitch 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 A**

```
khray day may rooy nooy pay phra ca fan ban
0 0 0 0 0 0 0
hemi I
tha lEEng cEEng khwaam taam kha
0 0 0 0 0 0 0
hemi III
```

**Text B**

```
tii khlii rii dlii
0 0 0 0 0 0 0
hemi I
cha na daa yaa
0 0 0 0 0 0 0
hemi III
```

---

21. *BLN*, p. 188.
22. *OCT*, p. 100.
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, oy, 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 klön. Take, for example, the following hemistitches.

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

B: phrÖ-caw-kuu-oy-ngaam-lua-cay

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

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-oy-ngaam-lua-cay. The adjacent rhyme in A, which is known as samphat kœn, or ‘excessive rhyme’, is arguably more apparent to the ear than the separated rhyme in B. 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 klön 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 hemistitch. As mentioned earlier, every hemistitch has such groupings. A caesura separates each grouping as well as each hemistitch. The formation of these groupings has been linked to the number of syllables in a hemistitch, the following patterns being given for six, seven and eight syllables:

<table>
<thead>
<tr>
<th>Syllables</th>
<th>Hemistitch Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>0/0/0 0/0 0</td>
</tr>
<tr>
<td>7</td>
<td>0/0/0 0/0 0/0 0</td>
</tr>
<tr>
<td>8</td>
<td>0 0 0/0 0/0 0/0 0</td>
</tr>
</tbody>
</table>

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 hemistitch properly, that is, to make the correct rhythmic groupings, one would have to know the number of syllables in the hemistitch before reading it. Such a numerical notation does not exist in klön. 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 hemistitches, then the following would have to be read as: thoïng-klön//

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25. OCT, p. 94.
27. OCT, p. 97.
29. Udom Warotamasikkhadit, “A note on internal rhyme in Thai poetry”, JSS, 61 (1968), 269, n. 3.
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 *klon*.

0 0 0 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 0
hemi III hemi IV

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.

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 *troom* because *thuk troom* is a semantic unit. Something interesting happens here. Notice it is precisely at this juncture that vowel rhyme occurs, i.e. *troom* and *phoom*. In hemi IV the structural rhyme falls on syllable 5, forming the grouping *thuk-klom-wan*. The first natural break occurs after the syllable *diaw* because *pliau-cay* is an individual semantic unit. Two groupings are thus formed, i.e. *ca-yuu-diaw* and *pliau-cay*. As in hemi II there is vowel rhyme, i.e. *diaw* and *pliau*, 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.
Again, if the 2-2-3 pattern were the only pattern for seven-syllable hemistitches, 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 kloon 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.

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

Text A\textsuperscript{33}

<table>
<thead>
<tr>
<th>syllables</th>
<th>groupings</th>
</tr>
</thead>
<tbody>
<tr>
<td>khran-thung/rim-ray/klay-ruan</td>
<td>6</td>
</tr>
<tr>
<td>k\textcircled{c}-kh\textcircled{c}oy-khl\textcircled{c}an/huan-long/caak-wee-haa</td>
<td>8</td>
</tr>
<tr>
<td>d\textcircled{e}n-duan/khun-kra-day/mi-day-chaah</td>
<td>8</td>
</tr>
<tr>
<td>aw-haap-plaa/wiang-waang///klaang-nook-chaan</td>
<td>8</td>
</tr>
<tr>
<td>phan-yaa/phaa-pay/hay-huup-tua</td>
<td>7</td>
</tr>
<tr>
<td>lEEw-choen-phua//ruup-thoong//kin-khoong-waan</td>
<td>8</td>
</tr>
<tr>
<td>caw-ng\textcircled{e}/tha-lEEng-law///yaw-wa-maan</td>
<td>8</td>
</tr>
<tr>
<td>wan-nii/khan-caan/pay-haa-plaa</td>
<td>7</td>
</tr>
<tr>
<td>phi\textcircled{i}-th\textcircled{o}ot//ruup-ng\textcircled{e}/kook-scoon-way</td>
<td>7</td>
</tr>
<tr>
<td>tham-pen//phra-phray/phrek-saa</td>
<td>6</td>
</tr>
<tr>
<td>raa-y-mon//ma-haa//cin-daa</td>
<td>6</td>
</tr>
<tr>
<td>riak-mai-chaah//maa-sin/thuk-tam-bon</td>
<td>8</td>
</tr>
<tr>
<td>aay-hok//kh\textcircled{h}oy-so//kra-c\textcircled{e}-kra-c\textcircled{o}ong</td>
<td>8</td>
</tr>
<tr>
<td>thiaw-so-scoon//haa-plaa//ko\textcircled{e}-khat-son</td>
<td>8</td>
</tr>
<tr>
<td>pay-pra-sop//phop-phi\textcircled{i}/thii-fang-choon</td>
<td>8</td>
</tr>
<tr>
<td>thi\textcircled{a}-hok-khon//kraap-kaan//kh\textcircled{h}oo-thaan-plaa</td>
<td>8</td>
</tr>
<tr>
<td>phi\textcircled{i}-lEEk-plian//cian-plaay//co-muuk-man</td>
<td>8</td>
</tr>
<tr>
<td>wEEng-win//sin-thang-naa//khan-nak-naa</td>
<td>8</td>
</tr>
<tr>
<td>waa-plhaang//see-suan//chuan-rot-ca-naa</td>
<td>8</td>
</tr>
<tr>
<td>pay-duu-naa//man-len//ko\textcircled{e}-pen-ray</td>
<td>8</td>
</tr>
</tbody>
</table>

