

Study Status of the “Ramakien” at Present¹

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Abstract

The Ramakien (Ramakian) is a Thai literature masterpiece that was influenced by an Indian epic called Ramayana. Originally, Thais learned about the Ramakien story from many sources. Based on the evidence of an engraving found at Prasart Hin Phimai depicting the god Ramayana, the Ramakien was recognized and well known for a long time before the Sukhothai era. There is some information mentioning the Rama Cave and the Sida Cave in a Ramkamhang King’s stone inscription; the first dating from the Sukhothai era and the second from the Ayutthaya era. Moreover, while Ayutthaya was the capital of Siam, **Rachaphilap Kamchan** or **Nirat Sida** were found.

In the early Rattanakosin era, the Ramakien was used as a form of entertainment and for the purposes of reading and performing as a national treasure and literature to educate values to Thai people. There are a variety of versions and expressions of the Ramakien in both the Royal court and local literature. Moreover, even though the Ramakien is part of ancient literature, there are many aspects worth studying and it remains in the interests of academics up to the present.

The aim of this article is to study the status of the Ramakien in the expressions of the Royal court and of local literature focusing on Master and Doctorate graduates’ research from 1972 to 2007. Only the research conducted by Thai students and only 20 research works that show obvious research methodology were selected. Its expressions have been studied in many respects and can be categorized as follows:

1. Study on literature
2. Study on folklore
3. Study on performance
4. Study on humanities and political science

Keywords: Ramakien, Study status, Servey research

¹ This article was originally written in Thai. It was translated and edited by Woralak Bancha, Steven Hryniw and Ben Lacrooy.

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สถานภาพการศึกษาวรรณคดีเรื่อง“รามเกียรติ์” ในปัจจุบัน

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บทคัดย่อ

บทความนี้มีจุดมุ่งหมายจะศึกษาสถานภาพการศึกษาเรื่องรามเกียรติ์ฉบับต่างๆ ในระดับบัณฑิตศึกษาตั้งแต่ พ.ศ.2517 ถึง พ.ศ.2550 โดยจะคัดเลือกเฉพาะวิทยานิพนธ์ที่มีแนวทางการศึกษาที่โดดเด่นชัดเจนของนิสิตนักศึกษาคณะศึกษาศาสตร์ไทยเท่านั้น จำนวน 20 เรื่อง ผลการศึกษาพบว่า รามเกียรติ์เป็นวรรณคดีเรื่องสำคัญที่นอกจากจะมีคุณค่าทางรสของวรรณคดี และมีแนวคิดที่ตอกย้ำความเชื่อเกี่ยวกับพระมหากษัตริย์และชนชั้นปกครองว่าเป็นสมมุติเทพแล้ว บทละครเรื่องนี้ยังมีคุณค่าทางด้านศิลปะการแสดงอีกด้วย จากข้อมูลที่ได้พบว่าสามารถจำแนกแนวทางการศึกษาวิจัยอย่างกว้างๆ ออกเป็น 4 ด้านคือ 1.การศึกษาด้านวรรณคดี 2.การศึกษาด้านคติชนวิทยา 3.การศึกษาด้านศิลปะการแสดง และ 4.การศึกษาด้านสังคมศาสตร์และรัฐศาสตร์ การศึกษาด้านตัวบทวรรณคดี ได้แก่ การวิเคราะห์องค์ประกอบของเรื่อง คือเค้าโครงเรื่อง ที่มาของเรื่อง ตัวละคร แนวคิด และลีลาการประพันธ์ การศึกษาด้านคติชนวิทยา คือ การวิเคราะห์โดยนำทฤษฎีทางคติชนวิทยามาเป็นแนวทางในการศึกษา นอกจากนี้ การศึกษาตัวบทฉบับท้องถิ่นก็จัดได้ว่าเป็นการศึกษาในแนวคติชนวิทยาเช่นกัน ซึ่งแสดงให้เห็นกระบวนการสร้างสรรค์ให้สอดคล้องกับค่านิยมของสังคมที่เปลี่ยนไปด้วย การศึกษาด้านการแสดง ได้แก่ แนวทางการศึกษาในฐานะที่เป็นบทละครเพื่อแสดง ซึ่งได้ศึกษาเปรียบเทียบตัวบทในฐานะวรรณคดีการละครฉบับต่างๆ และเปรียบเทียบกับพระราชนิพนธ์เรื่องอิเหนา นอกจากนี้ยังมีการศึกษาเกี่ยวกับทำร่ำ ซึ่งสอดคล้องกับตัวบทที่เขียนขึ้นเพื่อจัดแสดงอีกด้วย และการศึกษาด้านสังคมศาสตร์และรัฐศาสตร์นั้นได้นำเสนอแนวคิดเกี่ยวกับการเมืองการปกครองไว้อย่างมีนัยยะสำคัญ นอกจากนี้ยังได้นำแนวคิดทางการเมือง การปกครอง และสังคมวิทยามาศึกษาลักษณะของสังคมในรามเกียรติ์อีกด้วย การสำรวจสถานภาพการศึกษาเรื่องรามเกียรติ์ครั้งนี้ ทำให้เห็นว่า การศึกษาตัวบทในด้านวรรณคดียังคงมีความสำคัญเป็นแนวทางหลัก และตัวบทพระราชนิพนธ์รัชกาลที่ 1 นับว่ามี การศึกษามากที่สุด ทั้งการศึกษาคคุณค่าและศึกษาเปรียบเทียบกับตัวบทอื่น

