TWOS AND FORE: DUAL ORGANIZATION
AND THE IMPORTANCE OF FORESHADOWING
IN PRAI STORY STRUCTURE

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Abstract

This study examines two Prai folk tales through the lens of universal story grammar. Since the 1970s, schema theory has been invaluable in explaining how information in narratives is encoded, processed, and retrieved. Story grammar further defined how narratives are stored by proposing a hierarchical organizational framework. This paper critically examines claims about the universality of story grammar. Analysis for this study took into account significant pragmatic features (repetition, pauses, and rate of speech) that indicate episode boundaries and important transitions. Overlapping features reveal that Prai narrative texts differ from previous studies in several important ways. The stories show that information is organized according to a binary structure. In addition, story grammar rules do not adequately describe the importance of foreshadowing to the comprehension of Prai folk stories, nor do they account for how endings are often de-emphasized.

Keywords: Mon-Khmer, Prai, pragmatics, story grammar, schema theory

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1. Introduction

In this paper, we explain the purpose of schema theory as developed by Mandler and Johnson in encoding, processing, and retrieving narratives (1977). We discuss the idea that different cultures produce different organizational schemes for narrative texts and how closely a text follows the listener’s internal story structure has a significant effect on comprehension and recall. Using two Prai folk stories as examples, we examine the general way in which information is organized.1 We also compare these stories to universal story grammar to see what rules adequately describe the underlying structure of Prai stories. Finally, we propose two possible revisions to Mandler and Johnson’s story structure rules in order to better explain Prai folk stories.

The Prai are an Austroasiatic language group located in Nan province of Thailand and Sayaboury Province of Laos. “Prai” is the name of the language and people with alternate names of “Lua’” and “Thin”. There has been some confusion in regard to their nomenclature, since “Lua’” and “Thin” are broadly used for both Prai and Mal languages and people. Prai people consider the term “Thin” (also

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1 We speak and understand Prai after spending 4 years (2013-2017) living in the Prai village of Knife Creek, Nan province, Thailand. Kari Jordan-Diller spent 8 years of her childhood living in the Prai village of Phae Klang, Nan province, Thailand.
written as T’in or Htin) to be derogatory. Prai is closely related to Mal but mutually unintelligible and a distinct language separate from Mal.


The Ethnologue notes that the Prai in Thailand have an estimated population of 20,000 and the Prai in Laos have a population of 28,700 according to a 2015 census (Simons & Fennig 2018). However, both of these population figures seem high and are likely incorrectly inflated by the addition of Mal speakers.

Rischel (1992) called the Prai “culturally invisible” because the Prai have no overt identity markers such as elaborate traditional dress or dance. Perhaps, research on the Prai has been limited in part due to this “invisibility”. Only a few academic articles concerning the Prai have ever been written (Filbeck 1978; Singnoi 1988; Malapol 1989; Boonprasert 1988; Satyawadhna 1991; Jordan-Diller and Diller 2004; Jordan-Diller 2008, 2010; Diller 2008, 2010). It should be clarified that Filbeck’s (1978) publication and PhD research covers the “T’in”, but more specifically his focus is on the Mal, and only tangentially addresses the Prai. Previous research focused on grammar, phonology, linguistic relatedness, literacy practices and language development. Very little research has been conducted on Prai folk stories and no studies examine Prai internal story structure.

2 Schema Theory

Story schema has been defined by Mandler and Johnson (1977:111) as an “idealized internal representation of the parts of a typical story and the relationships among those parts”. People use this type of representation of stories to guide comprehension while telling a story and as a retrieval mechanism when remembering a story. Folk tales are a good way to look at schemata because they have survived numerous encodings and retrievals. As a result, they must be structured in such a way that they are both easy to tell and easy to remember. The framework of folk tales is influenced by what people can remember making them likely to follow an ideal schema (Mandler & Johnson 1977:111,113).

2.1 Purpose of encoding information (Mandler and Johnson)

According to Mandler and Johnson, story schemata fulfill a three-fold purpose during the narration event. First of all, it directs the listener’s (or reader’s) attention to certain aspects of the story. The type of story that is being told influences what schema is activated by the recipient and directs the narrator as to what methods to use for emphasis. For example, someone telling a fairy tale will use different tactics than someone telling a personal narrative. Secondly, a schema helps the listener to keep track of what has happened and increases the predictability of what will immediately follow. Finally, it lets the listener know when a part of the story is complete or if it remains incomplete. When the listener knows a part of the story is complete, s/he can store that portion of the story, but if it is incomplete, that part of the story must be “kept in play” until the narrator completes it (Mandler & Johnson 1977:112).

2.2 Importance in comprehension and recall of information

For the listener, story schemata have an important part in processing information and recalling information. A schema provides a temporal sequence of information during the telling of the story helping the listener to keep events organized. Linguists use schema theory to help explain how inferences are made especially when a narrative may appear to have gaps to a cultural outsider (Emmott and Alexander 2014). It also cues the listener as to what general kind of information is to be retrieved. Stein and Glenn’s research (1979) contributes to an understanding of the expectations of listeners about the types of information in stories and the kinds of logical relationships between the various parts of a story. Their
research demonstrates that when listeners hear texts that correspond closely to their expectations or internal schema, they have better recall of those texts. Lastly, the audience is able to come up with an approximation of the story based on the structure of the schema itself. Because the listener knows what the schema calls for, they know what kind of information is needed to complete a particular section of a story (Mandler 1978:16-17). Narratives that are stored will most likely adhere to an ideal structure. This means that if the original story strayed from an ideal schema, the story when retold will most likely be retold in such a way that conforms to the ideal schema.

2.3 How schemata affect the organization of narratives across cultures

According to Mandler and Johnson (1977), people construct schemata by listening to many stories and experiencing causal relations in the “real world”. The development of schemata theory led Mandler and Johnson to define the structure of narratives further by using a story grammar, a concept which was first developed by Rumelhart (1975). Kintsch and Van Dijk (1975) also contributed to the development of story grammar. A story grammar provides a hierarchical organizational framework that represents the way narratives are stored in memory. Because researchers believed that experiential knowledge was similar across cultures, the idea of a universal story grammar was accepted without much question.

However, Kintsch and Greene’s study (1978) comparing Western subjects’ comprehension and recall of their own schema versus their comprehension of Athabaskan narratives contradicted the universality of story schemata. They found that schemata not only vary across cultures, but also, significantly influence the comprehension and recall of stories. When comparing Athabaskan stories with Western stories, they found that the use of one hero, causal temporal connections between episodes, and basing the structure of episodes on threes are all Western narrative devices. In order to see if these distinctions in narrative structure affect comprehension and recall, they tested Western subjects’ ability to recall narratives that follow their own schema versus Athabaskan narratives that follow a different schema. Their study showed that when a story conforms to the listener’s schema, it could undergo 5 sequential retellings without severe distortion. However, there were major gaps in the gist of the unfamiliar story schema after five retellings. Kintsch and Greene’s study (1978) was a breakthrough in revealing that different cultures organize narrative information according to separate principles and that reconstruction of narrative events is difficult when it does not conform to expected patterns.

Scollon and Scollon (1981) also looked at the conceptual organization of Athabaskan narratives in contrast to Western narratives. The emphasis of their research was on predicting potential miscommunications in interethnic communication situations. They looked at the pervasiveness of threes found in Western narratives such “Goldilocks and the Three Bears,” or “The Three Little Pigs,” and compared it to the presentation of information in Athabaskan narratives. In their study, they found that Athabaskan narratives break their stories into fours. Their work helps to explain why Athabaskans and Westerners often report the same communication event differently. Westerners tend to think that there is extraneous or irrelevant information in Athabaskan narratives, while Athabaskans may feel that Western narratives are incomplete.

In addition to differences in organization (around threes vs. fours), they found that the explanation and motivation follow the description of the action whereas in western stories the motivation is presented first. This could be because Westerners believe “that actions follow as the logical implications of pre-existing values or ideas”, whereas Athabaskans only provide further explanations when their audience signals a need for clarity (Scollon & Scollon 1981:117).

Matsuyama built on Kintsch and Greene’s research by examining Japanese folk tales in light of universal story grammar (Matsuyama 1983). She examined twenty Japanese folk tales and found that in 80% of the stories the main character is not pursuing a clear goal. She said that this difference exists because of Japanese cultural values stemming from Buddhism. In Buddhist philosophy, one is not supposed to yield to desire. Working toward a specific goal is perceived as pursuing immediate rewards,
which is contrary to the ideal of detachment from the world. Matsuyama’s analysis argues against the universality of story grammar (Ibid).

Yoshimura was another Japanese researcher who wanted to test Matsuyama’s conclusions to see if the differences that she proposed actually affect how Westerners assimilate Japanese folk tales. The reason for his study was to assess concretely the universality of story grammar. According to Yoshimura, very few researchers have applied story grammar to narratives from other cultures to see if they accurately represent the underlying structure. He found that when Western students processed Japanese stories, they remembered best the categories that matched with their own schema. Even though the average number of ideas remembered were about the same for the story that matched their own schema as well as for the story that did not, he found that the subjects had a low remembrance rate in the categories that did not line up with their own. In his study, it was the goal-based category (goal, attempt, and outcome) where the differences were most evident. His findings confirm Matsuyama’s analysis of the absence of overt goals in Japanese folk tales, and the results of his study suggest that people do rely on their own culture-specific schema when processing narratives from other cultures (Yoshimura 1996).