\textsuperscript{33} BLN, p. 145.
Text B

| can-thiil||khoɔt-baat||bi-daa-way | 7 | 2-2-3 |
| naang-tra-nok||tok-cay||may-mii-khwæn | 8 | 3-2-3 |
| khua-phra||bi-daa||ca-khæa-fan | 7 | 2-2-3 |
| ong-san||khwan-nïi||may-mii-cay | 7 | 2-2-3 |
| khit-thung||maan-daa||hay-cay-haay | 7 | 2-2-3 |
| pen-taay||haa-khïi||chi-wit-may | 7 | 2-2-3 |
| sook-san||ram-phan||thuun-pay | 6 | 2-2-2 |
| phoɔ-caaw||cong-day||meex-taa | 6 | 2-2-2 |
| phoɔ-ca-khæa||mEE-sïa||hay-muay-mit | 8 | 3-2-3 |
| may-khïi||thung-luuk||sa-neex-haa | 7 | 2-2-3 |
| yuü-pay||ca-day||wee-tha-naa | 7 | 2-2-3 |
| kam-phraa||maa-ray||phra-chor-nîi | 7 | 2-2-3 |
| thung-phɔɔ||mi-liang||way-pen-mai | 7 | 2-2-3 |
| phoɔ-yaa||raang-sîa||keeW-khap-nii | 7 | 2-2-3 |
| hay-uan||mEE-can||thee-wii | 6 | 2-2-2 |
| phoɔ-yaa||khaa-tiil||sia-hay-taay | 7 | 2-2-3 |
| thuun-phlaang||thoang-kraa||kap-phra-baat | 7 | 2-2-3 |
| cay-naan||ca-khæat||suun-haay | 6 | 2-2-2 |
| kling-kluak||swak-pay||may-way-kaay | 7 | 2-2-3 |
| dang-nung||choom-chaay||ca-khaat-cay | 7 | 2-2-3 |

Text A favors the eight-syllable hemistitch: there are 14 as opposed to only three seven-syllable hemistitches. In text B the proportions are reversed: there are 14 seven-syllable hemistitches and only two eight-syllable hemistitches. 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.

Khoɔn: 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 hemistitch noted. The symbol * marks an unacceptable tone pattern.

Text A

| aɔɔ-y-hay-ray-di | phrom-waay-pay-pen* |
| lEEw-nîi-nîi-daa | yɔɔt-hën-yen-bay |
| sày-phuua-taa-fang | maa-say-day-yaa* |
| nîoɔ-samg-khâang-laa | cəw-khâa-yaa-lôo |
| lEEw-haa-kaa-nôk | paa-saay-loo-pay* |
| cît-môk-fôk-taay | dôoɔk-lây-day-bôt |
| cong-khwaâ-naa-nîi* | phluu-mott-ngôt-kin* |

34. OCT, p. 147.
35. BLN, p. 87.
36. OCT, p. 139.
Phonically, tones are much more subtle than some of the factors discussed above in accounting for sound differences in klōn. 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 klōn 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 klōn profile. From what has been presented in this section, we can construct the following 10-point profile of the prosodic structure of any klōn 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 hemistitches and rhythmic grouping patterns.
10. Number of stanzas having acceptable, ideal and unacceptable tone patterns.