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1. Study on literature

Research studying literature, analyzes the Ramakien in terms of literature. Knowledge of literature is used as a framework to analyze the story. The components of the story, such as its characters, its styles of writing, its concepts, etc., are studied thoroughly. The Royal court and the local Ramakien versions are studied in the following details:

THE RELATIONSHIP BETWEEN THE RAMAYANA OF VALMIKI AND THE RAMAKIAN OF KING RAMA I, from Somporn Singto's Master of Arts degree of Chulalongkorn University, 1974, 302 pages.

This dissertation aimed to study Valmiki's Ramayana and the literary work of King Rama I thoroughly, on relations between these two pieces of literature in terms of stories, characters, main points and influence on Thai society and culture.

This study was divided into 5 chapters: **Chapter 1:** Introduction **Chapter 2:** Valmiki's Ramayana in terms of its importance to Hindu, origins, and purposes of writing, era of writing, styles of writing, and synopsis, **Chapter 3:** A study of King Rama I's Ramakien on the origins of Rama storytelling in Thailand, purposes and styles of writing, **Chapter 4:** A study of relations between the Ramayana and the Ramakien in sequences of the stories, comparative and contrastive stories, sub-stories of both stories, characters, influences on Thai society and culture and main points, **Chapter 5:** Summaries of the study.

The findings revealed that most Ramayana and Ramakien plots were similar, but different in their details. Characters changed, but most characters in the Ramakien were more realistic and similar to humans than the ones of Ramayana.

COMPARISONS IN LAKHON NAI OF KING RAMA II, from Yada A-runwetch's Master of Arts degree of Chulalongkorn University, 1982, 372 pages.

This dissertation aimed to study the comparison and contrast between Inao and the Ramakien, which were created by King Rama II. The purpose of this research was to study four comparative and contrastive features: one **was the same** as the other, one **was different from the other**, one **was better** than the other and implied phrases or expressions. This study analyzed the methods of the poet's use of contrast and comparison, contents, concepts and imagination which showed some common features sharing and some differences of comparison and contrast in both stories.

The dissertation was divided into 7 chapters: **Chapter 1:** Introduction **Chapter 2:** Fundamental information about the comparison and contrast in Thai literature, **Chapter 3:** Comparative and contrastive contents in the play of Inao, **Chapter 4:** Contents, and contrastive contents in the Ramakien, **Chapter 5:** Comparative and contrastive contents

in both stories. **Chapter 6:** Values of comparison and contrast in both stories, **Chapter 7:** Summaries and recommendations.

Findings showed that in the Inao and the Ramakien, three features of comparison and contrast were found: one **was the same** as the other, one **was different from the other**, one **was better** than the other including implied phrases or expressions. The comparative and contrastive styles that were used followed the ancient poets' styles and the newer styles of comparison and contrast invented by King Rama II.

Most comparative and contrastive contents reflected a deep binding of nature: relating contents to nature by using surrounding nature to compare and contrast instead of mentioning nature in a far distance. Moreover, the comparison and contrast found in the stories were related to situations in Thai society of the early Rattanakosin which reflected the country's situation, occupations, and thoughts including lifestyles and ways of life of Thai people at that time.

King Rama II used appropriate comparisons and contrasts in the story, and appropriate characteristics and characters' roles in his literary work of Inao and the Ramakien united from the beginning to the end of the stories.

**AN ANALYTICAL STUDY OF THE RAMAKIEN OF KING RAMA V, from
Arom Thaisuriyo's Master of Arts degree of Silpakorn University, 1993, 329 pages.**

This dissertation aimed to analyze the components of Klong Ramakien written by King Rama IV focusing on the relations existing between Klong Ramakien and the Ramakien's pictures on the cloister wall of the ordination hall of the Emerald Buddha temple, and to analyze Klong Ramakien's values in terms of literature and society.

The study was divided into 5 chapters: **Chapter 1:** Introduction, **Chapter 2:** History of Klong Ramakien created by King Rama IV about the purposes, duration of the composition and composer, **Chapter 3:** Components of Klong Ramakien contents, prosody, compositional traditions and relations between Klong Ramakien and the Ramakien pictures, **Chapter 4:** Values of Klong Ramakien on literature and society, **Chapter 5:** Summaries and recommendations.

The findings demonstrated that the narration of Klong Ramakien followed the Ramakien written by King Rama I, but that there was no introduction about the origins of the characters. The narration of Klong Ramakien was concise and fast and followed styles of prosody and compositional traditions accurately.

In terms of the relation between Klong Ramakien and Ramakien pictures, it was found that the poet composed Klong Ramakien and described the pictures through narrative description and depiction which enable readers to understand the pictures, to know the details of the circumstances of the pictures thoroughly and to be more emotional than seeing only the pictures.

