CHAPTER V
ARCHITECTONICS
5.1 THE ARCHITECTONICS USED IN PARADISE LOST

The main story of the epic derives from the slender account given in the "Book of Genesis" of the Old Testament. The narrative as given in the Bible is simple: the tempting of Eve and Adam and their expulsion from the Garden of Eden where God had placed them. The opening lines of Book I of Paradise Lost, which are supposed to state the theme of the epic, seem to give a synoptic view of the story in just three and a half lines:

"Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden, ..." (PL. I. 1-4).

To this account other Biblical allusions are added - allusions to Satan as an adversary of God. But the story is fleshed out to encompass the whole range of man's experiences - history, theology and mythology, passion and discipline, love and hate, pride and humility.

Plunging in media res, the second paragraph describes the activities of Satan and his cohorts, former angels who have fallen along with him into the flaming lake of hell after their rebellion against the Almighty.

The first two paragraphs are strongly suggestive of Milton's design of his entire epic, in that, he seems to introduce two stories which are equally important: (i) the story of Man's Fall, and (ii) the story of man's enemy. It is as if these two seemingly independent stories are linked together to form the main plot of the epic. As Milton deals with the story of Man's Fall and as the fall is caused by his adversary, Satan, it is easy for Milton to bring the two stories together and give a wholesome picture of a unified whole.

For the gradual growth and development of the epic, Milton seems to rely heavily on traditional devices, such as parallelism and contrast.

Initially, we are carried along by the impetus of Satan's tremendous adventures and as such we are apt to forget there is any other part to the poem.
Indeed, while we are getting acclimatized to the Miltonic world, there is no reason to hold back our sympathy with Satan, our admiration for his heroic energy. It is energy in a bad cause; but it is still energy. It is heroically exercised, and there is yet no source of virtuous power to oppose or offset it. With the appearance of Christ the Son, at the opening of Book III, we begin to see in heavenly Love the counterpoise of Satan's hellish Hate; and in Book IV, as we are introduced not only to Adam and Eve but also to Paradise, our sympathies gradually shift. Satan is no longer a glamorous underdog, fighting his adventurous way through the universe against enormous odds; He is a menacing vulture, a cormorant, a toad, a snake. He is not only dangerous but also dull. Whatever richness and variety he discovers in the universe serve only to produce in him envious hatred and destructiveness. His sin is incestuous, as the allegory of Sin and Death points out. It breeds out of itself ever fresh occasions of Sin: Adam and Eve who are weaker, less active, and less spectacular in every way, finally outweigh Satan in our interest and sympathy simply because they can respond to life, and to the terrifying experience of guilt, more vigorously than Satan can.

Seen overall - from above, as it were - Paradise Lost is a vast but a delicately balanced structure. The theme of adventures of Satan in Books I - III balances the history of mankind in Books X - XII. Book IV, describing the entry of Satan (and the reader) into Paradise, balances Book IX, describing the loss of Paradise. Books V and VI, describing the destructive war in heaven, balance as on a fulcrum against Books VII and VIII, which describe the Creation and deal with the problems of understanding it.

Within the epic's larger structure there are all sorts of secondary balances, which an in-depth study will easily reveal. The consult in hell (Book II) is paralleled by a consult in heaven (Book III). The heavenly Trinity of Father, Son, and Holy Ghost is paralleled by a diabolic trinity of Satan, Sin and Death. Satan's fall parallels Adam's fall, and the parallel is prolonged into that extended series of falls and recoveries which is the history of mankind. Moloch contrasts with Mammon. The Son's mercy with the father's justice;
Raphael's affability with Michael's severity, and so on without limit. Thus the structure of the poem becomes massive, though it is, at the same time, delicate. The poem can be said to progress as through a garden of metaphor and reference which stretches away on either side of one, as far as the eye can see. On a first tour it is enough to get the general prospect clear, without learning the name of each particular blossom. Ultimately, we come to appreciate the epic similes integrated into the structure of the epic - similes like Leviathan the sea beast (I.201), no less than the one-eyed Arimaspians and the Gryphon (II.944).

The design of the epic with regard to its growth and development may be represented in the following way:

<table>
<thead>
<tr>
<th>1) Adventures of Satan Books I-III</th>
<th>VS</th>
<th>1) The History of mankind Books X-XII</th>
</tr>
</thead>
<tbody>
<tr>
<td>2) Satan's entry into Paradise Book IV</td>
<td>VS</td>
<td>2) Adam's fall from Paradise Book IX</td>
</tr>
<tr>
<td>3) Description of war in heaven Books V-VI</td>
<td>VS</td>
<td>3) Description of creation and the problems of understanding it Books VII-VIII</td>
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Milton's Cosmology: Milton's cosmology has an irresistible fascination for the reader. Milton preferred the ancient Ptolemaic theory because it was traditional, more poetical and imaginative than the Copernican theory. The major portion of Paradise Lost is occupied with events that take place outside the universe as known to man - in heaven, hell and Chaos; much too with matters connected with the universe; while the relations of the various realms to one another, and the nature of man's world as described or assumed in the poem are so peculiar and so fundamental that a clear idea about these matters is of the highest importance. On reading the poem, we find that Book I of Paradise Lost does not begin the story, because by this time the war in heaven is over and the rebellious angels are being punished elsewhere. It is not until Books V - VI that the angel Raphael is introduced, acquainting Adam with a
detailed account of things from the beginning and it is chiefly by means of these later books that we make out the key to the earlier ones.

At the earliest period referred to by Raphael Space consisted of two parts: heaven (also referred to as the Empyrean) and Chaos. There was neither Man nor hell. heaven alone was created. heaven was the region of light and life – the abode of God and the angels. The angels were of two kinds – cherubim and seraphim. They were arranged in three ranks: archangels, princes, and intelligences (or individual powers), each having its special duties. Their peculiar mode of existence is described – their immortality, their power, and their capacity to assume any shape. In all this, Milton draws on scriptures, Dante and medieval tradition and his language is symbolical. The Almighty, Himself invisible, has His throne on the central mount, clouded in dazzling brightness, where He receives the adorations of his sons, and makes known His commands. Chaos is outside heaven. Its nature is inconceivable and indescribable. The whole region is utterly devoid of life and light. It is left by the Almighty in utter confusion and darkness:

"... a dark
Illimitable ocean without bound,
Without dimension, where length, breadth, and highth,
And time and place are lost; where eldest Night
And Chaos, ancestors of Nature, hold
Eternal anarchy, amidst the noise
Of endless wars, and by confusion stand.
For Hot, Cold, Moist, and Dry, four champions fierce
Strive there for mastery, and to battle bring
Their embryo atoms" (PL. II. 891-900).