BLN and OCT compared. Four hundred hemistitches 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.

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

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>7. Number of adjacent and simultaneous rhymes:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Number of adjacent vowel rhymes occurring at a caesura:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Length of hemistitches and rhythmic grouping patterns:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Number of stanzas having acceptable, ideal and unacceptable tone patterns:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
7. Adjacent or simultaneous additional rhymes:  

<table>
<thead>
<tr>
<th></th>
<th>BLN</th>
<th>OCT</th>
</tr>
</thead>
<tbody>
<tr>
<td>190</td>
<td>358</td>
<td>117</td>
</tr>
<tr>
<td>53%</td>
<td>38.4%</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>

8. Number of adjacent vowel rhymes at caesura:  

<table>
<thead>
<tr>
<th></th>
<th>BLN</th>
<th>OCT</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>11</td>
<td></td>
</tr>
</tbody>
</table>

9. Length of hemistitches:  

<table>
<thead>
<tr>
<th></th>
<th>BLN</th>
<th>OCT</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 syllables</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>7 syllables</td>
<td>39</td>
<td>67</td>
</tr>
<tr>
<td>8 syllables</td>
<td>51</td>
<td>24</td>
</tr>
<tr>
<td>2-2-3</td>
<td>29</td>
<td>61</td>
</tr>
<tr>
<td>3-2-2</td>
<td>8</td>
<td>4</td>
</tr>
<tr>
<td>3-2-3</td>
<td>41</td>
<td>16</td>
</tr>
</tbody>
</table>

10. Tones:  

<table>
<thead>
<tr>
<th></th>
<th>BLN</th>
<th>OCT</th>
</tr>
</thead>
<tbody>
<tr>
<td>ideal</td>
<td>18</td>
<td>24</td>
</tr>
<tr>
<td>acceptable</td>
<td>42</td>
<td>26</td>
</tr>
<tr>
<td>unacceptable</td>
<td>40</td>
<td>50</td>
</tr>
</tbody>
</table>

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 hemistitch is prominent in both samples, half of BLN is composed of the eight-syllable hemistitch 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 hemistitches, which is consistent with its apparent preference for the longer hemistitch.

Finally, BLN is slightly closer to the prescribed tone pattern for kloen: 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 kloan 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 lakhon nook texts in addition to Sang thong. They are: Sang sin chay (SSC), Khaawii, Manii phichay (Mani), Chayacheet (Chay) and Kray thong (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 kloan for which Rama II's reign is famous, e.g. lakhon nay and seephaa, and determining what correlation, if any, exists between the age and provenance of a text and the variables of rhyme, phonetic 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

<table>
<thead>
<tr>
<th>BLN</th>
<th>SSC</th>
<th>Khaawii</th>
<th>Manii</th>
<th>Chay</th>
<th>Kray</th>
<th>OCT</th>
</tr>
</thead>
<tbody>
<tr>
<td>47</td>
<td>51</td>
<td>48</td>
<td>44</td>
<td>47</td>
<td>39</td>
<td>35</td>
</tr>
<tr>
<td>8</td>
<td>6</td>
<td>8</td>
<td>11</td>
<td>10</td>
<td>11</td>
<td>17</td>
</tr>
<tr>
<td>6</td>
<td>1.5%</td>
<td>6</td>
<td>1.5%</td>
<td>5</td>
<td>1.2%</td>
<td>7</td>
</tr>
<tr>
<td>358</td>
<td>71.1%</td>
<td>394</td>
<td>78.9%</td>
<td>404</td>
<td>80.9%</td>
<td>352</td>
</tr>
<tr>
<td>26</td>
<td>29</td>
<td>40</td>
<td>31</td>
<td>31</td>
<td>32</td>
<td>15</td>
</tr>
<tr>
<td>65</td>
<td>40.8%</td>
<td>68</td>
<td>45%</td>
<td>52</td>
<td>29.2%</td>
<td>65</td>
</tr>
<tr>
<td>190</td>
<td>53%</td>
<td>232</td>
<td>58.8%</td>
<td>211</td>
<td>52.2%</td>
<td>189</td>
</tr>
<tr>
<td>(10)</td>
<td></td>
<td>(22)</td>
<td></td>
<td>(27)</td>
<td></td>
<td>(24)</td>
</tr>
<tr>
<td>30</td>
<td>28</td>
<td>41</td>
<td>37</td>
<td>31</td>
<td>32</td>
<td>11</td>
</tr>
</tbody>
</table>