With respect to literature, the poet chose a variety of words, especially words addressing the characters and the beautiful language of sounds, words, and images. Socially, Klong Ramakien reflected the country (which was centered in Bangkok at that time) and reflected Thai people's ways of life, traditions and beliefs.

This study showed the roles and the importance of Klong Ramakien that could well explain Ramakien pictures and enable readers to understand the story better, to have fun along with the story and to have good impressions of it. Klong Ramakien also has values in Thai literature.

AN ANALYSIS OF THAI LITERARY CHARACTERS'S AND EMOTIONS IN KHUN CHANG KHUN PHAEN, PRA APHAIMANI, INAO AND RAMAKIEN, from Rung-a-run Sae-oung's Master of Education degree of Mahasarakham University, 1995, 572 pages.

The aim of the dissertation was to study the characters' tragic emotions in four Thai literature works (Khun Chang-Khun Phaen, Pra-aphaimani, Inao and Ramakien) and the causes of sad emotions and behaviors to express anger using psychology as a frame of analysis. The dissertation is divided into 5 chapters: **Chapter 1:** Introduction, **Chapter 2:** Documents and research related to tragic emotions, psychological theory and literature criticism based on psychology, **Chapter 3:** Analysis of causes and leading male and female characters' behaviors of tragic emotion of all four stories, **Chapter 4:** Analysis of causes and leading male and female characters' behaviors of all four stories, **Chapter 5:** Summaries and discussions.

Findings revealed that the seven causes of sad emotions were loss, separation, disappointment, waiting, anger and disappointment in love. The cause found most often was separation and the cause found the least was waiting. The cause of sad emotions was the result of four types of conflicts: characters' conflicts within themselves, conflicts among humans, conflicts between humans and environment, and conflicts between humans and fate. Each character had different causes of sad emotions depending on factors such as occupation, gender, environment, etc.

Behaviors expressed when the characters were angry can be categorized into 3 kinds: Physical behavior such as crying, boredom of food, dull skin, illness, and fainting. Crying was found the most. Verbal behavior included laments, rebukes, and complaints expressing a death wish. The most common behavior was lamenting. Psychological behavior consisted of boredom, discouragement, despair, suicidal thoughts, and the cause found most often was suicidal thoughts.

AN ANALYTICAL STUDY OF THE RAMAKIEN OF KING RAMA VI, from Phutthimaas Phumphuang's Master of Arts degree of Silpakorn University, 2007, 334 pages.

This dissertation aimed to study the Ramakien play scripts by King Rama VI focusing on contents, origins, writing styles, language used and methods of performance. This research was divided into 5 chapters: **Chapter 1:** Introduction, **Chapter 2:** A study of King Rama VI's literary work history and King Rama VI's Ramakien play performing history and methods of the performance, **Chapter 3:** Analysis of contents, origins, content adaptation by comparing King Rama I's Ramakien play, King Rama II's

Ramakien play and Ramayana scripture by Valmiki, **Chapter 4:** A study of writing style and language used in King Rama VI's Ramakien, **Chapter 5:** Summaries of the study.

The results showed that Ramakien written by King Rama VI consisted of fifteen episodes. It originated from three sources: six episodes from King Rama I's Ramakien, one episode from King Rama II's Ramakien, and eight episodes from Valmiki's Ramakien.

King Rama VI created play scripts using six methods including changing the opening of the story, deleting some events in the story, adding some events in the story, omitting some details of the story, adding some details of the story and changing some details of the story.

The different writing styles of a story, employed many performing arts in composing scripts consisting of inner Royal court or traditional mask play, inner Royal court performing arts and Duek-Dam-Ban play. The King used designated names, indirect words, newly invented words, figurative speech, descriptive speech and narrative speech.

Mask play was performed following the King's Ramakien which had a precluding show before the mask play began. Comedians performed at the beginning or the end of each episode of the mask play. Characters originated from various careers. The mask play was performed on the stage with a background and curtains. The story was divided into episodes which were influenced by His Excellency Thewetwongwiwat's Duek-Dam-Ban play.

THE STAGES OF STORY DEVELOPMENT AND WARFARE STRATEGIES IN EACH PART OF KING RAMA I'S RAMMAKIEN, from Phiroe Raknun's Master of Education degree of Thaksin University, 1998, 161 pages.

The aims of this dissertation were to study the stages of story development and analyze warfare strategies in each part of King Rama I's Ramakien. The study was divided into 4 chapters: **Chapter 1:** Introduction, **Chapter 2:** the stages of story development in each episode in King Rama I's Ramakien, **Chapter 3:** Warfare strategies of Ramakien considering both of Tosakan and Rama, **Chapter 4:** Summaries of the study.

The results showed that the stages of story development in each episode began from the fight challenge, army arrangement, dress, army description, character's beauty, description to the outcomes of war. Warfare strategies in each episode were divided into 2 parts: Tosakan and Rama.

Tosakan's strategies came from his commander in chief and included the knowledge and use of magic, patience, bravery, good fighting skills in war, white magic or sacred powers, sacred objects and disguise with magic. Tosakan's party utilized 10 strategies: using magic, deceiving and secretly attacking, brief defense, killing and giving penalty, using a women as a tool, using spies, cutting off manpower, inciting to cause disunity, using sacred weapons and making rituals, and rewarding valorous soldiers. The strategy that worked best was deceiving and secretly attacking, and the unsuccessful one was inciting to cause disunity.