Like Yoshimura’s study, Invernizzi and Abouzeid’s study challenges the notion that human experience is universally reflected in the structure of folk tales (1995). They argue that a single-story grammar that can be adapted across cultures ignores the influences of culture and background knowledge on how information is organized and retrieved. They make a case that causal-temporal relationships that focus on the achievement of a goal and an explicit moral are products of Western culture rather than universal schemes. In their study, American children from Virginia and Ponam children from Papua New Guinea (PNG) were asked to listen to two stories and write down as much as they could recall. The results of their study showed that children from PNG who speak Ponam had very different recall patterns of stories than did children from West Virginia. Ponam children focused on the setting and event sequences, while the American children focused on the outcome or ending. In the story titled “Stone Soup”, the Ponam children focused on the details in the story but did not relay the implicit trick of the protagonist. In contrast, American children ignored the detail and focused on the trick. Even though the Ponam children who were tested have similar education to the American experience, their cultural values and linguistic experiences dictated what parts of the story were deemed important. Invernizzi and Abouzeid’s study demonstrates that individuals are likely to impose their own cultural context on stories and a reassessment of universal story grammar is necessary.

In contrast, Mandler et al. (1980) tested US and Liberian subjects’ recall of Western and Liberian folktales. They found minimal differences in the ability to recall texts. However, one problem with their study is that it may have failed to delineate which level of the structure was being examined (Brewer 1985). Kintsch and Greene’s 1978 study demonstrated that even though there was little difference in the actual number of correct propositions recalled between different narrative structures, schemata differences influenced the highest level of structure. Even when the event structure remained intact, the story structure, which affects the gist of the narrative, was distorted. Their study suggests that stories do indeed have a hierarchical structure that is important to an understanding of logical relationships between events in a story. Their study also implies that even though stories may have similarities in structure across culture, comprehending what is important or central to a story may be dependent on cultural-specific discourse strategies including the organization of information.

Other studies have found differences in comprehension and recall of stories from different cultures, but have not adequately attributed whether the dissimilarities are due to unfamiliarity with new cultural concepts or to the listener’s inexperience with the structure of the story itself. For example, script theory focuses on the cultural differences that impede comprehension and affect interpretation, but studies that come out of this theory tend to ignore the effect of the story structure itself and choose to attribute any comprehension difficulties to the cultural disparities present in the text.
In light of the patterns that emerge in looking at the Prai folk tales in this study, it is apparent that universal story grammar is an inadequate tool for describing story schema across cultures. How information is organized in the samples presented shows interesting variations from the original story grammar proposed by Mandler and Johnson. The analysis affirms the research of other scholars who have investigated culture-specific schema.

3. Methodology
For this study, two traditional Prai folk stories were used. The full texts of both stories are included in Appendices F and G. It should be noted that this is the first time these texts or any other Prai folk stories have been made widely available. The Prai stories used in this study were recorded and translated in 1981 by David Jordan, an American linguist (Jordan 1981). One story, which we titled, “The Batao and Batai Folk Story” was told by Taen Paopaa, who was known as a gifted storyteller in his community. The second story, which we titled, “The Python Folk Story” was told by Thong Dee Tankkap, another man who was recognized in his community for both his knowledge of traditional stories and his ability to tell Prai folk tales in an engaging manner. Kari Jordan Diller transcribed the stories and marked repetitions, pauses, and rates of speech from the original recordings. In this study, we reference the original recordings to best capture pragmatic features. These stories were chosen because of the availability of clear recordings, and because the content is accessible to a Western audience. In addition, these particular stories are readily recognizable in the wider Prai community, making them good candidates for conforming to what Mandler & Johnson refer to as an ideal schema (1977:111, 113). The structures of the two stories were analyzed using pragmatic features that seem to coincide with episode boundaries and highlight important events (Van Dijk 1982:177-188). The organization of information is mapped out in these stories using evidence from relevant pragmatic features such as repetition, pauses, and rate of speech. In addition, the overall organization of information is addressed and compared to universal story grammar (Mandler and Johnson 1977). To strengthen the claim regarding foreshadowing and endings, six additional transcripts of Prai stories were examined. These were taken from an unpublished compilation of Prai folk tales translated by David Jordan (1981). Once again, the stories referred to were chosen because their content can be understood by a Western audience, and the patterns of organization are more evident than in some of the others in the collection.

3.1 Definition of terms
The technical definition of ‘narrative’ as used throughout this paper can be ascribed to Labov and Waletzky who define it as a sequence of two or more clauses separated by one or more temporal junctures (1967). In their analysis, a fully developed narrative will contain the following parts: abstract (an initial summary), orientation (informs the listener of the time, place, participants, and situation), complicating action (the main events that take place), evaluation (an interpretation of the events), result, and coda (signals the end of the narrative).

Although Mandler and Johnson use different terminology to describe story grammar, they describe similar parts of a narrative. One term they rely on in identifying the structure of a narrative is ‘episode’. An accepted definition of ‘episode’ is a self-contained unit that forms part of a whole that has temporal connections with an identifiable beginning and ending. While episodes are part of the event structure in narratives, they function as an independent unit.

3.2 Mandler and Johnson’s story grammar
Mandler and Johnson proposed additional nodes of a story to better describe more types of stories than Rummelhart’s initial story grammar. They reorganized the hierarchy to make the structure more flexible and to accommodate embedded episodes. Their theory is based on a hierarchical network of nodes that
are connected by causal temporal relationships. The top nodes consist of a setting and event structure. The event structure is subdivided into episodes, which are marked by a beginning, a development, and an ending. The development node is further subdivided into a reaction and a goal path. The reaction occurs when the main character(s) encounters a problem and then attempts to solve the problem. The character’s reaction is classified as either simple or complex. In a simple reaction, the protagonist merely engages in some type of action, and there is no goal that is essential to the story line. A complex reaction details a cause and explicates a goal path where the character makes attempts to attain either an implicit or explicit goal. Finally, the ending of the story is concluded with some kind of emphasis and a description of the final state (Mandler & Johnson 1977). See Appendix A for an outline of their description of story grammar.

4. Analysis of Prai Folk tales
In the following sections, we look at two Prai folk tales (Appendices B and C). Like any story, these stories have significance that extends beyond the literal meaning in the story. Because these fall under the classification of “old stories” or folk tales, they serve to reinforce important cultural values. One is the story of Batao and Batai, two Prai men who travel from their village together. They make the best of a dangerous situation and end up with not only plenty of meat to eat, but they also trick some herdsmen out of their cattle. In the second story, a poor young woman encounters a magic python that is blocking the water from her rice paddy. She finally agrees to marry it in return for the python allowing the water to flow back into her field. The python makes her very wealthy. When a jealous neighbor attempts to become wealthy in the same way, his daughter is eaten by a real python.

In the following sections, we first examine the pattern of presenting information that occurs throughout both texts. Next, we analyze the overall structure of these stories by using some of the narrator’s pragmatic cues (repetition, pauses, and rate of speech).

In this study, we use pragmatic features as a basis for our analysis. While many linguists rely on discourse markers, lexical features, or syntactic features in order to “diagram” story grammar, there is evidence that episodes within a text are identifiable independent units that are marked by many different pragmatic features (Van Dijk 1982:177-188). After listening to a number of Prai texts, the narrator’s use of repetition, pauses, and rate of speech seem meaningful in understanding the structure of Prai texts as they signal episode boundaries and draw attention to important events in a story.

After proposing a Prai story structure, we compare the structure of Prai folk tales to Mandler and Johnson’s universal grammar to discover how Prai stories comply to or diverge from universal story grammar.

4.1 Organization in twos
When examining the overall structure of these two Prai folk tales, the stories appear to be organized around twos. In contrast to Western stories, which are organized around threes, there is evidence for the importance of “twos” in the overall structure of the story and in the information within each episode. For example, each story seems to be divided into two main episodes. In the Batao and Batai story, there is the tiger episode (first episode), and the swindle episode (second episode). In the python story, the young woman marries the magic python and becomes wealthy in the first episode and the jealous neighbor gives his daughter to a real python in the second episode. Additional episodes are presented by embedding them within one of the two main episodes. Main episodes are clearly marked with pauses, repetition, and a change in rate of speech, while embedded episodes are not denoted in the same way.

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2 The Prai texts written in Prai, IPA, English gloss, and English translation are found in Appendices F and G.
Additional evidence of organization around twos is present throughout both texts. In the Batao and Batai story, twos are present throughout the story. The story opens with two main characters who have two problems: where to sleep when they are far from home and how to sleep so that they will be protected from tigers (lines 3-24).