#### 1. vowels in structural rhyme:

- BLN: 47
- SSC: 51
- Khaawii: 48
- Manii: 44
- Chay: 47
- Kray: 39
- OCT: 35

#### 2. two-vowel stanzas:

- BLN: 8
- SSC: 6
- Khaawii: 8
- Manii: 11
- Chay: 10
- Kray: 11
- OCT: 17

#### 3. frequency of three common structural rhyme patterns:

- BLN: 6 (1.5%)
- SSC: 6 (1.5%)
- Khaawii: 5 (1.2%)
- Manii: 7 (1.7%)
- Chay: 6 (1.5%)
- Kray: 8 (2%)
- OCT: 12 (3%)

#### 4. additional rhyme:

<table>
<thead>
<tr>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>358/503</td>
<td>71.1%</td>
</tr>
<tr>
<td>394/499</td>
<td>78.9%</td>
</tr>
<tr>
<td>404/499</td>
<td>80.9%</td>
</tr>
<tr>
<td>352/503</td>
<td>69.9%</td>
</tr>
<tr>
<td>354/503</td>
<td>70.3%</td>
</tr>
<tr>
<td>355/504</td>
<td>70.4%</td>
</tr>
<tr>
<td>304</td>
<td>60.5%</td>
</tr>
</tbody>
</table>

#### 5. vowels in additional rhyme:

- BLN: 26
- SSC: 29
- Khaawii: 40
- Manii: 31
- Chay: 31
- Kray: 32
- OCT: 15

#### 6. frequency of three common additional rhyme vowels:

<table>
<thead>
<tr>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>65/159</td>
<td>40.8%</td>
</tr>
<tr>
<td>68/151</td>
<td>45%</td>
</tr>
<tr>
<td>52/178</td>
<td>29.2%</td>
</tr>
<tr>
<td>65/156</td>
<td>41.6%</td>
</tr>
<tr>
<td>65/159</td>
<td>40.8%</td>
</tr>
<tr>
<td>63/163</td>
<td>38.6%</td>
</tr>
<tr>
<td>75</td>
<td>57.6%</td>
</tr>
</tbody>
</table>

#### 7. adjacent and simultaneous additional rhyme:

<table>
<thead>
<tr>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>190/358</td>
<td>53%</td>
</tr>
<tr>
<td>232/394</td>
<td>58.8%</td>
</tr>
<tr>
<td>211/404</td>
<td>52.2%</td>
</tr>
<tr>
<td>189/352</td>
<td>53.6%</td>
</tr>
<tr>
<td>194/354</td>
<td>54.8%</td>
</tr>
<tr>
<td>168/355</td>
<td>47.3%</td>
</tr>
<tr>
<td>117</td>
<td>38.4%</td>
</tr>
</tbody>
</table>

#### 8. adjacent rhyme at caesura:

- BLN: 30
- SSC: 28
- Khaawii: 41
- Manii: 37
- Chay: 31
- Kray: 32
- OCT: 11

#### 9. hemistitch length

<table>
<thead>
<tr>
<th>Syllables</th>
<th>BLN</th>
<th>SSC</th>
<th>Khaawii</th>
<th>Manii</th>
<th>Chay</th>
<th>Kray</th>
<th>OCT</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>7</td>
<td>15</td>
<td>14</td>
<td>8</td>
<td>8</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td>39</td>
<td>58</td>
<td>47</td>
<td>51</td>
<td>37</td>
<td>47</td>
<td>67</td>
</tr>
<tr>
<td>8</td>
<td>51</td>
<td>26</td>
<td>35</td>
<td>41</td>
<td>52</td>
<td>46</td>
<td>24</td>
</tr>
<tr>
<td>2-2-3</td>
<td>29</td>
<td>47</td>
<td>34</td>
<td>37</td>
<td>25</td>
<td>29</td>
<td>61</td>
</tr>
<tr>
<td>3-2-2</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>7</td>
<td>16</td>
<td>4</td>
</tr>
<tr>
<td>3-2-3</td>
<td>41</td>
<td>23</td>
<td>26</td>
<td>25</td>
<td>39</td>
<td>40</td>
<td>16</td>
</tr>
</tbody>
</table>