With respect to Rama, his party chose a commander in chief from his relatives and assigned them five assigned jobs: to recruit soldiers, to select ambassadors, to gather people and arrange the army, to manage general work, and to work as commander in chief. Ten strategies Rama used were found: using magic, sending ambassadors to negotiate, destroying plans, using tricks to deceive or espionage and secretly attacking, being ironic, consulting with or using a woman, using tricks to deceive the other party, rewarding and punishing. Using tricks to deceive or espionage and secretly attacking was the most successful strategy, but sending ambassadors to negotiate did not succeed.

AN ANALYSIS OF HANUMAN IN VARIOUS VERSIONS OF THE RAMAKIEN, from Phatchalin Jeennoon's Master of Arts degree of Silpakorn University, 2004, 453 pages.

The purpose of the dissertation was to compare Hanuman in the Ramakien written by King Rama I and by locals about the origins of Hanuman, his characteristics, his roles, and the creating methods and character presentation in order to examine the causes leading to the creation of Hanuman in different Ramakien versions. King Rama I's Ramakien, northern or Lanna Ramakien such as Parammahian, Horaman, Promajak, Langkasibhuo, Ussabaros, northeastern Ramakien such as Lama and Lak and Rama Jataka, southern Ramakien such as Ramakien of Khuan-Key temple and western Ramakien such as Ramakien of Khanorn temple were studied.

The dissertation was divided into 5 chapters: **Chapter 1:** Introduction, **Chapter 2:** Ramakien history and Hanuman history in other Ramakiens, **Chapter 3:** Characteristic analysis and roles of Hanuman in many Ramakiens including methods of creation and Hanuman presentation, **Chapter 4:** Causes making Hanuman different in each Ramakien, **Chapter 5:** Summaries of the study.

The results revealed that King Rama I's Ramakien aimed to teach good governors and at the same time to provide good entertainment. The poet presented and created Hanuman as having a realistic and idealistic character. Most local Ramakien were created with different purposes. Lanna Ramakien was strictly used to teach religion, so Hanuman was created and presented with good characteristics. The northeastern Ramakien aimed to create entertainment and was used as a mask play, so Hanuman was created to be a comedian. The southern Ramakien meant to create Hanuman for entertainment and was used as a shadow puppet, so the poet created Hanuman as a wise person.

Mostly, Hanuman was presented indirectly because the plot was not complicated. However, in every Ramakien, Hanuman was a loyal soldier who was very good at fighting, and this was the most important character of a soldier.

THE COMPETENCE OF KING THONBURI IN WRITING RAMAYANA, from Ratree Jaturus's Master of Education degree of Srinakharinwirot University, 2005, 97 pages.

This dissertation aimed to study Krung-Thonburi King's competence in creating Ramakien by studying concepts and writing styles. The researcher divided the contents into 5 chapters: **Chapter 1:** Introduction, **Chapter 2:** Documents and research related to Krung-Thonburi King, society state, study of literature focusing on concepts and writing styles and other studies related to Ramakien, **Chapter 3:** The king's competence shown in some concepts in Ramakien, **Chapter 4:** His competence in writing styles, **Chapter 5:** Summaries of the study.

Data showed that the Ramakien reflected three politics and government concepts: expanding the kingdom, having loyal governmental officers and characters of good rulers. The Ramakien showed the King's competence using words, expression and images.

The King used the contents in the Ramakien as a tool to pass on his concepts to his country and created his writing styles by choosing understandable words, and by using images and expressions to make the situations vivid.

AN ANALYSIS OF THE ROLE OF TRANSFORMATION AND DISGUISE OF THE CHARACTERS OF TWO PLAYS, RAMAKIAN AND INAO BY KING RAMA II, from Wiyada Makjui's Master of Education degree of Thaksin University, 2007, 149 pages .

The aim of this dissertation was to analyze the roles of characters disguising themselves with magic and without magic, of the characters in two the Play-scripts by King Rama II: Ramakien and Inao with the purpose to study 4 aspects: causes of disguise and expected roles, appearance after disguise and the results after disguise, and a comparison of the expected roles and real roles in the story. The research was divided into 4 chapters: **Chapter 1:** Introduction, **Chapter 2:** Documents and research related to the Ramakien and Inao, and analysis of characters and roles, **Chapter 3:** analysis of characters disguising themselves with and without magical roles in both stories, **Chapter 4:** Summaries and discussions.

Findings revealed that the causes of disguise were that one party wanted to deceive the other party to cause misunderstanding, to cut off manpower, to peek in the other party's situations or to appear in disguise, to assist other characters, to get what the characters want, to find beloved persons, and to follow leaders.

There were three categories of appearance, after the characters had disguised themselves with magic or without magic: 1) animals which disguised into animals, giants and others, 2) giants which could turn into angels, humans, and animals, 3) humans which turned into humans and angels.