This division of space continues until the revolt by the Angels, which leads to their expulsion into a newly created place of suffering called hell.

After their fall, the rebellious angels lie stunned and bewildered in the burning region of hell. It is during this period that the next change is brought about. For some time the Almighty had been planning to create a new world and placing in it a new and favoured race. At His command the Messiah now issues forth far into Chaos and with the golden compass circumscribes his
universe of Earth and Planets, attached from the floor of heaven by a golden chain to its topmost point, or zenith. So chaos tells Satan,

“... another world
Hung o'er my realm linked in a golden chain
To that side of heav'n from whence your legions fell” (PL.II.1004-6).

Man is thus in the middle position; the Good is above and the Evil is below, and he is to be connected with both.

The new world was created primarily for a new race of beings, Man and his abode. The Earth is appropriately made its centre. It is a complicated system of ten hollow spheres fitted one within another, and round the solid Earth. Each sphere has a motion of its own imparted in the first place by the outside shell, called the Primum Mobile, or the First Moved. Of these spheres only two are material - the Primum Mobile and the next within it, called the crystalline sphere. The first is designed as a protection to the whole system, the latter to moderate the extremes of heat and cold, which may permeate the outer framework. The remaining eight may be regarded as mere divisions of space, in which the several planets or orbs have their respective orbits. The seven planetary spheres, beginning with that nearest to the Earth are: the Moon, Mercury, Venus, the Sun, Mars, Jupiter, and Saturn. The eight spheres contain those stars which occupy a fixed position with regard to one another, and it is, therefore, called the Firmament: it revolves once daily, carrying all its stars round with it. The Earth is supposed to be stationary.

Milton's use of imagery is, indeed, fascinating. Vastness is the most characteristic quality of his imagery. Milton deals with a subject infinitely more vast and complex than the mere human world for the full expression of his powers. The supernatural beings and their actions, which Milton deals with, suited his imagery better than human beings. Milton takes care to portray only the generalities so that he could create the impression of vastness, the sense that everything runs into infinity. This is best illustrated in his portrayal of Satan who is described as lying stretched out, huge in length, floating many a
rood, equal in size to the earth-born enemies of Jove or the sea-monster which the mariners mistake for an island:

"Thus Satan, talking to his nearest mate
With head uplift above the wave, and eyes
That sparkling blazed, his other parts besides
Prone on the flood, extended long and large
Lay floating many a rood, in bulk as huge
As whom the fables name of monstrous size,
Titanian, or Earth-born, that warred on Jove,
Briareos or Typhon, whom the den
By ancient Tarsus held, or that sea-beast
Leviathan, which God of all his works
Created hugest that swim the ocean stream:
Him haply slumbering on the Norway foam
The pilot of some small night-foundered skiff,
Deeming some island, oft, seamen tell,
With fixed anchor in his scaly rind
Moors by his side under the lea, while night
Invests the sea, and wished morn delays:
So stretched out huge in length the arch-fiend lay" (PL. I. 192-209)

It may also be illustrated with reference to Milton’s’ description of the size of Satan’s shield and spear,

"... his ponderous shield
Ethereal temper, massy, large, and round,
Behind him cast; the broad circumference
Hung on his shoulders like the moon, whose orb
Through optic glass the Tuscan artist views
At evening from the top of Fesole,
Or in Valdarno, to descry new lands,
Rivers or mountains in her spotty globe.
His spear, to equal which the tallest pine
Hewn on Norwegian hills, to be the mast
Of some great ammiral, were but a wand" (PL. I. 284-94).

Another remarkable trait of Milton’s images is that they are vague rather than definite, subjective rather than objective or concrete. This is unavoidable in the essential nature of the theme of his epic. Nothing in definite terms could be said about anything or any phenomenon of heaven or hell. He only deals with certain basic images in the human mind with archetypal patterns of heaven, hell, paradise, God,
Devil or the outer space, and seeks to create the same kind of impression or image in the mind of the reader. This is best illustrated in Milton's description of Paradise in Book IV:

“And higher than that wall a circling row
Of goodliest trees laden with fairest fruit,
Blossoms and fruits at once of golden hue
Appeared, with gay enameled colours mixed:
On which the sun more glad impressed his beams
Than in fair evening cloud, or humid bow,
When God hath showered the earth; so lovely seemed
That landscape: and of pure now purer air
Meets his approach, and to the heart inspires
Vernal delight and joy, able to drive
All sadness but despair: now gentle gales
Fanning their odoriferous wings dispense
Native perfumes, and whisper whence they stole
Those balmy spoils” (PL. IV. 146-59).

Milton is very fond of creating images of light and shade. The most famous of such images is the description of hell as seen in Book I:

“A dungeon horrible, on all sides round
As one great furnace flamed, yet from those flames
No light, but rather darkness visible
Served only to discover sights of woe,
Regions of sorrow, doleful shades, where peace
And rest can never dwell, hope never comes
That comes to all; but torture without end
Still urges, and a fiery deluge, fed
With ever-burning sulphur unconsumed” (PL. I. 61-69).

A feeling of impenetrable gloom is reinforced with both physical and mental images. For neither light nor hope can dwell in hell, but only darkness and despair. As these images build up, the tone slips back into one of dragging horror, as though everything which seeks to break through the gloom of hell is stifled and smothered, leaving everything within its bounds heavy with gloom. Milton slows the pace by writing in long, weary adjectives which both in their shape and in their meaning radiate despair.

The physical picture of flaming darkness is reinforced by the mental picture of sorrow and hopelessness and a terrible feeling of infinite evil and
endlessness is radiated by the tone and pace; the word "never" is used twice and the menace of the "torture without end" presses on the reader.