#### 10. tones

<table>
<thead>
<tr>
<th>Tones</th>
<th>BLN</th>
<th>SSC</th>
<th>Khaawii</th>
<th>Manii</th>
<th>Chay</th>
<th>Kray</th>
<th>OCT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ideal</td>
<td>18</td>
<td>23</td>
<td>35</td>
<td>28</td>
<td>26</td>
<td>22</td>
<td>24</td>
</tr>
<tr>
<td>Acceptable:</td>
<td>42</td>
<td>35</td>
<td>34</td>
<td>30</td>
<td>37</td>
<td>37</td>
<td>26</td>
</tr>
<tr>
<td>Unacceptable:</td>
<td>40</td>
<td>42</td>
<td>31</td>
<td>42</td>
<td>37</td>
<td>41</td>
<td>50</td>
</tr>
</tbody>
</table>
I. structural rhyme pattern: sample = 400 hemistiches

<table>
<thead>
<tr>
<th>Structural Rhyme Pattern</th>
<th>Sample Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. aa-li-sy = 2</td>
<td></td>
</tr>
<tr>
<td>2. li-ay-sa = 2</td>
<td></td>
</tr>
<tr>
<td>3. ony-as-sa = 2</td>
<td></td>
</tr>
</tbody>
</table>

II. two-vowel stanzas: total = 8

<table>
<thead>
<tr>
<th>Structural Rhyme Pattern</th>
<th>Sample Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. aa-li-sy</td>
<td></td>
</tr>
<tr>
<td>2. li-ay-sa</td>
<td></td>
</tr>
<tr>
<td>3. ony-as-sa</td>
<td></td>
</tr>
</tbody>
</table>

III. frequency of the three common structural rhyme patterns: total = 6

<table>
<thead>
<tr>
<th>Structural Rhyme Pattern</th>
<th>Sample Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. aa-li-sy = 2</td>
<td></td>
</tr>
<tr>
<td>2. li-ay-sa = 2</td>
<td></td>
</tr>
<tr>
<td>3. ony-as-sa = 2</td>
<td></td>
</tr>
</tbody>
</table>

IV. additional rhyme: sample = 503 syllables

<table>
<thead>
<tr>
<th>Syllable Count</th>
<th>Consonant Count</th>
<th>Vowel Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>8</td>
<td>4</td>
</tr>
<tr>
<td>2.</td>
<td>8</td>
<td>4</td>
</tr>
<tr>
<td>3.</td>
<td>8</td>
<td>4</td>
</tr>
</tbody>
</table>

The table above details the frequency and count of various structural rhyme patterns and additional rhymes in the document.
V. additional rhyme vowels and frequency of three common vowels: total vowels = 26; frequency = 65

<table>
<thead>
<tr>
<th>Con</th>
<th>Vow</th>
</tr>
</thead>
<tbody>
<tr>
<td>ay = 32</td>
<td>sv</td>
</tr>
<tr>
<td>ee = 19</td>
<td>EEng</td>
</tr>
<tr>
<td>ee = 14</td>
<td>on</td>
</tr>
<tr>
<td>e</td>
<td>ong</td>
</tr>
<tr>
<td>oot</td>
<td>ot</td>
</tr>
<tr>
<td>one</td>
<td>ong</td>
</tr>
<tr>
<td>tyy</td>
<td>at</td>
</tr>
<tr>
<td>ip</td>
<td>an</td>
</tr>
<tr>
<td>ing</td>
<td>ap</td>
</tr>
<tr>
<td>unng</td>
<td>sang</td>
</tr>
<tr>
<td>uu</td>
<td>aam</td>
</tr>
<tr>
<td>uup</td>
<td>aap</td>
</tr>
<tr>
<td>ee</td>
<td>aam</td>
</tr>
</tbody>
</table>