Four results of disguise were found as: 1) characters receiving positive effects, 2) characters receiving negative effects, 3) characters receiving both positive and negative effects, and 4) characters without any effects from their disguise.

When comparing expected roles and real roles in the story, it was found that characters disguised themselves with magic and without magic 24 times. Expected roles were relevant to the real roles in the story 23 times and irrelevant one time.

A study of folklore

This Ramakien research on folklore analyzes the literature using folklore theories: storytelling diffusion as a frame of consideration in order to study how many Ramakien versions with many expressions, change when spreading to other sources. Research employed the knowledge of folklore to analyze the Ramakien, such as Dissertation of the Ramakien: a study of storytelling diffusion.

A COMPARATIVE STUDY OF KING RAMA I'S AND KING RAMA II'S VERSIONS OF RAMAKIEN, from Noria Nawawanich's Master of Arts degree of Prince of Songkla University, 2006, 254 pages.

This dissertation aimed to study the characteristics of the Ramakian play written by King Rama I and II, and to study the literature values and wisdom in both expressions.

Researchers divided the study into 4 chapters: chapter 1: introduction; chapter 2: social and cultural contexts in King Rama 1's reign, such as policies on cultural development and study on characteristics of King Rama 1's royal play, such as contents and writing styles; chapter 3: study on King Rama 2's royal play on his purpose of writing the play and comparing his play with King Rama 1's in terms of contents and writing styles; chapter 4: conclusions and suggestions.

The findings revealed that King Rama I's play was the result of the cultural development in the period of rebuilding of the country. Ramakian is valuable and important in reflecting the leaders' perceptions with the expectation that Ramakian was to be the symbol of cultural prosperity in that era in order to urge people to have a strong spirit after the loss of the Krung Sri Ayuthaya. It can be said that both plays were occurring at about the same time and under similar social and cultural contexts. However, both were different in terms of the purposes and characteristics of each King.

King Rama I intended to have poets in the palace to compose Ramakien and wanted it to be a royal play. It was also the highest honor for a poet to write literature for the king. King Rama II meant to write some new parts of Ramakian to make it appropriate to the performance by reinterpreting the play to convey some meanings for the people in that period. It was different from the original one, and it was a way to adjust it to be sung along for the royal court plays, mask plays, and dubs. It was perfectly combined with many areas of arts such as poetry, music and drama.

At the same time, Buddhist philosophy was hidden profoundly and humor was also inserted which was the main characteristic of entertainment. Regarding contents, King Rama I's Ramakien added the meanings of politics and some concepts that combined power and moral. King Rama II's content showed the outstanding characteristics of arts with the leading character showing more characteristics of human beings. It can be said that the Ramakien was a creative piece of work that always challenged the interpretation.

**RAMAKIEN: A STUDY IN TALE TRANSMISSION, from Siraporn Thitathan's
Master of Arts degree of Chulalongkorn University, 1979, 300 pages.**

This dissertation aimed to study the dissimilarity and causes of dissimilarity of contents of the story that diffused from one source to other sources. The information used to compare and contrast were the Ramakien of King Rama I, the northeastern Ramakien of Lak-Lam and Rama Jataka, the northern Ramakien of Horaman and Promajak and the southern Ramkien of Khuan-Key's temple.

This dissertation was divided into 5 chapters: **Chapter 1:** Introduction, **Chapter 2:** Theory of story diffusion, **Chapter 3:** Thai local story of Rama both oral and written, **Chapter 4:** Analysis of changing contents, **Chapter 5:** Summaries of the study.

Data showed that when storytelling diffused from one source to other sources, it was common to have some changes in other features such as changes in details, adding or reducing words, contents reordering, and confusing the narrative.

Changes in contents were a result of causes of behavior and ways of creating behaviors because the storyteller intended to be creative and wanted to adapt the story with minor differences or adding some details familiar to the teller instead of using unfamiliar details and changing the contents to be more suitable according to the teller's viewpoints.

Local stories influenced other Ramakiens in adding some details by introducing characters popular in a particular local area into the story from other local areas, for example, reducing some details in a local story could be done by not having some unimportant characters, so the local story was shorter and more concise than those of the royal literary work because folklore was only concerned about having a big plot. Therefore, the use of other characters that belonged to the sub-stories decreased. Confusing details were usually found in a storytelling of local Rama. To be more specific, there was confusion between the roles of Sida and Montoe and among the methods of the cure of the Mok-Kha-Sak spear, Ka-Bil-La-Phat and Sorn-Prom-Sat spears. There was confusion also in the relationships of the characters.

As per the diffusion procedures of the story, the contents of the story tended to change according to the environment and periods, but in the changes the plot of a story still retained its own identity.

**A STUDY OF THE RAMAKIEN IN THE NORTHEASTERN VERSIONS,
from Chadarat Soonthorntham's Master of Arts degree, Silpakorn University, 1985,
358 pages.**

The aim of this dissertation was to study the local Ramakien, Lak-Lam, Rama Jataka and Kwai-To-Ra-Pee (Ungrateful Buffalo) in the following aspects: 1) to study the origins of the story, styles of writing, details of contents, characters of the northeastern local Ramakien and Ramakien by King Rama I to examine relations as they had the same origins, 2) to compare the local Ramakien and King Rama I's Ramakien to examine differences, 3) to study the local Ramakien in terms of literature and 4) to study society in

terms of beliefs, values, Buddhist principles, traditions and festivals of the northeastern people shown in the story.