3. there were two men
4. who went from their home
5. two men who went
6. to another village up (in the mountains)
7. eventually
8. night fell when they were half way home
9. if they returned to the upper village it was too far
10. and to go back home below was too far
11. “what will we do?”
12. “we'll just sleep here on the path,” they said
13. so they slept on the path
14. the two of them.
15. one man was named Batao and one was named Batai
16. but the two men sleeping on the path were afraid
17. “I'll sleep in the middle” they each said they argued over who would sleep in the middle
18. however, the two men did not know how to sleep in the middle

In the second embedded episode, the original list of animals is reduced from seven types of animals (lines 43-50) to two types of animals (line 78). The cow sellers ask Batao and Batai two questions in the second main episode: how they got all their game and if they would be willing to trade their dog for all the cows (lines 89, 96). The last embedded episode ends with the cow sellers repeating their dilemma two times (line 118).

118. they listened for a cry but did not hear anything they waited for it to bite (another animal) but it never bit one on and on they waited they waited for two or three days but it didn’t return

The python story also uses twos throughout the text. Each episode has two main characters. In the first episode, it is the python and the young woman, and in the second episode, it is the jealous neighbor and his daughter. The magic python vomits twice in the first episode (lines 56, 60), the jealous neighbor’s daughter cries out to her father twice about how far the python has swallowed her, and her father gives her the same answer two times (lines 113-117).

113. “it has swallowed me up to my calves,” the daughter said
114. “that’s not so it’s just how they play and fondle”
115. “don’t talk so much,” her father said
116. “oh father it has swallowed me up to my breasts”
117. “don’t worry about it that is the way they play and fondle. they sleep with us like that”

The protagonists generally make two attempts to achieve their goal. This is evident in the first episode of the Batao and Batai story when the protagonists try two different ways of sleeping safely on the path before finding a solution (lines 19-24). Likewise, the tiger tries twice to eat the men before calling the other animals for help (lines 36-40), and the turtle makes two attempts at seeing what is taking place (lines 62-69). In the python story, the young woman tries to avoid marrying the python by calling
on her father for help and by ignoring him before giving into his demands (lines 15, 25). The neighbors’ hunting for a python are not initially successful, and only when they continue hunting do they find and catch one (lines 97-100).

97. and at this other house they went to look for one
98. they went to hunt for a python
99. for two or three days they did not find one
100. they hunted and later came upon one suddenly

Finally, the father reassures his daughter two times that the python is not trying to hurt her in attempting to achieve wealth (lines 114, 117).

Evidence for analyzing the text into twos comes from cues given by the storyteller. Repetition of phrases, pauses, and the rate of speech all confirm the binary structure of Prai folk tales.

4.1.1 Evidence from repetition

According to Somsonge’s (1993) study of the function of repetition in Kui narratives, the most notable use of repetition is to draw attention to an important theme letting the audience know that the repeated information is significant. The first phrase of the Batao and Batai story, “I will tell you a folk story,” signals the type of speech event that will follow. Once the type of narrative is announced to the listener, the narrator repeats took place in the distant past and the number of characters in lines 2-6. In line 3, he tells the listeners that there are two main characters. Line 5 repeats the information in line 3, and line 6 repeats the information in line 4 re-emphasizing the theme of the story (travelling together). Many events take place between the initial announcement of the theme of the story and the actual encounter with cow sellers. At the beginning of the second episode, the narrator once again uses repetition to focus the listener’s attention back to the theme of traveling. In line 82, the narrator repeats the phrase, “they went”. This is used as a transition phrase, and it is repeated two more times in lines 83 and 84 with the added information that they went until they met cow salesmen although it is reworded as “they went and met salesmen,” in line 84.

82. they went they went
83. they went until they met salesmen
84. they went and met salesmen

In the python story, the narrator begins the story with a brief synopsis of the initial problem facing the protagonist in lines 1-3, and the problem is repeated in lines 8-11. Line 10 repeats line 9 with a slight rewording and adding the phrase “to the paddy”, while line 11 repeats line 3. In lines 13-16, the problem is repeated again when the young woman explains the situation to her father, and then it is restated a fourth time in lines 20-24. In this instance, the repetition both highlights the theme of the first episode and foreshadows what will take place. It also demonstrates the protagonist’s repeated attempts to attain the goal of removing the python from her paddy field.

1. when she went to check the paddies the water was not flowing
2. whenever she would go the python was curled up closing off the water
3. “you take me (for a husband) and I will release the paddy water for you,” said the python
8. every day when she checked the paddy water was dry

3 Like Prai, Kui is an Austroasiatic language, though Kui belongs to the Katuic branch.
9. the python was closing it off
10. he was shutting off the water to the paddy
11. “if you take me (as your husband) I will release the paddy water for you” the python was saying

13. every day the paddies are dry because a python is shutting off the water
14. it insists on asking to have me (for its wife)” she said to her father
15. “the python asks me to marry him every day, father” she said
16. having told her father, her father went to check

20. he was shutting off her water there
21. she would go check and the python was there
22. it would ask her to marry him
23. “will you take me for a husband?”
24. the python would say to her

Another use of repetition among Kui speakers is to signal the end of a main event (Somsonge 1993:153). Prai folk tales appear to use repetition similarly as it is employed in these two texts to mark the end of main episodes. For example, in the Batao and Batai text, the narrator repeats the information that the protagonists took the rabbit (lines 80-81). Likewise, the first main episode of the python story ends with the narrator stating twice that they python came home with the young woman (lines 31-34). The fact that the python lived and slept with the young woman is elaborated upon in lines 42-43 and repeated in line 46. In this example, repetition is used to signal the end of the first main episode and as a transition into the next episode. According to Samsonge (1993:153), Kui frequently uses repetitive back referential clauses to indicate the completion of the preceding event. Likewise, Prai narratives use repetition to close events.

Somsonge notes that yet another important function of repetition in Kui narratives is to underline the climax in Kui narratives. In these two Prai stories, the narrator repeats information at the climax to make sure the listener understands its importance (Somsonge 1993:156). An instance of this type of repetition occurs in both stories. For example, in the final swindle of the cow sellers, the question to prompt the swindle is asked two times (lines 95-96). In congruence, the response of the protagonists is repeated twice (lines 98-99). This repetition seems to mark emphasis for the essential part of the story. As in the Batao and Batai story, the python story uses repetition to mark what could be interpreted as the climax of the story. The daughter of the jealous neighbor tells her father that the python has swallowed her up to her calves, and the father replies telling her not to worry that they python is only being playful (lines 112-115). Lines 116-117 repeat the same information except that in this case the daughter has been swallowed up to her breasts. Just like Kui, Prai narrative techniques emphasize the story peak by slowing down the information rate through repetition ensuring that the audience does not miss the climax (Somsonge 1993:157).

A fourth purpose of repetition relevant to Prai narratives is to preview important events (Somsonge 1993:156). This is particularly noteworthy since we argue in section 4.3.1 that foreshadowing is part of the underlying structure of Prai narratives. The Batao and Batai text uses repetition in lines 90-91 to alert the audience that an important part of the story is about to take place. Before the swindle occurs, the narrator tells the listeners twice that the protagonists are about to trick the cow sellers. In the python story, the narrator repeats the dilemma faced by the protagonist four times (lines 1-3, 8-9, 10-11, 13-15). In this case, the repetition lets the listeners know that the young woman has no way out of her current situation other than to marry the python making her marriage to the python no surprise to the audience. The narrator also previews the good fortune of the young woman by reporting the negative reactions of the neighbors. He relays two similar comments (lines 45-46) the last in the form of a question, “How can it be
good to marry a python?” The storyteller proceeds to answers that question in the following episode. The second main episode uses repetition extensively to foreshadow the events that follow. Line 90 repeats verbatim the jealous reactions of the neighbors in line 86, and lines 91-97 elaborate on their sentiments. The repetition in this case allows the listener to infer what will happen next and to predict the outcome.

86. “if anyone wants to take a python for a husband she will be rich”
90. “ah she took a python husband she is rich because she took a python (for a husband)”

Another use of repetition in the python story not mentioned by Somsonge in her description of the function of repetition in Kui occurs at the beginning of the first embedded episode. The setting of the episode is introduced in the form of a direct quote in line 64 and then repeated in lines 65 and 66. The narrator may be using repetition in this instance to signal a change in setting from the village to the stream and to prepare the listener for the events that follow. The other embedded episodes in the python story do not contain the same kinds of repetition as in the main episodes.

In these texts, repetition is clearly used to emphasize the theme of the story, to indicate the end of a main event, to focus the listeners’ attention on the most important parts of the story, to alert the audience to events that will follow, and to possibly indicate a change in setting.

The embedded episodes are not marked by repetition like the main episodes, and this could be a narrative technique used to de-emphasize the information in these sections.

4.1.2 Evidence from pauses

When one overlaps the use of long pauses in these two stories with the repetition of phrases, the division of the story into two main episodes is reinforced as they coincide perfectly. There are significant pauses in the Batao and Batai story after the first three lines in the story and also after line 83, which introduces the second episode. For this study, long pauses are defined as pauses that are longer than two seconds. Any pause of one-and-a-half seconds or longer was noted and used in analyzing the structure of the texts. Short pauses were present throughout the text but did not seem significant in examining story structure as they did not correlate with other prosodic elements or indicate transitions relevant to this type of analysis.

Pauses are used in other places throughout the text, and they give clues as to further divisions within the story. There are significant pauses before the solution of each of the two problems in the first main episode (line 11 and line 26. There are also long pauses before and after what we have called the climax of the story (line 99 and 102).