Milton was the first to have used blank verse for purposes of writing an epic. His most important contribution to the development of blank verse is his introduction and perfection of rhythmic period or verse paragraph. His object was to compose periods with the sense variously drawn from one verse into another not in the jingling sound of like endings. For this purpose he united all the artifices employed by his predecessors such as Marlowe and Shakespeare and carried them to artistic and architectonic perfection. His individual lines do not stand disjoined, but they are all combined in order to produce a harmonious pattern. It is the period, the sentence, and still more the paragraph, that is the unit of Milton's verse. It is only in the period that the wavelength of Milton's verse is to be found. Milton's supremacy as a metrist lies in his ability to give a perfect and unique pattern to every paragraph, so that the full beauty of the line is to be found in its context. The long periods of Milton's poetry communicate a peculiar feeling, almost a physical sensation of a breathless leap, which cannot be procured from rhymed verse. The ability to control so many words at once is surely the evidence of most exceptional energy. The total result is that in the absence of the rhyme the sense of the rhythm is made to depend increasingly on the sense. The verse paragraphs thus formed contain not only the essential rhythmical pause, but also the grammatical one. This can be illustrated with reference to the opening lines of Book I of Paradise Lost:

"Of Man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden, till one greater man
Restore us, and regain the blissful seat,
Sing heavenly Muse, that on the secret top
Of Oreb, or of Sinai, didst inspire
That shepherd, who first taught the chosen seed,
In the beginning, how the heavens and earth
Rose out of chaos: or if Sion hill
Delight thee more, and Siloa's brook that flowed
Fast by the oracle of God; I thence
Invoke thy aid to my adventurous song,"
That with no middle flight intends to soar
Above the Aonian mount, while it pursues
Things unattempted yet in prose or rhyme”(1-16).

This verse paragraph contains sixteen lines. The sense, the rhythmic period, and the grammatical pause are so beautifully linked together that they produce an excellent musical effect. Such verse paragraphs are a regular feature of Milton’s versification.

5.2 THE ARCHITECTONICS USED IN THE RAMAKIEN

In Classical Indian literature the five stages of growth and development of plot (Avasthās) are: (i) Ārambha (Beginning); (ii) Prayatna (Effort); (iii) Prāptyāśā (Hope of Attainment); (iv) Niyatāpti (Eventuation of Action); and (v) Phalāgama (Attainment of Fruit). These five stages more or less correspond to the stages followed in Western tradition, namely, (1) Exposition; (2) Complication; (3) Climax; (4) Denouement, and (5) Resolution.

In Valmiki’s as well as in Kamban’s Ramayana the five stages of development - Beginning etc. - can be clearly noticed. The same is true of the Thai epic, Ramakien, too. The epic begins with the story of the white, wild boar’s incarnation of Phra Narai who kills the demon Hirantayak and creates a boy who becomes the first king of Ayutthaya. The Beginning stage continues till Phra Ram’s return to Ayutthaya after his marriage to Sida. As the purpose of Phra Narai’s incarnation as Phra Ram is to kill Thotsakan, the Effort begins with Kaikeyi’s demand that Phra Phrot be made king and that Phra Ram be condemned to exile and sent to the forest. The third stage called Hope of Attainment is reached when Thotsakan abducts Sida as it provides Phra Ram with the necessary opportunity to kill Thotsakan. The fourth stage, namely, Eventuation of Action, is reached when Phra Ram rallies the army of monkeys for the impending battle in Longka, and the last stage, that is, the Attainment of Fruit is reached when Phra Ram wins the battles, comes back to his kingdom and is crowned the king of Ayutthaya. The rest of the epic till Phra Ram is remarried to Sida seems to be a re-enactment of the five stages of dramatic development that have been traced from the beginning of the epic till Phra Ram ascends the throne of Ayutthaya.
Bharatamuni, the author of the Nāṭya-Śāstra, says, “these are the five successive stages of every effort on the part of the persons seeking the desired benefits and fruits” (Nāṭya-Śāstra xxii. 14)

Another way of looking at the growth and development of Ramakien is in terms of elements of the plot: (i) Bijā (the seed), (ii) Bindu (Apparent loss of the seed and its recovery in the form of the author noticing it), (iii) Patākā (the incident introduced as subsidiary to the main plot but actually treated as the main plot), (iv) Prakāri (when the result of subsidiary event is merely presented for the purpose of another, that is, the main story - because it itself has no continuity), and (v) Kārya (the endeavour put in earnestly by the characters for the purpose of the main plot introduced by the sensible playwrights (Nāṭya-Śāstra xxii. 21-26).

For the sake of facilitating the structure of the work, Bharata also mentions five junctures (Sandhis): (i) Mukha (Face); (ii) Pratī-Mukha (Reflection); (iii) Garbha (Womb); (iv) Avamarśa (Reconsideration), and (v) Samhṛti (Conclusion).

It should be noted that both the elements of the plot and the junctures correspond exactly to the five stages (Avasthas) of plot structure. The following chart will give a clear picture of Bharata’s discussion on the plot structure of a classical play:

<table>
<thead>
<tr>
<th>Avasthas (Five Stages of Development of Plot)</th>
<th>Artha-Prakṛtis (Five Elements of Plot)</th>
<th>Sandhis (Five Junctures)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Ārambha</td>
<td>Bijā</td>
<td>Mukha</td>
</tr>
<tr>
<td>2 Prayatna</td>
<td>Bindu</td>
<td>Pratī-mukha</td>
</tr>
<tr>
<td>3 Prāptyāśā</td>
<td>Patākā</td>
<td>Garbha</td>
</tr>
<tr>
<td>4 Niyatāpti</td>
<td>Prakāri</td>
<td>Avamarśa</td>
</tr>
<tr>
<td>5 Phalāgama</td>
<td>Kārya</td>
<td>Samhṛti</td>
</tr>
</tbody>
</table>
The Structural format of the Ramakien: The Ramakien has more than 50,000 stanzas. The opening lines of the Ramakien use a versification entirely different from the one (Klon verse) in the main body of the text. These opening lines are an invocation, and the versification is called Rai, in which the reigning king is praised for his achievement and benevolent rule of the kingdom.

The last two stanzas of the Ramakien also use a different versification from that of the main body of the text. The versification is called Khlong. It is used to indicate the ending of the story, the purpose, and the date of composition, of the Ramakien.