This study was divided into six chapters: **Chapter 1:** Introduction, **Chapter 2:** A study of origins, poet, contents and styles of writing, **Chapter 3:** A study of comparing differences between the local and King Rama I's Ramakien, **Chapter 4:** A study of the local Ramakien in terms of literature, **Chapter 5:** A study of the local Ramakien in literature with society, **Chapter 6:** Summaries of the study.

Results showed that the local Ramakien differed from King Rama I's in the story, contents, and characters. As far as literature was concerned, the local Ramakien chose a variety of words to create the story, included rhythm to make it sound beautiful and used figurative speech to arouse more imagination and emotions. Socially, the local Ramakien well reflected society's belief, festivals and the Buddhist doctrine of the northeasterners.

AN ANALYTICAL STUDY OF KHAMKHUP LANKA SIP HUA A THAI LUE LITERATURE, from Charoen Malarochana's Master of Arts degree of Silpakorn University, 1986, 314 pages.

This dissertation aimed to study the Thai Lue characters, Thai Lue language, literature components from Thai Lue's literature, Kham-Khup-Lanka-Sip-Hua. The research was divided into 6 chapters: **Chapter 1:** Introduction, **Chapter 2:** Fundamental knowledge about Thai Lue, **Chapter 3:** A study of Thai Lue, **Chapter 4:** A study of Thai Lue from Kham-Khup-Lanka-Sip-Hua., **Chapter 5:** A study of the components of Kham-Khup-Lanka-Sip-Hua., **Chapter 6:** Summaries of study.

The results displayed the Thai Lue characters as containing characters and particular ways of writing. There were 43 characters for consonant sounds, including 20 characters for vowel sounds, and two characters for tonal marks. All the characters used to compose words were written in the same line. Words were composed with seven methods. Most Thai Lue used in the literature had its origins in the Thai language rather than in the Bali-Sanskrit or Khmer. Usually, they were one syllable words, and they were shared between official Thai and Thai Lue.

The main contents of Kham-Khup-Lanka-Sip-Hua were about penalty of being against the rules of society. The plot of the Kham-Khup-Lanka-Sip-Hua was similar to the Ramakien's in Thailand and reflected the society and culture of Thai Lue in many ways, such as the people in the society, social organization, values, beliefs, arts and religious objects, etc.

A COMPARATIVE STUDY OF RAMAKIAN: THE NORTH VERSION PROMMAJAK AND THE NORTHEASTERN VERSION PHRALAK- PHRALAM ANALYSIS IN FOLKLORE ASPECTS, from Sommart Pakwattanakarn's Master of Arts Thai Studies degree of Ramkhamhaeng University, 2006, 143 pages.

This dissertation aims at studying and comparing beliefs, values, festivals and ways of life of characteristics reflecting the northern and northeastern people. The

research consists of chapter 1: introduction; chapter 2: related literature; chapter 3: background and stories presenting a background of Lanna Rammakian in the story of Phrommajak, and one presenting a background of the Isarn or Northeastern Rammakian in the story of Pra-Lak and Pra-Lam; chapter 4: beliefs and values in the stories of Phrommajak and Pra-Lak and Pra-Lam talking about the beliefs appearing in the stories of Phrommajak, Pra-Lak and Pra-Lam and the values in the stories of Phrommajak, Pra-Lak and Pra-Lam; chapter 5: festivals and ways of life in the stories of Phrommajak, Pra-Lak and Pra-Lam; chapter 6: conclusions and suggestions.

The research results revealed that both literatures reflecting northern and northeastern people's beliefs are similar in terms of astrology about fate and auspicious time, superstition about using supernatural magic and disguise, sacred objects coming with persons since their birth, objects that can be used for help and for solving problems, Buddhism and Buddhist principles, heaven and hell, and existence. Values and custom shows that Lanna (Northern) and Isarn (Northeastern) societies have the same values on ruling, females, polygamy, education, gratitude, humility, blessing, and honor.

Lanna and Isarn people have the same traditions and festivals, such as festivals of coronation, compensation, funeral, diplomacy and communication, and life partner selection, but the festivals may be slightly different in rituals. Ways of life are the same, namely, hunters, commerce, and agriculture. Differences can be found in clothing and accessories, food, beverages and plays for recreation.

A study on performance

Research studying performance can be done by using knowledge of performance to analyze the Ramakien as literature for performance.

LAKHON NAI OF THE ROYAL COURT IN THE REIGN OF KING RAMA II, from Arada Sumitr's Master of Arts degree of Chulalongkorn University, 1972, 357 pages.

This dissertation aimed to study two royal court plays in the reign of King Rama II, Inao and Ramakien as literature for performance with the main focus on aspects related to performance and comparison of plays written by King Rama II and other expressions.