11. “what will we do?”
12. “we'll just sleep here on the path” they said
...
25. suddenly one of the men thought
26. hey

27. this is no way to solve this
28. excuse me
...
99. the two men said to them “if you are going to trade

100. then take this dog and go into
101. the deep dark woods
102. go until you see many deer and pig tracks

103. then make a drying rack for meat there

In the python story, the longest pauses occur at the beginning of the story (lines 1, 2, and 3) and before the second episode (lines 84 and 85). There are also shorter pauses before each of embedded episodes. The narrator also pauses significantly before and after the climax of the python story (lines 111 and 127). In the ending of the story, there is a series of five pauses at the end of lines 128, 129, 134, 135, and 136 where the narrator sums up the events of the story and reflects on them.

128. he did not get anything like the previous person

129. the first snake had shut the paddy water off

130. it had talked, saying
131. “will you take me as your husband if you marry me I will let your paddy water run” it said
132. when they looked at its body it looked like a snake
133. but it was really a person
134. it was a very rich person

135. it saw the woman was poor and gave generously to her

136. so how is it that others see it as a python

When looking at pauses, it seems evident that they are used along with repetition to emphasize the important portions of the text and to indicate to the listener where important shifts in the action occur. The embedded episodes are not set apart by long pauses and neither are the problems in the embedded episodes. Again, this seems to indicate to the listener that the narrator is talking about minor characters. Since the storyteller is giving them less time and emphasis, the audience is able to focus their attention on the important events.

4.1.3 Evidence from rate of speech
The rate of speech used by the narrator provides yet another layer that confirms the division of the story into twos and gives important clues as to where the episode boundaries lie. To note rate of speech, we listened to each text five times and marked where the speech was noticeably faster or slower. For this study, we used a net rate of speech based on the periods of actual utterance excluding pauses. That is, we listened for the speech rate within phrases. Hypothetically speaking, this means that even a segment of the text with frequent long pauses could have a fast rate of speech. However, in these texts, a fast speech rate most often corresponds to a lack of pauses, whereas a slow speech rate is often accompanied by pauses.

The Batao and Batai story starts with a very slow rate of speech and the narrator continues to speak slowly throughout the first main episode. His speech slows slightly before stating the first two problems. The storyteller’s speech becomes much more rapid throughout the first embedded episode and speeds up until he introduces the second main episode. At this point (lines 81-91), the author’s rate of speech slows dramatically as indicated in the left column of the following excerpt.
The variance in rate of speech cues the listener to anticipate a change in the story. Speech pace accelerates for the remainder of the swindle episode except for one glaring distinction. The swindle itself, which is set off by longer pauses, has a slow speech pace (lines 100-102). The climax of the story seems to be marked for emphasis by slow speech pace. The listener must not miss this swindle of the salesmen by the protagonists. When the scene switches to the second embedded episode, the narrator’s rate of speech is very fast until the end of the story.

In the Python story, the narrator does not use speech rate as dramatically as in the Batao and Batai story; however, there are patterns that coincide. He initially begins telling the story very slowly. His rate of speech increases, and the first two embedded episodes are told at a very fast rate of speech. There is noticeable slowing at the beginning of the second embedded episode where the python invites the young woman to bathe (lines 63-68). There is also considerable slowing at the end of the first episode where the outcome of the first episode is stated (lines 80-85). The narrator seems to be drawing attention to this particular outcome since it contrasts with the ending of the second main episode. As in the Batao and Batai story, the author uses rate of speech to mark important transitions and emphasize important outcomes in the story.

4.1.4 Overlapping of Pragmatic Features

The narrator effectively overlaps repetition, pause length, and rate of speech to highlight the main events of the story and to indicate important transitions. When examining the patterns of these three devices, they reinforce each other and coincide in a number of areas in this story. It seems clear that when a narrator pauses significantly at the end of a phrase, uses a slowed rate of speech, and repeats a line, s/he is indicating a transition. Pauses and slower speech are used for emphasis throughout both texts while repetition is also extensively employed for giving weight to important events. A slower rate of speech is also used specifically after presenting a problem faced by the main characters, or to highlight the climax of the story.

A lack of repetition and pauses, with a fast rate of speech are likewise engaged to let the audience know when the cast in the story has shifted away from the main characters and to de-emphasize less important events. The storyteller uses these techniques when narrating the embedded episodes where the actors are minor characters.
5. Nodes of a Prai story
In the following section, we compare the nodes of a Prai story to the nodes put forth by Mandler and Johnson’s adaptation (1977) of Rumelhart’s structure (1975) of universal story grammar. We argue that although the Prai story conforms on most levels to Mandler and Johnson’s adaptation, their story grammar rules do not adequately describe two essential aspects of Prai folk stories: the use of foreshadowing and endings.

5.1 Analysis of two Prai stories in light of universal story grammar
Mandler and Johnson’s structure is useful for describing most of the Prai story. Both stories clearly conform to the initial setting node. According to Labov (1972: 370), the purpose of the setting is to alert the audience as to what will follow. A story usually begins with letting the listeners know what the story is about and orients them to who is involved, when the story occurs, and where the events take place. A setting is evident in the Batao and Batai story in lines 1-6. The setting tells the audience what kind of story will follow (a folk story), the number of characters (two), the location of the characters (hiking on a trail), and the intent of the protagonists (to travel together). The python story begins with a brief synopsis of the initial episode. Within the synopsis, the narrator also informs the listeners of the situation of the protagonist, introduces the main characters, and describes the location where the events take place.

The event structure is easily broken down into episodes, which describe the series of events that take place in the story. As mentioned earlier, both Prai stories have two main episodes. The first main episode has an embedded episode that contains yet another embedded episode, and the second main episode has one embedded episode. As described by Mandler and Johnson’s story grammar, the episodes are characterized by a beginning and a development. In the beginning of each episode, there is an initial event that precipitates a reaction.

For example, in the first episode of the Batao and Batai story, the protagonists are unable to return home because it is dark. The characters respond to this event by attempting to solve the problem of how to sleep safely on the path, and the action in the story develops from that initial event. In the python story, the main character’s irrigation water is blocked by a python. How she reacts to the initial event determines the following events of the story.

Some of the reactions could be labeled as complex reactions, while others fit the description of simple reactions. According to Mandler and Johnson, in a complex reaction, the character is overtly seeking to fulfill a goal whereas a simple reaction is followed by a single action or emotional response (1977). This does not mean that the protagonist’s behavior is unmotivated but that the goal is not directly relevant to the story line and is less likely to be recalled.

For example, the reactions of Batao and Batai in the first episode are clearly complex. Their motivation to solve the problem of where and how to sleep is overt and the listener can easily infer that their goal is to sleep safely on the path (lines 10-35). The sequence of actions that are motivated by the goal are intrinsic to this episode. The development in the first embedded episode also fits the definition of complex since the tiger is confronted with a dilemma and attempts to solve the problem by asking the animals of the forest to help. The second embedded episode could be termed complex as well because the turtle expresses its desire to see what is taking place and pursues its goal by sitting on the elephant’s head. The episode embedded within the second main episode is complex in character since the cow sellers have a clear objective in mind. They look for a good place to hunt, build a drying rack, and release their hunting “dog” in order to achieve their goal.

The reactions in the first and second main episodes of the python are complex as well. In the first main episode, the young woman repeatedly expresses her concern as to how to solve the problem of the python blocking the water to her paddy field. In lines 12-15, she explains her problem to her father, thereby demonstrating her desire to find a solution. In the second main episode, the jealous neighbors set out to obtain wealth. They consciously examine the young woman’s newfound riches, and attempt to win
the same status for themselves by finding a python husband for their daughter (lines 90-95). In line 96, they overtly state the plan to achieve their goal when they say, “Let’s go get one (a python).”

Both stories also contain examples of simple reactions. For instance, the reactions of the protagonists in the second main episode of the Batao and Batai story are simple. Batao and Batai had no previous intent to swindle the cow sellers, but the opportunity presented itself, and they took advantage of it. Even though a complex reaction can consist of “a simple reaction, which in turn arouses a goal” (Mandler and Johnson 1977), there is no explanation of a dilemma that needs to be solved and the only action that occurs is an answer to the question, “Where did you get all this deer and pig meat? (line 89).

Likewise, in the python story, the reaction in the first and second embedded episodes (in the first main episode) can be classified as simple. In the first embedded episode, the python requests the young woman bring him a basket, and she does as he asks (line 55, 59). In the second embedded episode, she sees what appears to be a shirt floating downstream and grabs it (line 72). In these two situations, the protagonist simply responds to the situation at hand without expressing any overt goal or internal dilemma.

If the reaction is complex, there may be more than one attempt by the character(s) to achieve their goal. How the protagonist solves his/her problem is usually a significant part of a narrative. In the Batao and Batai story, the protagonists try more than one way of sleeping on the path before finding a safe position from marauding tigers (lines 17-31). The young woman in the python story does not immediately marry the python to regain her paddy field. She waits to see if it will leave her alone (lines 4-8) and then asks her father for help before giving into the python’s demands (lines 12-15).