The authors of the Ramakien have consistently used Klonbotlakhon (Klon verse used in dramatic performance) in the main body of the text. Thai poets use a variety of Klon versification. According to Karnchai Thonglo, there are three types of Klon: (i) Klonsuphap, (ii) Klonlamnam, and (iii) Klontalat (Lakphasathai 574).

Klonsuphap has four variants. Each one differs from the other three in the number of syllables that the poet chooses to use consistently throughout his composition, though occasionally there may be variations. The four variants of Klonsuphap are: (i) Klonhok (Klon with six syllables), (ii) Klonchet (Klon with seven syllables), (iii) Klonpaed (Klon with eight syllables), and (iv) Klonkao (Klon with nine syllables).

Klonlamnam is the type of Klon which is used in singing or in theatrical performances, or in singing a long narrative poem of a particular stype. There are five variants of Klonlamnam: (i) Klonbotlakhon, (ii) Klonsakkawa, (iii) Klonsepha, (iv) Klondoksoi, and (v) Klonkaprong. It is important to note that there are no fixed number of syllables for each variant - a factor which can distinguish it from the other variants. But it should also be noted that each variant has its own unique style of singing as well as its own unique phrases, which distinguish it from the other variants.
Klontalat is a mixture of all the variants of Klon, but, unlike in the case of Klonsuphap, there is no hard and fast rule, restricting the syllables to a specific number. This imparts a certain amount of flexibility to Klontalat. The four lines in a stanza can have different number of syllables. The number may vary from six to nine. There are four variants of Klontalat: (i) Klonphlengyao, (ii) Klonnirat, (iii) Klonniyai, and (iv) Klonphlengpatiphat. There are numerous subtle variants within each one of these variants, which are mostly used on specific occasions – for example, festivals, song shows, and racy folk banters.

Among the three types of Klon, Klonsuphap is considered to be the most important. The reason why it is so is that if a student has a perfect understanding of the rules of composition of Klonsuphap, he can automatically understand the other types of Klon.

In the history of Thai poetry, Klonpaed, which is one of the variants of Klonsuphap, seems to have been more popular than the other variants. It has become very popular ever since Suthonphu, the greatest poetic genius of Thailand, perfected and gave it a dignity in his works.

A stanza, in the klon verse, which is technically called Bot consists of four parts (that is, four lines) and each part is called a Wak. Two Waks make a Bat, also called Khamklon, and two Bats (Khamklons) make one stanza (Bot).

The Klon verse has its own rhyme scheme, which may be described in the following way: In a stanza (Bot), any one of the first five syllables of the second Wak rhymes with the last syllable of the first Wak; the last syllable of the third Wak rhymes with the last syllable of the second Wak, and any one of the first five syllables of the fourth Wak rhymes with last syllable of the third Wak. And if there are more than one stanza in a passage of the Klon verse, the last syllable of the second Wak of the next stanza (Bot) rhymes with the last syllable of the fourth Wak of the previous stanza (Bot). The following passage,
in which Sunthonphu uses *Klonpaed*, illustrates the typical rhyme scheme used in *Klon*:

\[
\begin{align*}
&\text{PEN MA NUT SUT NI YOM PIANG LOM PAK} \\
&\text{CHA DAI YAK HOI HIO PRO CHIO HA} \\
&\text{MAEN PUT DI MI KHON KHAO MET TA} \\
&\text{CHA PUT CHA CHONG PHI KHRO HAI MO KHWAM} \\
&\text{THA CHAI DAI KHAO PHO CHAI MA PUT KIAO} \\
&\text{YA KROT KRIA O KRO THA WA YAP YAM} \\
&\text{MUEA MAI CHOP KO YA TOP SUENG NUEA KHWAM} \\
&\text{KHAO CHA LAM LEN LOEI MUEAN KOEI PEN} \quad (\text{Sunthonphusonying 41}).
\end{align*}
\]

*Klonbotlakhon* (*Klon* used in theatrical performances) is one of the variants of *Klonlamnam*. The rhyme scheme followed in *Klonbotlakhon* is, however, slightly different from the one followed while writing *Klonpaed* and also the other types of *Klon*. In general, *Klonbotlakhon* begins with a phrase of introduction (*Mueanan* or *Batnan* or *Machaklaobotpai*) and this being the case, the rhyme scheme begins with second *Wak* (part or line) of the *Bot* (stanza). The following passage may be cited by way of illustration:

\[
\begin{align*}
&\text{MUEA NAN} \\
&\text{THOT SIAN SU RI WONG YAK SI} \\
&\text{SAP PRA YUT CHING CHAI DUAI PHA LI} \\
&\text{SUT THI CHA THAN RIT THA} \\
&\text{SUT KHIT SUT RIT SUT KAM LANG} \\
&\text{PIANG SIN CHI WANG SANG KHA} \\
&\text{SUT THI CHA CHING AO MIA MA} \\
&\text{SUT PAN YA KO NI WA NON} \quad (\text{Ramakien I. 114}).
\end{align*}
\]
Warakon Bamrungkun is of the opinion that “Klonbotlakhon has its own rules of composition. The number of syllables in a line varies from 6 to 9, but 6 or 7 syllables are invariably used, perhaps because these numbers seem to lend musical quality to the line” (Roikrong 166). The maximum number of syllables used in a Wak is invariably nine, which can be shown in the following way:

```
0 0 0 0 0 0 0
0 0 0 0 0 0 0
0 0 0 0 0 0 0
0 0 0 0 0 0 0
0 0 0 0 0 0 0
0 0 0 0 0 0 0
0 0 0 0 0 0 0
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Warakon Bamrungkun also says, “The use of more or less syllables depends on tonal recitation. The first Wak of this kind of Klön often uses adverbial words or phrases meant to introduce the topic of discussion: for example, Machaklaobotpai (I am going to tell you), Mueanan, and Batnan (then or at that time). At times, stanzas with highly expressive words are added, especially, in the description of beauty – the beauty of a character – or in the description of the royal elephants or horses. The kind of music that the stanza contains is indicated by putting markers under the passage – markers such as "qdi.lfofiW" ("q2khamOt"). These markers imply that the passage has two Khamklons (Bats) or 4 Waks (parts). Ot is the name of the type of music used for the passage, indicating the movement of characters” (Roikrong 166).

Four Waks or two Khamklons (Bats) make a Bot (stanza). Occasionally, one Bot (stanza) seems to form a unit, but more often than not the authors use
passages in which the number of stanzas varies from two to thirty-nine as is seen in the Ramakien Vol. IV. 280.

Many of the passages in the Ramakien begin with an introductory phrase, which is either Mueanan (then) or Batnan (then). The use of these two phrases is by no means arbitrary; they are not interchangeable; they indicate, as Schweisguth says, the status of the characters that are introduced. Thus Mueanan is used to introduce kings, queens, princes, princesses, priests, and hermits, who enjoy the highest status in society. On the other hand, Batnan is used to introduce people of lower ranks – subjects of a king, counsellors, warriors, soldiers, servants, dancers, and so on. But it is worth noting that if one of the characters of lower rank is raised to the position of a king, he should be introduced with the phrase Mueanan. Thus when Hanuman is made the king of Nopburi, Mueanan is used to introduce him, and it has to be used even if Phra Ram is with him in his kingdom. Phiphek is a prince and hence normally Mueanan must be used to introduce him, but as long as he is Phra Ram’s counsellor, the phrase Batnan must be used. Later, when he becomes the king of Longka, he is entitled to be introduced with the phrase Mueanan.

Furthermore, Mueanan and Batnan are used to perform another important function: the authors of the Ramakien, like the authors of other Asian countries, do not use quotation marks when they make their characters speak. The two introductory phrases, which they consistently use, are meant to focus on the characters who are going to speak. Apart from this, the introductory phrases indicate the mood of the particular character that is focused, besides functioning as an introduction to brief stage directions in which entrance and exit and such other movements of the character are described. Theodora Helene Bofman says,

“The character introduced by an introductory phrase is the character in focus. He/she remains in focus until the next use of an introductory phrase, which changes the topic and puts a different character in focus. Two consecutive introductory phrases do not introduce the same character, as a rule. The character in focus is the only character who can talk or engage in internal monologue. Two
individuals do not speak in the same paragraph. A second character cannot speak until the next use of an introductory phrase. A quote is not, as a rule, carried over from one paragraph to the next” (The Poetics in the Ramakien 155).

The passages thus introduced look like well-made formulae, so much so that within the passages the format has the stamp of uniformity and the passages appear to be artistically wrought blocks. The initial (the first) Wak of the passage contains only the phrases of introduction and nothing else. The second Wak occurs in one of a limited number of forms: the authors introduce the name of a character, describing it in an appropriate epithet.

The size of the passage depends on the idea dealt with. If the idea has to be elaborately treated, the passage becomes long, in that, it may consist of several stanzas. One may cite in the example of a play in which a character employs a long speech when the idea meant to be conveyed needs elaborate treatment; when however, the idea is not in need of elaborate treatment, the speech is short. Indeed, the way Ramakien is written shows the strong influence of a dramatist’s treatment of his plot. The very fact that the dance dramas of the time retain most of the passages as they are in the original work is an indication that the epic has an enviable dramatic structure, though it is not a drama.

Unlike the Valmiki Ramayana or, for that matter, the Kamba-Ramayana, the Ramakien is not divided into Kandas. From beginning to end, it is one continuous whole within which, apart from the main story, there are a number of other stories, all of which are connected with the main story. The authors do not seem to have entertained the idea of dividing the plot of their work into various sub-divisions, because they are dealing with a story which has its own antecedents – a story in which the hero has to deal with various characters, each one of which has his or her own story to which the authors give an elaborate treatment. The treatment given to each story does not, however, disturb the unity of the work, because the hero of the main story has to deal with the characters who figure in all other stories in the epic, either directly or indirectly. The structure of the epic may be compared to the
structure of a long sentence with one main clause and a number of relative clauses attached to it. Perhaps, this is the reason why many readers find it easy to divide the text, for purposes of analysis, into three parts.

Even the invocation, at the beginning of the epic, is an integral part of the whole work in as much as it is suggestive of (as has already been noted in the discussion on the invocation in the Ramakien in Chapter 3) Phra Ram’s exploits leading to the establishment of the world.

The natural world of the Ramakien is never a static landscape; it reverberates with Phra Isuan’s pervasive supervision. Nature functions not as a setting, but as a dynamic surface on which the unmanifest cosmic unity plays. This unity is Phra Isuan. His creative nature is expressed through eight principles of empirical existence – the five elements (Earth, Water, Fire, Wind, and Sky), the Sun, the Moon and the priest, who is integrated into this cosmic system. In the essential interplay of these basic constituents of nature, the creation, sustenance of life occur. Phra Isuan seems to be present in each aspect of life and fulfils all the functions the eight forms collectively perform. These concepts are fundamental to the meaning of the poetic images drawn from these basic constituents of nature and provide the reader with a pen picture of the enormity as well as vastness of cosmic life.