This study was divided into six chapters: **Chapter 1:** Introduction, **Chapter 2:** Features of plays in King Rama II, **Chapter 3:** King Rama II's plays about his methods of writing and features of plays, methods of narration, characters in both stories and interpretation of the plays, **Chapter 4:** Comparison of King Rama II's Inao and King Rama I's Inao, **Chapter 5:** Comparison of King Rama II's Ramakien and other versions in other periods such as Krung-Thonburi King in the Ayutthaya period, King Rama I's and King Rama IV's, **Chapter 6:** Ways of communication of characters in contents of the play and art values and summaries.

Findings showed that the methods of performance in King Rama II and Lakhon at present were very different such as the purposes of performing Lakhon at present were not to perform for dancing arts or virtue, but aimed to introduce Thai culture or to earn a living. There were many types of audiences. Most performing venues were small theatres which were permanently constructed. Moreover, when comparing King Rama II's royal court play scripts and the play scripts of the same story, especially for performance, it was found that King Rama II's play scripts were far better at both literature and performance than the other play scripts.

THE THEATRICAL ANALYSIS OF RAMAKIEN BY KING RAMA I, from Chatchai Vongkasikorn's Master of Education degree of Srinakharinwirot University, 1986, 565 pages.

The purpose of this dissertation was to analyze the Ramakien play-scripts that King Rama I based on royal court play principles and to analyze the relations between play scripts and dancing postures. In analyzing these, the story was divided into episodes to perform at different times and dancing patterns were studied.

This study was divided into five chapters: **Chapter 1:** Introduction, **Chapter 2:** Documents related to royal court play, **Chapter 3:** Analysis of dividing into episodes for each performance following the play scripts written by King Rama I, **Chapter 4:** Relations between Ramakien play scripts and dancing postures, **Chapter 5:** Discussions and recommendations.

Data revealed that Ramakien play scripts by King Rama I contained poems that described scenes and beauty. Yet, if read by episodes as shown on the play, there was not much beauty description because each episode described beauty only through one or two poems or more. If there were more than two poems, it was a royal court play pattern which was not to be changed. In addition, beauty description had to be inserted to allow performers to show their dancing skills as much as they could.

The play could be divided up to 146 episodes. 132 episodes were used in the performance and 14 episodes did not follow all royal court play principles.

Dancing postures were relevant to almost the whole story. The whole Ramakien by King Rama I could be used in performance although some episodes had very few defects.

Study on Social and Political Science

Research studying social science and political science studied the Ramakien based on research related to social science and political science, politics and government to analyze underlying political meaning issues, rulers' images, structures of society in Ramakien as in the following details:

THE RAMAKIEN: POLITICAL INTERPRETATION, from Surapong Sothanasathian's Philosophy of Political Science degree of Chulalongkorn University, 1983, 387 pages.

This dissertation aimed to study the meanings of the Ramakien in terms of politics using the following methods: interpretation or political translation about matters and behaviors of characters in the Ramakien by King Rama I, comparison of historical situations, comparison of Valmiki Ramakien and local Thai Ramakien from every region of Thailand, and comparison of current situations.

This study was divided into six chapters: **Chapter 1:** Introduction, **Chapter 2:** Environment of King Rama I's Ramakien play scripts such as country state and government, situations before the reign of King Rama I, King Rama I's bibliography, origins of the Ramakien, temporary literature, **Chapter 3:** Ramakien and theoretical politics in aspects of social concepts, political and administrative concepts and political philosophy concepts, **Chapter 4:** Ramakien and politics in practice, a study of the Ramakien which was related to literature, a chronicle, and royal missions, ways of life of the King and appropriate behaviors of the King, **Chapter 5:** Ramakien and instructional process in political society, **Chapter 6:** Summaries of the study.

Results showed that contents of the Ramakien by King Rama I were very closely related to political science as a theory (philosophy), a practice and a political media.

Ramakien as a theory revealed that the Ramakien by King Rama I indirectly instructed political concepts that could show expectation and explain political society the same as general political philosophy, including the basis of political sociology in regards of social class, families, and beliefs on politics and administration focusing on structures and state functions. In philosophy, it was classified to see the influence of leading social class and especially the influence of the King who was absolutely above the other social classes.

In Ramakien as a practice it was found that the Ramakien was closely related to literature because it was written based on a great deal of literature in King Rama I's reign. Analyzing literature to compose a new work, created justice in government in the same manner as analyzing a chronicle to rewrite, especially political practice principles in the Ramakien which were relevant to real current political situations in the society.

The Ramakien as political media was found that the Ramakien was used as a tool for the King to convey his ideas to the society, so it was used to instruct the political society.

IMAGES OF RULERS IN KING THONBURI'S RAMAYANA, from Wattanachai Monying, from Master of Arts degree of Silpakorn University, 1990, 113 pages.

This dissertation aimed to study images of rulers and opinions towards religion, justice and country protection as shown in the play scripts of the Ramakien written by Krung-Thonburi King. This study was divided into five chapters: **Chapter 1:** Introduction, **Chapter 2:** Analysis of the Ramakien on the components of the story, and

royal purposes, royal ideas in choosing each Ramakien script, **Chapter 3:** A study of images of rulers from Thai literature and Ramakien play scripts, **Chapter 4:** A study of opinions on play scripts towards government in terms of religion, justice, and country protection, **Chapter 5:** Summaries of the study.