VI. adjacent and simultaneous rhymes: total = 190

<table>
<thead>
<tr>
<th>Con</th>
<th>Vow</th>
</tr>
</thead>
<tbody>
<tr>
<td>thian-thiEng</td>
<td>chon-mon</td>
</tr>
<tr>
<td>det-trong</td>
<td>ong-long</td>
</tr>
<tr>
<td>bon-ban</td>
<td>oot-kot</td>
</tr>
<tr>
<td>ning-mang</td>
<td>rat-trat</td>
</tr>
<tr>
<td>thoe-thoe</td>
<td>aha-haa</td>
</tr>
<tr>
<td>chan-choi</td>
<td>chan-chiE</td>
</tr>
<tr>
<td>khond-khoi</td>
<td>chay-day</td>
</tr>
<tr>
<td>day-dang</td>
<td>tii-khiE</td>
</tr>
<tr>
<td>chuay-chii</td>
<td></td>
</tr>
<tr>
<td>com-cing-ca</td>
<td>na-sa-tha</td>
</tr>
<tr>
<td>nak-nas</td>
<td>hay-pay</td>
</tr>
<tr>
<td>ngE -ngooE</td>
<td></td>
</tr>
<tr>
<td>ngE-ngooE</td>
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</tr>
<tr>
<td>yim-yEEEn-yan</td>
<td>phlaang-chaang</td>
</tr>
<tr>
<td>EEEW-luk</td>
<td>wan-ban</td>
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<tr>
<td>phang-phEEpE</td>
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<tr>
<td>saaw-ee</td>
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<tr>
<td>baen-pleay</td>
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<tr>
<td>yut-yuu</td>
<td>thung-cung</td>
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<tr>
<td>tEEng -risk</td>
<td>ray-pay</td>
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<tr>
<td>na-nii</td>
<td>cay-pay</td>
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<td>rEEng -risk</td>
<td>kreaE-kap</td>
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<td>kraE-kraEan</td>
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<td>na-nii</td>
<td>pay-nay</td>
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<td>kraE-kraEan</td>
<td>laE-say</td>
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<tr>
<td>yEEng-yEEng</td>
<td>naa-thaa</td>
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<tr>
<td>muu-noon</td>
<td>phiE-kreaE</td>
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<tr>
<td>phiE-kreaEan</td>
<td>naa-thaa</td>
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<tr>
<td>EEEW-luk</td>
<td>day-nay</td>
</tr>
<tr>
<td>kon-kra</td>
<td>dip-yip</td>
</tr>
<tr>
<td>puu-an-bay</td>
<td>pay-hay</td>
</tr>
<tr>
<td>tan-tang</td>
<td>fak-phak</td>
</tr>
<tr>
<td>hay-hok</td>
<td>naa-EE</td>
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<tr>
<td>wat-EEa</td>
<td>kheon-khroE-khaw</td>
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<tr>
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<tr>
<td>bung-bEEk</td>
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<tr>
<td>saaw-saun</td>
<td>naa-saun</td>
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<tr>
<td>nas-nay</td>
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<tr>
<td>nak-nas</td>
<td>ruup-saup</td>
</tr>
<tr>
<td>s-EEy-saw-sa</td>
<td>phiE-khi</td>
</tr>
<tr>
<td>luup-lang-EEEn</td>
<td>phiE-saun</td>
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<tr>
<td>khruan-khram</td>
<td>naa-paa</td>
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<tr>
<td>ram-rak</td>
<td>n3py-kjiE</td>
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<tr>
<td>saaw-saun</td>
<td>khram-khram</td>
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<tr>
<td>nas-nay</td>
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<tr>
<td>song-saun-saun</td>
<td></td>
</tr>
<tr>
<td>cEEng-cEEEn</td>
<td>faw-raw</td>
</tr>
<tr>
<td>hoo-nas</td>
<td>ruu-yuu</td>
</tr>
<tr>
<td>raw-rop</td>
<td>tii-khiE</td>
</tr>
</tbody>
</table>
simultaneous rhymes: total = 10

chồng - chan-chan-nam
chay-day-dang
kraep-kraam-mamdaa
yong-yong-mong
phang-phae-kaap
kraep-kraam-thaan
TEEng-fak-phak
khruan-khram-ram
khram-ran-rak
faw-faw-tap

VII. adjacent rhyme at caesura: total = 30

1. khran-thwng//phay-chon//mon-thian-thwng
lot-ong//long-nang//bon-ban-lang
nng-nang//khraang-thot//khoat -muu
cwng-tam-rat//trat-tak//naang-mon-than
khwam-thuk//ca-prok-sea//hau-ruu
c-athm-tho//cchong -chan//chan-nan-yay