Use of supernatural means of warfare points to turmoil throughout the universe. For instance, when Phra Ram commands his monkey soldiers to show their supernatural powers to Phiphek - “Some fly through the air, and try to scoop the Sun out of the sky; some step on Yukhonthon mountain, touching the Sumeru mount, with their hands; some seize the heavenly palace and place it on their palms; some make their way through the earth to the netherworlds and lift the Nagas” (Ramakien II.179) - the commotion caused by the monkeys in the three worlds implies that the whole routine of existence is convulsed by a gigantic upheaval. The supernatural powers possessed the monkeys seem to be far superior to the power of the elements. The commotion stirred by a few individuals assumes cosmic proportions. This idea is ratified
by the description that follows close on heels: “Some cause the wind to swell into a gust, which blows in all directions; some disturb the stars in such a way that meteors shoot across the sky; some plunge into the bottom of the earth only to emerge from the top of the Sumeru mountain; and some transform themselves into awesome figures, with four faces and eight arms, and lift the earth and hold it aloft in their hands” (Ramakien II. 179). The whirlwind and meteors seem to suggest a mighty destruction on a cosmic scale.

The authors of the Ramakien deal with both the destructive and the constructive aspects of the elements. When, during his long search of the abducted Sida, Phra Ram feels tired, he takes rest under a huge tree (Ramakien II. 13). The gentle breeze that blows acts like a soothing balm to his wearied limbs.

Objects of nature seem to co-operate with the elements when it comes to the question of creating a situation in which everything is calm and balmy: “Gently did the breeze blow/Carrying sweet fragrance of pollen dust along with it;/Dew fell from the sky, touching the surface of the earth./Finally, all the troops went to sleep” (Ramakien II. 82). The fragrant air cooled by the dew falling from the sky automatically induces sleep in the tired troops. The olfactory and tactile imagery is pleasantly portrayed in this passage.

Wanting to wreak vengeance on Phra Ram, the demon, Thut, takes a huge army along with him, on the forest path. The horses “dart forward, with a leap and a bound; they seem to jump into the sky” (Ramakien I. 503). The clip-clop of horses at a gallop creates a noisy confusion. The reader visualizes the horses with their feet off ground, in each stride. The deafening noise made by the hooves sound like the noise produced by the turbulent, tidal waves of a wind-swept sea.

We almost visualize a war between water and fire in the following description: “Phra Lak shot his arrow, which caused a heavy downpour to put out the violent flames that came out of the discus of the demon” (III. 251). Fire
is not only a light but also a burning weapon: "The troops of the asura swing their weapons which looked like violent flames ..." (III. 101). The passage suggestively creates the picture of the swing of numerous firebrands.

Ancient Thai tradition never approved of explicit statements from the poet while dealing with the subject of sexual intercourse. The poet was expected to be cultured, resourceful and mature in his outlook. He was not supposed to portray obscenity, but couch the matter in cleverly manipulated as well as pleasing language, so that what was intended to be presented was implied and not bluntly stated. For this reason, highly stylized images drawn from the world of nature become equated with the idea of sexual intercourse. This results in what is termed Aucitya (propriety) in classical Indian criticism. The following two passages amply testify to the decency with which the poets of the Ramakien describe sexual union:

Choei kaem name nuea o ra thai  
Khwa khwai tong tao su ma man  
Fon sa wan khran khruen pha yom hon  
Ko mon ban rap su ri chan  
Klin ta lop op fung chon la than  
Song sam ran suk ka sem prem pri

"He lovingly stroked her and chucked her under the chin. He felt her lotus breasts. Rains fell from heaven and the sky reverberated with the rumble of the thunder. Buds blossomed to receive the Sun. The smell of flowers floated on the waters. The two were happily united in conjugal felicity" (Ramakien II.89)

and,

Khoi pra khong tong tao su mon tha  
Wa yu phat phat ma ueng on  
Phra sa mut ti fong nong ra lok  
Kluen kra chok fat fang ku la hon  
Mek mua thua thit pha yom bon  
Fon sa wan phloi phrom su ma li  
An duang ko sum pa thum man  
Ko beng ban khli khlai ke son si  
Song som chom rot rue di  
Tang ka sem prem pri thang song ra
“He gently felt her Sumontha flower-breasts. A violent storm swept the land. The ocean rose with turbulent waves. The sky was overcast. Sharp showers pierced the earthly flowers. The lotus in full bloom showed forth its pollen. The two were ecstatic in the culmination of their conjugal affection” (II. 233).

The vast world of nature seems to participate, with the characters involved, in sexual union. The implication is that the noble act of creation is a perennial and pervasive activity, from the moment creation begins till the moment it comes to an end.

Physical features of a lovely woman are always described in terms of the images drawn from nature: “Her face is as bright as the Moon; her brows are like bows; her eyes are like the eyes of a deer; her teeth are sparkling like jet black stones; her lips seem to have an eternal smile on them; her nose is lovely; her cheeks are as bright as gold; her ears are like flowers; her breasts are like lotus-buds; her neck is as beautiful as the neck of a swan; her arms are like the trunks of elephants; her shape is very attractive.” (I. 83).

The moon, deer, flower, lotus, swan, elephant are all images of nature. The significance of the description in terms of these images is that in no single object of nature can one find the like of the body of the woman described. It is as if beauty in its entirety is found only in the charming frame of this lovely woman and hence she is superior to each single object of nature, and, therefore, she can be said to represent the world of nature as it is.

The versification used for the invocation is called Rai, which is different the one used in the main body of the epic, namely, Klon. So is the case with the last two stanzas in the case of which Khlong is used. This change in the use of versification seems to be a matter of convention according to which (as Dandin the Indian poet says, “Sarvatra bhinna-vṛttāntaiḥ”, that is, with different metres at the end of the work (Kavyadarśa I. 19)) different metres/versifications are deliberately used by the authors for the sake of variety (or, perhaps, to avoid monotony). It may also be argued that because the
subject matter dealt with, both in the invocation and in the last two stanzas, is different from that dealt with in the main part of the epic, different versifications are used. It must also be noted that there is a difference between the theme of the invocation and that of the last two stanzas: the invocation is in praise of the king and his deeds, but the last two stanzas deal with the date as well as the purpose of composition of the epic. Hence, two totally different versifications in the invocation and the last two stanzas. The two different versifications, appearing as they do at the beginning and end of the epic look like two boundary lines within which the main body of the epic is encased, and the main body of the epic has the appearance of a block-buster. This arrangement imparts an added significance to the art and architectonics of the Ramakien.