Data obtained demonstrated that the poet used each Ramakien play script as a tool to convey important matters useful for people's happiness and for the security of the country at that time. Moreover, Ramakien play scripts reflected images of good rulers and leading people through characters' roles based on the poet's thoughts that were appropriate to Thai society in Krung-Thonburi era. The poet also expressed his opinions towards religion, justice and the country's protection that were relevant to situations in history and his proper behaviors.

THE SOCIETY STRUCTURE OF THE RAMAKIEN OF KING RAMA I, from Saowanit Chunlawong's Master of Arts degree of Silpakorn University, 1993, 281 pages.

This dissertation aimed to study a social structure in the Ramakien by King Rama 1 which consisted of three major components: members of society, social institutions and social organization, to show relations among the three components and to keep peace in the society, which was important for social classes in order to live together in the Ramakien era.

The study was divided into five chapters: **Chapter 1:** Introduction, **Chapter 2:** Social status of the Ramakien in terms of members of society, social classes, and interaction between members of society, **Chapter 3:** Social intuitions of Ramakien society, such as family institutions, religious institutions, and political institutions, government, **Chapter 4:** Social organization in the Ramakien such as norms, status and roles, **Chapter 5:** Summaries of the study.

Results revealed that the Ramakien society was composed of four groups and they were different in many aspects which lead to dividing members into five social classes. Interaction between social members happened in two ways: disagreement and cooperation. Social institutions of the Ramakien that were important for the existence of the society were: 1) family institutions, that was a way of having sexual relationship and relation between people in the same family, 2) educational institution that was a way of responding to the wish to have knowledge to act based on their own status, 3) religious institutions, which was a way that responded to the desire to have practice principles for social members and to live together in peace, and 4) political institutions, which was a way of responding to the wish to have good living and safety for social members.

Social organization in Ramakien was a result of three factors: norms, status and roles. Important norms were customs and ways of life. Status and roles in the Ramakien were set by the positions and roles of the members of society, but to act or not to act on their own status depended on the morality of each member of the society.

It could be summarized that the social background of the Ramakien was a peaceful society because of the high morality, norms and values for its members. There was social

organization thanks to an elected member, God Vishnu and a group of members or Ayutthaya Kings to enforce peace in the society through the cooperation of its members to support the elected one to work successfully.

**LEADERSHIP ROLE OF KING RAMA IN THE RAMAYANA, from
Pannee Kammasud's Master of Arts Political Science degree of Ramkhamhaeng
University, 2001, 175 pages.**

This dissertation aimed at studying political philosophy and phenomenon which has an influence on Ramayana. Leadership role of King Rama together with leadership concepts which can be applicable to situations and behavior of the characteristics in Ramayana is King Rama.

This study was divided into 5 chapters: chapter 1: introduction; chapter 2: concepts, research theories and related literatures presenting concepts on leadership condition, concepts on real and expected roles and research methodology of leadership; chapter 3: King Rama bibliography presenting Visanu avatar and King Rama; chapter 4: analysis of King Rama's leadership role presenting the power following the customs and traditions, power and ruling roles, administrative roles and international relations roles, and chapter 5: conclusions and suggestions.

It has been found that King Rama exhibits the Great Man type of leadership theory with extraordinary qualities and great superstition power of righteousness; for example, King Rama in the avatar of Vishnu or Narai, intellectual, benevolence, EQ, diplomacy, and loyalty which are appropriate qualifications for leaders. Based on study, King Rama utilized two kinds of powers; customs/traditions and virtue. He implemented these tools to support ruling subordinates and make them obey commands.

King Rama's leadership qualities generate roles with rights and duties appropriate to the status. These rights and duties created the expectations that King Rama could appropriately act in accordance with the changing status. The roles expected by the social members from King Rama were roles based on social and political status. The king personified both roles appropriately. It can be said that King Rama and other characteristics of the Ramakian story can be applied in administrative techniques and leadership. However, the facts in the story took place in ancient India over 2,000 years ago. If these are applied in the contemporary society, they will have to be taken into consideration seriously and changed to fit the present situation appropriately.

Conclusion

Based on study on the status of Ramakian for over 30 years, it can be said that study on Ramakien still remains in the interests of students who are attentive to analyze and study thoroughly, especially King Rama I's Ramakian which is a long and complete literature in terms of both literary contents and deep philosophical concepts. Moreover, in Ramakian there are prominent characteristics that are mentioned in the whole story such

as the brother role. In the meantime, study of local Ramakian remains an interesting topic in terms of literature and comparison with the royal Ramakian.

Apart from the aforementioned dissertations, Ramakian is also studied in the area of visual arts which is a study that is limited due to the advisor's knowledge and skills. Nevertheless, comparative study is still a challenge for researchers. Moreover, if researchers study the status of Ramakian in the last decade, they may find dissertations approaching the Ramakian comical, and in an adjustable version, suitable for the era and for the audience at present. Therefore, it can be said that the Ramakian is still relevant literature that can be continued to be studied at the graduate level.

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