After carefully comparing two Prai stories to Mandler and Johnson’s story grammar, it can be said that their model adequately describes most of the structure of Prai folktales. Mandler and Johnson’s definitions of setting, event structure, and development can be adapted to Prai stories, and they are useful in shedding light on how information is organized, stored, and retrieved.

5.2 Discrepancies between the Prai story and universal story grammar

Even though Mandler and Johnson’s story grammar effectively accounts for most of the structure of Prai folktales, it is limited in two interesting ways. The role of foreshadowing is extremely important in Prai stories to the extent that it is key in allowing a Prai audience to follow the events in a story. To better describe Prai story grammar, we believe that foreshadowing should have its own node to accurately represent the underlying structure of Prai stories. In addition, the ending of Prai stories departs from universal story grammar’s outline. One could even argue that some Prai stories only have an outcome node rather than a separate ending. Appendices D and E present the outlines of the aforementioned texts and shows two possibilities for finishing Prai stories.

5.2.1 Foreshadowing

Letting the listener know what is going to take place before it happens is an important element in Prai narrative style. This is seen throughout both stories. In the first episode of the Batao and Batai story, the two main characters ponder how to sleep safely on the path. After much debate, they finally decide to sleep with their feet together to trick the tiger into thinking they are a two-headed man. This cues the listener as to what will occur next (the tiger will come). In the second episode, the storyteller tells the audience what the main characters are going to do before the action takes place. The narrator says in lines 90-91, “The two men tricked them, right? They tricked the cow sellers.” This is stated before the actual swindling takes place cueing the listener as to what will follow. There is also foreshadowing concerning the second embedded event. Batao and Batai tell the cow sellers exactly how to hunt successfully, and the action sequence in the embedded episode precisely follows their explanation.
Foreshadowing plays an important part in the python story as well. The setting of the first main episode provides a synopsis of the events in that part of the story. The problem faced by the protagonist is repeated four times before the young woman gives into marrying the python. The repetition lets the listener know the inevitability of the outcome—the protagonist has no way out of her current dilemma aside from marrying the python. The end of the first main episode also foreshadows what will occur next. The neighbors ask the question (line 46) “How can it be good to take a python for a husband?” Because the young woman already has the sympathy of the audience, they know to anticipate the proceeding events that detail how the python makes the young woman wealthy.

The second embedded episode (of the first main episode) relies on foreshadowing to alert the listener as to what will take place. In lines 67-68, the python tells the young woman what will happen if she attempts to grab his scales when he removes them to bathe. The subsequent events coincide with the python’s warning (lines 67-76).

67. “if my shirt floats downstream don’t pick it up”
68. “your hand will be cut off” the python said to her

75. “I told you not to pick it up
76. or your hand would be cut off I said”

The second main episode uses foreshadowing to draw attention to the jealousy of the neighbor. Lines 86-95 describe his jealousy, and, from his reaction, the listeners can infer that he will attempt to find a python for his own daughter to marry. Lines 104-105 correspond to lines 86-95 when the narrator identifies the man who places the python in his daughter’s bedroom as the same person who was coveting the wealth of the protagonist. These same lines allow the listener to predict the outcome of the second episode in lines 125-128. Because it is a folk tale with the purpose of reinforcing cultural values, the audience expects retribution for the neighbor’s acting on his jealousy and toying with fate. That his daughter is swallowed by a python seems like a fitting punishment. The examples from these two texts demonstrate that without foreshadowing, Prai listeners may not know what to anticipate when listening to a story. It seems that foreshadowing could be part of their underlying representation of stories and significantly affects their comprehension. See Appendices D and E to view how foreshadowing possibly fits into the scheme of Prai stories.

5.2.2 Endings
Prai endings also do not necessarily fit the pattern of universal story grammar. Mandler and Johnson distinguish between an outcome and an ending node by saying that an outcome is the immediate result of a particular attempt, whereas an ending is connected to the development of the whole story (1977). Generally speaking, endings refer back to the beginning of the story (either to the protagonist’s reaction or attempt) and emphasize whatever point the narrator wants to communicate to her/his audience. The Batao and Batai story does neither. The story ends by neither reflecting on the success of the main characters in swindling the cow sellers, nor referencing any other part of the story. For example, if this story followed a Western format, the actual swindling would take place and then the narrator would state something like, “So the two men swindled the herdsmen out of their cattle.” Instead, there is no reference to the state of the main characters, and the story ends with the minor characters asking a question (line 119) and the narrator stating that the story has ended and repeating that the cow sellers waited for their rabbit, but it did not return.

4 In Prai culture, the youngest daughter is the one who cares for her parents and inherits their house and land. Although not directly stated, it can be inferred that the young woman in this story is the heir.
119. what to do?
120. so it is finished like that from then on, they just waited for the rabbit but it did not come that is the end

In contrast, the python story has a well-developed ending according to Mandler and Johnson’s definition. After the outcome of the second main episode, the narrator gives a synopsis of the story and interprets the events. He explains that the jealous neighbor did not benefit from marrying his daughter to a real python, whereas the young woman actually married a wealthy man disguised as a python (lines 128-134). Its ending emphasizes the difference between “the supernatural” choosing someone who is deserving of wealth versus someone seeking to become wealthy on their own. The cultural value of accepting fate is reinforced through the ending.

Mandler and Johnson write, “Even the simplest well-formed story will have an ending. Frequently it ‘wraps up’ the story” (1977). When looking at examples of other Prai stories (Jordan 1981), it is evident that many Prai stories do not conclude with a “wrap-up” or restatement of a moral. To a Westerner, Prai folk story endings may seem extremely abrupt or ill-formed because there is no apparent emphasis or conclusion. Even the pace of some stories does not signal a “wrapping up” of events. As the story of Batao and Batai draws to a close, the narrator speeds up his discourse, finishing the story at breakneck speed. Since a slow rate of speech is used for emphasis throughout the story, it seems as if less attention is given to endings than in Western stories.

In looking at other Prai folk tales, the pattern of abrupt endings emerges. Six additional folk tales were examined with attention to endings. Like the Batao and Batai story, none of these traditional tales have endings that explain the mental or emotional state of the protagonist, nor do they wrap up the story. For example, one story ends with the owl protagonist merely stating that it scared the deer because the deer stole its pumpkins every day of the week and then lists the days of the week. The final statement is that the owl still recites the days of the week to this day. The story is told to explain how the Prai people received the names for their ten days. However, it is never stated in the ending of the story. It would also seem natural for the story to resolve in some way the problem of the deer stealing the owl’s pumpkins, but there is no mention of consequences of the deer’s actions or the owl’s feelings.

Another story details how a clever salesman began with a bamboo tube of dirt and ended up with a herd of cattle. Once again, the story finishes with the briefest of summary statements saying that some people may work hard selling clothing to earn a living, but one man sold a tube of dirt and became wealthy. There is no moral stated at the end or reference to the state of mind of the character. Instead, the value of making the most of one’s circumstances is implied throughout. The other four stories are similar in that themes and morals are implied throughout, yet there is no ending as we would perceive necessary to finish a story well. Instead, the tales stop abruptly with the story-teller stating, “my story finishes here.” Perhaps the use of foreshadowing in Prai stories takes away the need for emphasis at the end of some stories. It could be argued that the foreshadowing is similar to summarizing the information at the end and, in a sense, replaces the ending of the story. Evidence for this is in lines 90 and 91 of the Batao and Batai story where the narrator tells the audience twice that the protagonists trick the cow sellers. These lines precede the focal point of the story highlighting the story’s climax. Foreshadowing seems to “reflect forward” to the central action.

Other folk stories rely heavily on foreshadowing as well. In a story that tells of a girl who marries a rambutan, foreshadowing plays a strong role in the listener’s ability to predict the outcome. The rambutan ends up being the ideal son-in-law by successfully passing a series of tests set by the father. The story concludes with the rambutan actually being a handsome young man in disguise, but the listener is primed for this revelation through a series of clues that the rambutan is behaving in a clever human manner.
Because siblings and neighbors are so derisive of the young woman for marrying a rambutan, there is no need to explain how they feel when his true nature is revealed. Her vindication is understood but never overtly stated.

One can imagine the type of miscommunication that differences between Prai stories and Western stories could cause. For example, a Prai audience will listen for direct cues as to what will happen next so they know how to focus their attention. On the other hand, a western audience will listen for a summary statement to let them know when one episode is finished and another is beginning. From a western point of view, Prai stories may seem unfinished since they are waiting for the narrator to refer back to the main characters, whereas Western endings may seem unnecessarily verbose to Prai listeners. Western endings could potentially be perceived as a precursor to another important event.

6. Conclusion

In this paper, we discussed schema theory and universal story grammar and how they apply to Prai folk stories. The narrative techniques indicate that the Prai speakers organize and store information in twos. Reasons for this analysis are implicit in the way the storyteller uses repetition, pauses, and rate of speech. The two Prai stories analysed in this study are accounted for by Mandler and Johnson’s universal story grammar, but the importance of foreshadowing is not satisfactorily addressed. In addition, the endings of some Prai stories would be judged incomplete according to Mandler and Johnson’s description of endings since it neither contains an emphatic statement that Westerners consider necessary for closure nor a moral or reference to the protagonist’s end state. The importance of foreshadowing in Prai texts means that even though Mandler and Johnson’s revisions to Rumelhart’s story grammar rules may be useful in a Western context, they may not be adequate when applied to speakers from a different cultural background. Considering the changes in theory regarding how reality is experienced (directly or mediated through culture), we should not be surprised that different cultures and languages may indeed have their own context-specific way of organizing and recalling information. Studies in contingent fields like literacy and anthropology suggest that how ‘text’ is organized and produced whether written or oral cannot be limited to our Western perceptions.