Unlike Western authors, Thai authors do not seem to favour explicit statements especially in contexts where what is intended to be said or done can easily be inferred. For example, when one person shows respect to another with the Wai (that is, placing folded hands on the foreheaded), that action is reciprocated by the second person (unless he is a monk or a royal personage). In the text, however, the reciprocation is not explicitly stated. It can easily be inferred because it is a sine qua non of Thai culture; the second person automatically reciprocates the obeisance paid to him. In the Ramakien, Hanuman is shown as possessing magical powers with which he can transform his body. The reader knows that at some point in time he changes his body back to its original shape. But this change is not always spelt out in the text. It is easily made out by the reader.

The words An (“as for”) and Fai (“as for”) are used as focus-markers. They occur primarily, although not exclusively, when a character is talking or thinking and wants to direct his/her attention to another character or object. They can be illustrated with the passage in which Phra In and the gods are speaking to the divine judge Maliwarat:

Mueanan
Chueng-ongchaotraitruengsawan
Then Phra In, the god King
And all the gods simultaneously answered that
As for the defense put up by Phra Ram and
that put up by the beautiful Sida
They are the same, both are right. We feel
that they are true in all respect (Ramakien III. 225).

The single stanza passages, in the Ramakien, perform a special function. They include what is called “transitional activities” (Theodora Helene Bofman 187). These transitional activities comprise: (i) performance of magic, (ii) bowing, (iii) praying, (iv) body transformation, (v) flying off and other forms of leave-taking, (vi) making a noise, and (vii) causing turbulence within the world. These activities often involve natural phenomena and are relatively fixed stereotypical sections of the text. The single status transitions involve a change in physical location or a change in physical state. They provide a slow, natural transition between passages at the level of scene or episode. As an example of transitions of this kind, we may quote the following passage:

Mueanan Phayaphalichansamon
Michaichingdaibang-on Kokhechonkuenkhaothani

Then...King Phali, the expert in fighting
Is victorious in getting the lady Montho.
He enters the palace (Ramakien I.114).

At times, rapid transitions are used in transitions between scenes and episodes. For example,

Machaklaobotpai thuengphra-angkhatruesi

Now I' am going to tell you
About Phra Angkhat, the sage (Ramakien I. 127)
Bohan says, "It is primarily used for dramatic effect. The phrase is not involved in the rhyme scheme of the poem, because the first *Wak* of a stanza, where the words *Machaklaobotpai* occur, is never in rhyming position in *Klon* poetry. *Thueng* contributes a syllable in the second *Wak*. Like *Mueanan, Batnan, An, and Fai, Machaklaobotpaithueng* is also a focus marker. The hierarchy is as follows: (i) between scenes and episodes – *Machaklaobotpaithueng*; (ii) between paragraphs – *Mueanan, Batnan*; (3) within paragraphs – *An, Fai*" (188).

There is another device, which is used to link passages within scenes or between scenes. The information given in the last *Wak* of the preceding passage is either repeated or, at least, connected with the first *Wak* of the following passage. Bofman says, “Any of a variety of different phrases can typically introduce a chain” (189). For example, the preceding passage dealing with Phra Ram asks the hermit, Watcharamaruek, to do him a favour by telling Sida that he (Phra Ram) feels that he is wrong. The last *Wak* of the last passage is, “*Klap pai a ran ya ku di*” (the hermit goes to his hermitage) It shows the hermit leaving for his residence where Sida is. And the first *Wak* of the following passage is, “*Kran thueng chueng bok sida*” When he reaches (his residence) he tells Sida (*Ramakien* IV. 393).

These phrases includes: *Laeo* (having done...he/she then), *Mathueng* (he/she came to), *Thueng* (he/she reached), *Chueng* (so), *Phlang* (while...happened), *Batdiao* (then), and *Kranset* (when he/she finished). Bofman is of the opinion, “A slightly different type of chain, ‘Owa’, is a commentary on the previous paragraph. These chains create textual cohesion. They signal the fact that the topic has not yet changed” (189).

Use of elaborate expressions is another device of chaining transition used between passages, especially within a scene. In Thailand elaborate expressions are looked upon as having aesthetic value, in that, they are pleasant to listen to. They are used as purple patches throughout the
Ramakien, but they are particularly prominent in the first *Wak* of a passage of poetry. For example,

Sut Oei Sut Sawat

Most O Most Beautiful

O most beautiful! (Ramakien I. 115)

It can be noted that a fixed pattern exists, in which a noun or object is used in the last *Wak* of a passage. That word, or a term which means the same, is then used in an elaborate expression in the first *Wak* of the next passage. Cohesion between the two passages is maintained by the use of the elaborate expression. The last *Wak* of the last passage illustrates this point:

Botthachon Khuen Rot Ammarin

Walk Ascend Car Indra

They ascend into the chariot of Indra (Ramakien III. 248).

And the first *Wak* of the following passage is,

Rot Oei Song Rot Song

Car O Two Car Royal

O, the two royal chariots! (Ramakien III. 248).

The word, “rot” (car), of the last *Wak* is repeated in the elaborate expression of the first *Wak* of the immediately following passage: Rot Oei Song Rot Song.

Another striking highlight of the Ramakien is its rich music. As it is meant for dramatic performances, musical information is often provided by the authors themselves, for example,

Bat nan
Wa yu but rit rang khang khan
Rap sang phra ong song su ban
Bang khom khan laew ho pai than th

ก้าวเท้าเทิด
Then
The powerful son of the wind-god
Received an order from the rider of Garuda,
And paying homage to the king, (he) at once flew into the sky.

"2khamklon" Choet (Ramakien IV. 351)

"2Kham" means, there are two Bats or two Khamklons (that is, one stanza) in the passage. "Choet" stands for the musical instruction, which involves singing as well as movements of characters within the passage.

Commenting on this aspect of the text, Bofman says, "Not every paragraph of the poem is set to music. Following every paragraph there is an instruction indicating how many lines were contained in the paragraph, and sometimes followed by a brief musical instruction indicating the music to be played between paragraphs. Sometimes the text also has a musical instruction printed beside the beginning of a paragraph. This instruction indicates the musical piece played for the singing of the paragraph. It is not known if the original poet wrote the musical instructions or if they were inserted later. While Thai literature is not formally based on the Indian system of rasa (mood), moods within the poem are enhanced by the music." (193).

5.3 COMPARISON