2. sin-maa-aa//sa-tha//lEEw-phra-yoy
ng-tha//kEE -cah//pay-ng -ngcon

3. waa-phlaang//thaang-yin//yEEm-yen
1EEw-luk-caak//ThEEo-su-wan//bon-ca-thocon

4. khran-thwng//cwng-yut//yuu-TEE-klay
heet-ray//may-khaan//phra-maan-daa

5. naang-dil-caay//pay-rap//mi-than-naan

6. khaw-pay//nay-thit//then-haa
phlak-lay//say-lang//caw-ng -maa
hav-kraep-kraam//man-maan-daa//than-day

7. nang-yong-yong//mOng-duu//1EEw-pu-phae
phang-phaap//kraep-kraam//thaan-EE-yaw
1EEw-luk-maa//hau-khrok//tha-maak
luang-maa//khon-day//may-kha-thay
chuy-eeii//phaa-mak-dip//yip-nay
pra-khee-kho//khae-pay//hay-EE-yaw
1EEw-maa-kep//TEEng-fak//phak-yaa
rot-ca-maa//vue-hay//bua-ca-taay

8. phiit-ruu//suup-phoom//pen-nak-naa
thOng-kep-phak//hak-fuu//liang-chil-wii
naa-pra-nil//luuk-noy//klooy -caay
khruan-khram//ram-rak//phiang-tak-say

9. TEEng-faw//raw-rop//maan-daa
cau-k22 -ruu//yuu-TEEw//sa-na-luuk

I. structural rhyme pattern: sample = 400 hemistiches

aa-ay-11 ii-ay-aa ii-aa-ay ang-ay-aa
aa-li-ay aa-li-ay oong-aa-EEw am-ay-uay
aa-sa-ay aa-EEw-ay sa-uy-aa
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II. two-vowel stanzas: total = 17

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<th>Syl</th>
<th>Con</th>
<th>Vow</th>
<th>Syl</th>
<th>Con</th>
<th>Vow</th>
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<td>9 6 2</td>
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<td>7 0 0</td>
<td>8 4 4</td>
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<td>7 5 2</td>
<td>7 4 2</td>
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<td>8 2 5</td>
<td>7 0 2</td>
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<td>7 0 2</td>
<td>8 8 3 2</td>
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<td>8 3 2</td>
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III. frequency of the three common structural rhyme patterns: total = 12

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<th>Frequency</th>
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<td>ae-ll-ay</td>
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</table>

IV. additional rhyme: sample = 502 syllables

V. additional rhyme vowels and frequency of three common vowels: total vowels = 13; frequency = 75

<table>
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<th>Vowel</th>
<th>Frequency</th>
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<td>an</td>
<td>33</td>
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<tr>
<td>ay</td>
<td>21</td>
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<tr>
<td>ee</td>
<td>21</td>
</tr>
<tr>
<td>un</td>
<td>21</td>
</tr>
<tr>
<td>ea</td>
<td>3</td>
</tr>
<tr>
<td>ea</td>
<td>4</td>
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</table>

VI. adjacent and simultaneous rhymes: total = 117

<table>
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<th>Frequency</th>
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<tr>
<td>haa</td>
<td>plaa</td>
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<tr>
<td>thuk</td>
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</tr>
<tr>
<td>caaw</td>
<td>ca</td>
</tr>
<tr>
<td>pay</td>
<td>bnt</td>
</tr>
<tr>
<td>khaw</td>
<td>law-caaw</td>
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<tr>
<td>chhuay</td>
<td>chii</td>
</tr>
<tr>
<td>kEE</td>
<td>EEE</td>
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<tr>
<td>praang</td>
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<tr>
<td>ssat</td>
<td>sii</td>
</tr>
</tbody>
</table>
VII. adjacent rhyme at caesura: total = 11

1. ----

2. khran-con-khaw//lav-caa//maa-tay
   thaw-kee//lee-caa//mee//khan-thii

3. a-ni-caa//maa-tok//khen-caay

4. ----

5. maang-khoo//ra-ngap//dai-cay
   phoo-thoong//now-pha-khun//bun-laat
   rot-ca-naa//maa-thii//ca-tak-say
   mii-phaa//phaa-may//mee-taa

6. ----

7. ruup-chua//tua-dam//yuu-rung-rang
   thang-hok//nan-law//khay-dii-dii
   luuk-pay//may-day//phaa-maan-daay

8. kEEw-kaw//nav-wa-rat//thang-kruay

simultaneous rhymes: total = 2

chua-tua-dam
kEEw-kaw-naw