To verify these initial conclusions, it would be worthwhile to examine a compilation of Prai folk tales in order to obtain a more comprehensive view of the different possibilities within their schema and to more fully describe the underlying structure of their stories particularly in relation to foreshadowing and endings. However, no such research is in progress. In addition, it would be interesting to compare the organization of Prai folk tales to those of other language groups in the same geographical region. Another interesting study would be to quantify Prai people’s comprehension of a Western schema in comparison to their own to help fill in the gap of our understanding of the impact of culture-specific schemata and its effect on processing information.
Bibliography


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Appendix A: Mandler and Johnson Story Structure and Recall

Summary of Rewrite Rules for a Simple Story Grammar
FABLE → STORY AND MORAL

STORY → SETTING AND EVENT STRUCTURE

SETTING → { STATE* (AND EVENT*) }{ EVENT* }

STATE → STATE ((AND STATE))

{ AND }

EVENT* → EVENT ((( { THEN } EVENT)) (AND STATE)) { CAUSE }

EVENT STRUCTURE → EPISODE (THEN EPISODE)

EPISODE → BEGINNING CAUSE DEVELOPMENT CAUSE ENDING

{ EVENT* }

BEGINNING → { EPISODE }

DEVELOPMENT → { SIMPLE REACTION CAUSE ACTION }

{ COMPLEX REACTION CAUSE GOAL PATH }

SIMPLE REACTION → INTERNAL EVENT (CAUSE INTERNAL EVENT)

ACTION → EVENT

COMPLEX REACTION → SIMPLE REACTION CAUSE GOAL

GOAL → INTERNAL STATE

GOAL PATH → { ATTEMPT CAUSE OUTCOME }

{ GOAL PATH (CAUSE GOAL PATH) }

ATTEMPT → EVENT*

OUTCOME → { EVENT* }

{ EPISODE }

{ EVENT* (AND EMPHASIS) }

ENDING → { EMPHASIS }

{ EPISODE }

EMPHASIS → STATE
Appendix B: Prai Transcript of the Batao and Batai Folk Story

Transcription Key:
Single space indicates pause.
Double/Triple space indicates longer pause.
Pace is indicated on the left column.

| 1. I will tell you a folk story about traveling to sell | Setting |
| 2. long ago | |
| 3. there were two men | First Episode / Beginning |
| 4. who went from their home | |
| 5. two men who went | |
| 6. to another village up (in the mountains) | |
| 7. eventually | |
| 8. night fell when they were half-way home | Internal State |
| 9. if they returned to the upper village it was too far | Complex Reaction |
| 10. and to go back home below was too far | |
| 11. “what will we do?” | |
| 12. “we’ll just sleep here on the path,” they said | Goal |
| 13. so they slept on the path | |
| 14. the two of them. | |
| 15. one man was named Batao and one was named Batai | Internal State |
| 16. but the two men sleeping on the path were afraid | |
| 17. “I’ll sleep in the middle” they each said they argued over who would sleep in the middle | |
| 18. however the two men did not know how to sleep in the middle | Goal Path |
| 19. one man ran to the other side to sleep | Attempt 1 |
| 20. so he could sleep in the middle | |
| 21. so the other man was afraid | |
| 22. and he ran to the first side to sleep but there was no one at his back | |
| 23. now he ran to lay on the other side | Attempt 2 |
| 24. but there was still no one sleeping at his back | |
| 25. suddenly one of the men thought | |
| 26. hey | |
27. this is no way to solve this
28. excuse me
29. let’s take our feet
30. we will put our feet together like this  Outcome
31. this is the answer so one put his feet like this and the other put his feet like that
32. with our feet together if a tiger comes suddenly  Foreshadowing
33. when the tiger
34. comes to bite one of us from this side
35. this person will know
36. then a tiger came when the tiger came to bite  Embedded Episode 1 /
37. one man  Goal / Attempt 1
38. it was afraid the other man would know  Internal State
39. when it tried to bite the other man  Attempt 2
40. the first man would know
41. the tiger didn’t know what to do the tiger went away  Internal State / Event
42. and called the animals of every kind  Outcome
43. antelope
44. wild pig
45. deer
46. elephant
47. horse
48. rabbit
49. all these animals
50. monkeys and all these animals they all came to see the two men
51. I have never seen people sleep like this even one time it said  Embedded Episode 2
52. it invited the animals in the group to come see the two men
53. they surrounded the two men completely the two men had not yet awakened  Beginning
54. then the elephant came to see the elephant looked down from above like this right?
55. the elephant is tall you see
56. the turtle came later it craned and craned its neck to see
57. but couldn’t see the place was too crowded  Internal State / Goal
58. animals had surrounded the two completely
59. the turtle craned its neck again but still couldn’t see
60. it called to the elephant "hey friend"  Complex Reaction
61. it said to the elephant
62. could I sit on your head and look? can I? the turtle said  Goal Path / Attempt 1
63. “Sure”
<table>
<thead>
<tr>
<th>Event 1</th>
<th>Event 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>64. the elephant said</td>
<td>74. but the rabbit ran away and quickly got into a hole in a tree</td>
</tr>
<tr>
<td>65. so the turtle sat on the elephant's head</td>
<td>75. it escaped into a hole in a tree and lived</td>
</tr>
<tr>
<td>66. but the elephant's head was too big to see over</td>
<td>76. the two men got up and looked around</td>
</tr>
<tr>
<td>67. it tried to see but still couldn't see so the turtle scooted forward</td>
<td>77. they could not see anything but the</td>
</tr>
<tr>
<td>68. scooted forward</td>
<td>78. herd of deer and herd of pigs that lay dead they looked in the hole and</td>
</tr>
<tr>
<td>69. scooted forward</td>
<td>saw the rabbit</td>
</tr>
<tr>
<td>70. and boom it fell and landed on the feet of the two men “Pa toh!” the two men exclaimed</td>
<td>79. they saw the rabbit’s head in the hole of the tree they caught the rabbit</td>
</tr>
<tr>
<td>71. oh were they surprised they sprang up and everyone scattered</td>
<td>80. they caught the rabbit</td>
</tr>
<tr>
<td>72. then the elephant’s group: elephant horse buffalo deer antelope quickly ran away they all trampled each other</td>
<td>81. and left the place</td>
</tr>
<tr>
<td>73. and died</td>
<td>82. they went they went</td>
</tr>
<tr>
<td>83. they went until they met salesmen</td>
<td>84. they went and met salesmen</td>
</tr>
</tbody>
</table>

**Episode 2 / Beginning**

<table>
<thead>
<tr>
<th>Foreshadowing</th>
<th>Reaction</th>
</tr>
</thead>
<tbody>
<tr>
<td>85. they had taken the meat of the animals that had died</td>
<td>92. they answered &quot;oh our dog here is very good at hunting deer</td>
</tr>
<tr>
<td>86. the deer meat and pig meat from the animals that trampled each other and died</td>
<td>93. and wild pig”</td>
</tr>
<tr>
<td>87. they had taken the rabbit alive and tied it up with string</td>
<td>94. the two said referring to the rabbit</td>
</tr>
<tr>
<td>88. the cow sellers were coming down from the mountain</td>
<td>95. &quot;really?&quot; “it's true”</td>
</tr>
<tr>
<td>89. and asked the two men “hey where did you get all this deer and pig meat? Huh?” they asked</td>
<td>96. “then can we trade our cows for it, can we?</td>
</tr>
<tr>
<td>90. the two men tricked them right?</td>
<td>97. we have twelve cows for one dog will you trade?” they said</td>
</tr>
<tr>
<td>91. they tricked the cow sellers</td>
<td>98. “if you are trading then trade” the two men said</td>
</tr>
<tr>
<td>99.</td>
<td>the two men said to them &quot;if you are going to trade</td>
</tr>
<tr>
<td>100.</td>
<td>then take this dog and go into</td>
</tr>
<tr>
<td>101.</td>
<td>the deep dark woods</td>
</tr>
<tr>
<td>102.</td>
<td>go until you see many deer and pig tracks</td>
</tr>
<tr>
<td>103.</td>
<td>then make a drying rack for meat there</td>
</tr>
<tr>
<td>104.</td>
<td>when you are finished making the drying rack</td>
</tr>
<tr>
<td>105.</td>
<td>take the dog</td>
</tr>
<tr>
<td>106.</td>
<td>and let it go hunt deer</td>
</tr>
<tr>
<td>107.</td>
<td>if you hear a wasa then it is a wild pig squealing</td>
</tr>
<tr>
<td>108.</td>
<td>go to where it is and get it</td>
</tr>
<tr>
<td>109.</td>
<td>if you hear a phop then it's a deer crying go there and get it&quot; the two men said</td>
</tr>
<tr>
<td>110.</td>
<td>so then Batsa and Batsa took the cows and returned home. they took the twelve cows and divided them six each</td>
</tr>
<tr>
<td>111.</td>
<td>the other group took the rabbit and left</td>
</tr>
<tr>
<td>112.</td>
<td>they went from there and arrived at the deep dark woods &quot;oh look at all the deer tracks and wild pig tracks</td>
</tr>
<tr>
<td>113.</td>
<td>let's stay here</td>
</tr>
<tr>
<td>114.</td>
<td>let's make a drying rack here&quot; they said to each other</td>
</tr>
<tr>
<td>115.</td>
<td>so they made a drying rack when they were finished</td>
</tr>
<tr>
<td>116.</td>
<td>they let the rabbit go and left it</td>
</tr>
<tr>
<td>117.</td>
<td>they let it go and it just disappeared</td>
</tr>
<tr>
<td>118.</td>
<td>they listened for a cry but did not hear anything they waited for it to bite (another animal) but it never bit one on and on they waited they waited for two or three days but it didn’t return</td>
</tr>
<tr>
<td>119.</td>
<td>what to do?</td>
</tr>
<tr>
<td>120.</td>
<td>so it is finished like that from then on they just waited for the rabbit but it did not come that is the end</td>
</tr>
</tbody>
</table>
## Appendix C: Prai Transcript of the Python Folk Story