Paradise Lost is a beautifully wrought work of art and so is the Ramakien. Paradise Lost has a vast but a delicately balanced structure. As has already been observed, the theme of adventures of Satan in Books I – III is balanced by the history of mankind in Books X – XII. Book IV, which deals with the subject of Satan’s entry into the Garden of Eden, balances Book IX, which describes the loss of Paradise. Similarly Books V and VI, which deal with the destructive war in heaven, balance Book VII and VIII, which give an elaborate account of the creation as well as of the problems of understanding the mystery in which it is shrouded. The presence of secondary balances in the text has already been noted. Moreover, the design of the epic, with regard to its growth and development, has also been commented on. The Ramakien, on the
other hand, follows the five stages of development which can be noticed in a
classical Indian play: (1) Beginning, (2) Effort, (3) Hope of Attainment, (4)
Eventuation of Action, and (5) Attainment of Fruit. The epic begins with the
story of the white, wild boar incarnation of Phra Narai to kill the demon
Hirantayak. Phra Narai creates a boy who becomes the first king of Ayutthaya.
The stage of Beginning goes on till Phra Ram returns to Ayutthaya after his
marriage to Sida. The second stage (Effort) begins with Kaiyakesi's demand
that Phra Ram be condemned to exile and sent to the forest and her own son
Phra Phrot be installed on the throne. The third stage (Hope of Attainment)
comes to an end when Thotsakan abducts Sida. The fourth stage (Eventuation
of Action) is reached when Phra Ram makes himself ready for the battle in
Longka. The last stage (Attainment of Fruit) is reached when the hero wins the
battle and returns to his kingdom and is crowned the king of Ayutthaya. The
rest of the epic till Phra Ram is remarried to Sida seems to be a re-enactment of
the five stages of dramatic development that have been traced from the
beginning of the epic till Phra Ram ascends the throne of Ayutthaya. Thus both
Paradise Lost and the Ramakien have artistic structures which are
fascinating, in spite of the two different ways in which they are composed.
Paradise Lost appears to be mostly an interesting narrative work with
dramatic situations interspersed here and there, whereas the Ramakien seems
to be, predominantly, a work written for dance drama with interesting narrative
passages.

Indeed, the art of writing in the Ramakien shows the strong influence
of a dramatist's treatment of his plot. It should be noted that the authors have
dispensed with the use of quotations for the speeches of characters by using
two types of introductory phrases called Mueanan and Batman, which focus on
the characters who are going to speak. The passages which are introduced in
this way have the appearance of well-made formulae. Consequently, within the
passages the format has the stamp of uniformity and the passages look like
artistically worked out blocks. On the other hand, Milton uses quotations for
the speeches of his characters. He uses a few introductory lines to introduce the
character who is going to speak. But though Milton and the authors of the Ramakien use two apparently different methods, their aims are the same.

Both Milton and the authors of the Ramakien view the hero and the anti-hero as the concrete embodiments of good and evil. They seem to agree with each other in noting the perennial conflict between good and evil. This is one of the cardinal points that no epic can afford to ignore, for without conflict there is no epic.

It is also interesting to note that both Milton and Rama I introduce, first, the anti-hero and then the hero. Thus Milton introduces Satan in Book I and Adam only in Book IV of Paradise Lost. Rama I introduces Thotsakan first in the Ramakien and Phra Ram only later.

Both Milton and the authors of the Ramakien seem to have paid special attention to the artistic way in which they have used their respective versifications. Milton uses blank verse in a remarkably innovative manner, whereas the authors of the Ramakien handle Klon in a very fascinating way which carries the reader on the crest of enthusiasm, when he reads the epic. Both the Western author and the Eastern authors use verse paragraphs, which are necessitated by the vastness of the theme and ideas they are dealing with. In the Ramakien, there are many verse paragraphs in which the number of stanzas varies from one to thirty-nine. In the versification of both, the reader notices rich, haunting music. In many places, the rhythms used by the authors seem to suggest the rhythms that are inherent in the situation described by them. For instance, while commenting on Eve’s character, it was observed how the rhythm of the line, “And sweet reluctant amorous delay” (PL. IV. 311) suggests the deliberate, graceful, slow, and fascinating motion with which Eve walks. Similarly, in the Ramakien when Phra Ram enters the room, in which Sida has drawn a portrait of Thotsakan, he feels uneasy. And when Sida does not show him the portrait, Phra Ram flies into a fury. The maidens, who are assembled there, are scared out of their wits. The poets describe the whole situation in the following way:
Nang oei nang kam nan
Tua san tok chai nak na
Khwam klua a ya
Phan fa phan tha wi
Tang rong trit trat
Wit wat wing ni
Lom luk khluk khli
Ueng mi ko la

The Maids, Maids of honour!
Their bodies all shivers,
Alarmed, frightened, terrified
For fear of being punished
by the king – too much, too much.
Each,
Screaming,
(All noise,
Rattle, rattle, bustle, bustle)
Runs helter-skelter,
Falls down, stands up,
Scurries off, screeches.
All chaos, commotion, tumult, turbulence, turmoil (Ramakien IV.310).

The passage contains such rhythms as seem faithfully to reproduce the fear and the resulting commotion breathed by the very atmosphere of the place.

Milton uses the same kind of versification from beginning to end, whereas the authors of the Ramakien use Rai in the invocation, Klon in the main body of the epic, and Khlong in the last two stanzas which form the epilogue part of the epic.

Milton uses the ancient Ptolemaic theory because it was traditional, more poetical and imaginative than the Copernican theory. The major part of Paradise Lost is concerned with the events that take place outside the universe as known to man - in heaven, hell and Chaos; much too with matters connected with the universe. The cosmology that figures in the Ramakien is the same as can be seen in Indian Puranic literature and it is as poetic, pictorial, imaginative and traditional as the Ptolemaic cosmology is. However, unlike in
Paradise Lost, the majority of the events, in the Ramakien, take place within the known universe. Heaven and hell are places of action in Paradise Lost; in the Ramakien heaven, Earth and the Netherworld figure as places of action.

In the invocation of Paradise Lost, Milton suggestively acquaints the reader with a picture of the cosmic action that he deals with throughout the epic. The method employed by Milton is typical of the Western way of striking the keynote of the entire work in the opening lines. It may be said that in the invocation of the Ramakien there is the beginning of the end; it is suggestive of Phra Ram's exploits leading to the establishment of order and peace.

Paradise Lost is divided by Milton into twelve Books. The Ramakien, on the other hand, seems to run into four volumes in the printed form. But irrespective of the number of volumes, the Ramakien is one continuous poem, with no attempt on the part of the authors to indicate thematic divisions by means of Chapters or Cantos or Books. However, the Ramakien does have structural divisions to a discerning reader. The point is that the structural divisions in the Thai epic are implicit and not explicit. The careful reader notices a break between the two episodes, the one following the other. The epic can, indeed, be divided into several episodes.