### Transcription Key:
- Single space indicates pause.
- Double/Triple space indicates longer pause.
- Pace is indicated on the left column.

<table>
<thead>
<tr>
<th>Fast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Slow</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Setting</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>when she went to check the paddies the water was not flowing</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Event 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>whenever she would go the python was curled up closing off the water</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Beginning/Internal State</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.</td>
<td>“you take me (for a husband) and I will release the paddy water for you,” said the python</td>
</tr>
<tr>
<td>4.</td>
<td>she did not know if she should take him</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Event 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.</td>
<td>maybe it was a person</td>
</tr>
<tr>
<td>6.</td>
<td>maybe it was a python</td>
</tr>
<tr>
<td>7.</td>
<td>she really did not know</td>
</tr>
<tr>
<td>8.</td>
<td>every day when she checked the paddy water was dry</td>
</tr>
<tr>
<td>9.</td>
<td>the python was closing it off</td>
</tr>
<tr>
<td>10.</td>
<td>he was shutting off the water to the paddy</td>
</tr>
<tr>
<td>11.</td>
<td>“if you take me (as your husband) I will release the paddy water for you” the python was saying</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Complex Reaction</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.</td>
<td>one day later she went and spoke to her father “oh father</td>
</tr>
<tr>
<td>13.</td>
<td>every day the paddies are dry because a python is shutting off the water</td>
</tr>
<tr>
<td>14.</td>
<td>it insists on asking to have me (for its wife)” she said to her father</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Goal Path</th>
</tr>
</thead>
<tbody>
<tr>
<td>15.</td>
<td>“the python asks me to marry him every day, father” she said</td>
</tr>
<tr>
<td>16.</td>
<td>having told her father, her father went to check</td>
</tr>
<tr>
<td>17.</td>
<td>it really was a python</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Attempt 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>18.</td>
<td>then others went to look but they did not see anything</td>
</tr>
<tr>
<td>19.</td>
<td>that person would look and would not see anything</td>
</tr>
<tr>
<td>20.</td>
<td>he was shutting off her water there</td>
</tr>
</tbody>
</table>
21. she would go check and the python was there  
22. it would ask her to marry him  
23. “will you take me for a husband”  
24. the python would say to her  
25. she did not take him right away  
26. finally the day arrived  
27. “I guess I will take you” she said  
28. I will release your paddy water  
29. said the python  
30. so she took the python (for a husband)  
31. she went home  
32. the python came  
33. others did not see the python following her  
34. then she came home  
35. and the python came to live at her house  
36. to the inner room where they (dual) sleep  
37. it curled up  
38. a little later  
39. her father went to check  
40. and he saw the python there  
41. but her father did not complain  
42. she lived with the python  
43. and she slept with the python  
44. others like in my village here said  
45. “hey that girl took a snake for a husband”  
46. “how can it be good to take a python for a husband?”  
47. they were saying  
48. she continued to live and sleep with the python  

49. some time later  

50. the python told his wife he told her  
51. “in a little bit if I need to vomit  
52. quickly get a basket and collect it “ the snake told his wife  
53. the python vomited  
54. “quickly quickly bring the basket” the python said  
55. she brought the basket and held it at his mouth to collect the vomit  
56. he vomited
<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>57. it was money</td>
<td>Event 1</td>
</tr>
<tr>
<td>58. then he said “bring another basket”</td>
<td>Simple Reaction</td>
</tr>
<tr>
<td>59. so she brought another basket</td>
<td>Event 2</td>
</tr>
<tr>
<td>60. the snake vomited until it was completely full</td>
<td></td>
</tr>
<tr>
<td>61. it was necklaces of silver and necklaces of gold</td>
<td>Outcome</td>
</tr>
<tr>
<td>62. after it had finished vomiting</td>
<td>Embedded Episode 2</td>
</tr>
<tr>
<td>63. about this time of day</td>
<td>Beginning</td>
</tr>
<tr>
<td>64. “you take me to bathe” it said to her</td>
<td></td>
</tr>
<tr>
<td>65. the python invited her to go bathe</td>
<td></td>
</tr>
<tr>
<td>66. then they went to bathe</td>
<td></td>
</tr>
<tr>
<td>67. “if my shirt floats downstream don’t pick it up”</td>
<td>Foreshadowing</td>
</tr>
<tr>
<td>68. “your hand will be cut off” the python said to her</td>
<td></td>
</tr>
<tr>
<td>69. so the two of them went to bathe</td>
<td></td>
</tr>
<tr>
<td>70. when the python bathed he took off his scales</td>
<td></td>
</tr>
<tr>
<td>71. as they floated away his wife saw them floating</td>
<td></td>
</tr>
<tr>
<td>72. and it was his shirt floating away</td>
<td></td>
</tr>
<tr>
<td>73. his wife snatched it up</td>
<td>Simple Reaction/</td>
</tr>
<tr>
<td>74. his wife’s hand came off completely</td>
<td>Attempt Event 1</td>
</tr>
<tr>
<td>75. “I told you not to pick it up”</td>
<td></td>
</tr>
<tr>
<td>76. or your hand would be cut off I said”</td>
<td></td>
</tr>
<tr>
<td>77. she let it go and it floated away</td>
<td>Event 2</td>
</tr>
<tr>
<td>78. then they went home</td>
<td>Outcome</td>
</tr>
<tr>
<td>79. when they got home wow others went to look at the house</td>
<td>Foreshadowing</td>
</tr>
<tr>
<td>80. when they looked at the walls they saw walls of silver and gold</td>
<td></td>
</tr>
<tr>
<td>81. they were all made of necklaces</td>
<td></td>
</tr>
<tr>
<td>82. they sparkled rap rap rap rap</td>
<td></td>
</tr>
<tr>
<td>83. they were very rich</td>
<td></td>
</tr>
<tr>
<td>84. the woman with her python husband</td>
<td></td>
</tr>
<tr>
<td>85. “hey”</td>
<td>Episode 2/ Beginning</td>
</tr>
<tr>
<td>86. “if anyone wants to take a python for a husband she will be rich”</td>
<td>Internal State</td>
</tr>
<tr>
<td>87. they said</td>
<td></td>
</tr>
<tr>
<td>88. others like in my village here</td>
<td></td>
</tr>
<tr>
<td>89. or like in that house over there</td>
<td></td>
</tr>
<tr>
<td>90. “ah she took a python husband she is rich because she took a python”</td>
<td>Foreshadowing</td>
</tr>
<tr>
<td>91. “when you look at it is a python</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>92.</td>
<td>&quot;but you receive money and necklaces of silver and gold</td>
</tr>
<tr>
<td>93.</td>
<td>“you get rice and everyting”</td>
</tr>
<tr>
<td>94.</td>
<td>“and buffalos too”</td>
</tr>
<tr>
<td>95.</td>
<td>“from taking a python husband”</td>
</tr>
<tr>
<td>96.</td>
<td>“let’s go get one (a python)” they said</td>
</tr>
<tr>
<td>97.</td>
<td>and at this other house they went to look for one</td>
</tr>
<tr>
<td>98.</td>
<td>they went to hunt for a python</td>
</tr>
<tr>
<td>99.</td>
<td>for two or three days they did not find one</td>
</tr>
<tr>
<td>100.</td>
<td>they hunted and later came upon one suddenly</td>
</tr>
<tr>
<td>101.</td>
<td>they saw a python curled up there</td>
</tr>
<tr>
<td>102.</td>
<td>then they got a pack basket</td>
</tr>
<tr>
<td>103.</td>
<td>they took the basket and put the python in it</td>
</tr>
<tr>
<td>104.</td>
<td>the people were from the house that had looked at the one who had gotten rich</td>
</tr>
<tr>
<td>105.</td>
<td>who had taken a python husband earlier</td>
</tr>
<tr>
<td>106.</td>
<td>those who hunted took the basket</td>
</tr>
<tr>
<td>107.</td>
<td>they placed it in the bedroom like that</td>
</tr>
<tr>
<td>108.</td>
<td>at night</td>
</tr>
<tr>
<td>109.</td>
<td>the daughter came and slept with the python</td>
</tr>
<tr>
<td>110.</td>
<td>the father was over here like this</td>
</tr>
<tr>
<td>111.</td>
<td>the daughter was over there with the snake</td>
</tr>
<tr>
<td>112.</td>
<td>she called her father, “hey father it is eating me”</td>
</tr>
<tr>
<td>113.</td>
<td>“it has swallowed me up to my calves” the daughter said</td>
</tr>
<tr>
<td>114.</td>
<td>“that’s not so it’s just how they play and fondle”</td>
</tr>
<tr>
<td>115.</td>
<td>“don’t talk so much” her father said</td>
</tr>
<tr>
<td>116.</td>
<td>“ouch father it has swallowed me up to my breasts”</td>
</tr>
<tr>
<td>117.</td>
<td>“don’t worry about it that is the way they play and fondle they sleep with us like that”</td>
</tr>
<tr>
<td>118.</td>
<td>shortly it was quiet and she stopped calling her father</td>
</tr>
<tr>
<td>119.</td>
<td>Raang boong the python fell to the ground</td>
</tr>
<tr>
<td>120.</td>
<td>her father grabbed a torch and went to check it out</td>
</tr>
<tr>
<td>121.</td>
<td>he saw the python crawling</td>
</tr>
<tr>
<td>122.</td>
<td>her father got a sword and cut the python</td>
</tr>
<tr>
<td>123.</td>
<td>he hacked it all up into pieces and split it open</td>
</tr>
<tr>
<td>124.</td>
<td>there was his daughter in the python’s stomach</td>
</tr>
<tr>
<td>125.</td>
<td>she had died</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>126.</td>
<td>so he did not get any silver and gold</td>
</tr>
<tr>
<td>127.</td>
<td>a real python had eaten her up</td>
</tr>
<tr>
<td>128.</td>
<td>he did not get anything like the previous person</td>
</tr>
<tr>
<td>129.</td>
<td>the first snake had shut the paddy water off</td>
</tr>
<tr>
<td>130.</td>
<td>it had talked saying</td>
</tr>
<tr>
<td>131.</td>
<td>“will you take me as your husband if you marry me I will let your paddy water run” it said</td>
</tr>
<tr>
<td>132.</td>
<td>when they looked at its body it looked like a snake</td>
</tr>
<tr>
<td>133.</td>
<td>but it was really a person</td>
</tr>
<tr>
<td>134.</td>
<td>it was a very rich person</td>
</tr>
<tr>
<td>135.</td>
<td>it saw the woman was poor and gave generously to her</td>
</tr>
<tr>
<td>136.</td>
<td>so how is it that others see it as a python</td>
</tr>
<tr>
<td>137.</td>
<td>that’s all</td>
</tr>
</tbody>
</table>
Appendix D: The Batao and Batai Folk Story Structure

```
Bato and Batai

Setting (1-3) Event Structure

Episode 1
Beginning (4-6) Development
Internal State (5-11)
Complex Reaction (11)
Goal Path
Goal (12)
Internal State (18)
Attempt 1 (19,20)
Attempt 2 (22,23)
Outcome (32-35)
Foreshadowing (32-35)
Embedded Episode 1
Beginning (36) Development
Complex Reaction (37-40)
Goal Path
Attempt 1 (39,37)
Attempt 2 (39,40)
Outcome (42-50)
Embedded Episode 2
Beginning (51-53) Development
Complex Reaction (56,57)
Goal Path
Goal (56,57)
Attempt 1 (62)
Attempt 2 (67,69)
Outcome (70-75)
Event 1 (72) Event 2 (74)

Episode 2
Beginning (84-87) Development
Event (89)
Foreshadowing (90,91)
Simple Reaction (52-55)
Outcome (93)
Foreshadowing (100-103)
Embedded Episode
Beginning (111-112) Development
Complex Reaction/Goal (114)
Goal Path
Attempt (115,117)
Outcome (119,119)
```
Appendix E: The Python Folk Story Structure

Python Story

Setting (1)

Event (2,3)

Episode 1

Event Structure

Episode 2

Beginning (1)

Development

Event (9,3)

Complex Reaction/Goal (12)

Goal Path

Beginning (8)

Development

Ending

Internal State (4)

Event (9,3)

Complex Reaction (96)

Goal Path

Beginning (7)

Development

Event (100)

Outcome (101,2)

Event (108)

Development

Event/Foreshadowing (51,52)

Simple Reaction (55,59)

Outcome (51,52)

Beginning (74)

Development

Event 2 (77)

Event 1 (55,57)

Attempt

Event 2 (58,60)

Simple Reaction (73)

Attempt

Event 1 (74)
Appendix F: The Batao and Batai Folk Story

1. *sakpin ndžwah læʔ rol ka:*  
   tell folk tale about to go sell  
   ‘I will tell you a folk story about traveling to sell.’

2. *tak riq:*  
   long ago  
   ‘Long ago,’

3. *mi: khram piaʔ løy:*  
   is person two them  
   ‘there were two men’

4. *rol tʃen tʃəŋʔɔ:*  
   go from house their  
   ‘who went from their home.’

5. *pam læʔ rol:*  
   two seek go  
   ‘Two men who went’

6. *tʃəŋʔɔ ah nthih:*  
   house others above  
   ‘to another village up (in the mountains).’

7. *thaː ne:*  
   then  
   ‘Eventually,’

8. *ko toʔ tʃæl ʔem mi: khal ruan toʔ læʔ tʃəŋ:*  
   link come night totally half half path come about to house  
   ‘night fell when they were half way going home.’

9. *ʔah nthih ko joʔsaʔ:*  
   they above link far  
   ‘If they returned to the upper village, it was too far.’
10. *wal tʃəŋ ?ːŋ: njep kɔ jəʔsa?
   return house their lower link far
   ‘and to go back home below was too far.’

11. *ʔæŋ tʃaŋnək hɔŋ
   do what huh
   ‘What will we do?’

12. *ʔaː bam ʔuai tak ruəŋ neː ʔæh paːm ʔaŋ
   we-two just sleep on path here eh two said
   ‘We’ll just sleep here on the path, they said.’

13. paːm kɔ bam uai tak ruəŋ naʔ?
   two link just sleep on path there
   ‘So they slept on the path’

14. kwət piaʔ ʔoŋ naʔ?
   both two person there
   ‘the two of them.’

15. miː ʔoŋ si boːtəo miː ʔoŋ si boːtəi
   one person name Batao one person name Batai
   ‘One man was named Batao and one was named Batai.’

16. piaʔ ʔoŋ ʔuai kaːŋ ruəŋ kɔ ndʒək
   two person sleep middle path link afraid
   ‘But the two men sleeping on the path were afraid.’

17. ʔən uai kuŋəŋpaːm ʔaŋ paːm luː noi uai kuŋəŋ
   I sleep middle two say two fight each other sleep middle
   ‘I’ll sleep in the middle, they each said. They argued over who would sleep in the middle.’

18. piaʔ ʔoŋ kɔ ai miː tʃaːŋruː uai kuŋəŋ duh
   two people link don’t have knowledge sleep middle see
   ‘However, the two men did not know how to sleep in the middle.’

19. ʔao neː kɔ pat ʔuai lah piaʔ neː
   man this link run sleep on side this
   ‘One man ran to the other side to sleep,’
20. nam fi:ro:k ðuai khîŋloŋ
   he want sleep middle
   ‘so he could sleep in the middle.’
   น้ำ ซื้อ เธอ ตั้ง กลาง

21. bit ðao nam wai ndʒak
   later man that again afraid
   ‘So the other man was afraid,’
   นี่ที่ เอา นั้น ว่า ผิด

22. pat uai lah ne: khao ne: ai mi: i: ðe: uai tɔ:
   run sleep on that back this no have one some sleep at all
   ‘and he ran to the first side to sleep, but there was no one at his back.’
   ปัด เอา นั้น แล้ว นั้น นี่ ยื่ิน อาวะ แล้ว

23. pat ðuai lah ne:
   runs sleep side this
   ‘Now he ran to lay on the other side,’
   ปัด อาวะ แล้ว นั้น

24. khao ne: ai mi: i: ðe: uai tɔ:
   back that no have one some sleep at all
   ‘but there was still no one sleeping at his back.’
   อาวะ นั้นนี้ ยื่ิน อาวะ แล้ว

25. tfen naʔ ko phul leh kamkit nam mi: lɔŋ nam
   from then link happen to flow thought this one person that
   ‘Suddenly, one of the men thought’
   เจ็น นะ ก็ พุล เลือก กำกับ น้ำ มีล็อง นั้น

26. ðe?
   hey
   ‘Hey!’
   และ

27. ðə:ŋ tfəŋ ne: kəi ðɔ?
   do like this no good
   ‘this is no way to solve this.’
   แต่ จึงนั้น ยื่ิน เอา

28. ðima: mah tɔ?
   excuse you at all
   ‘Excuse me,’
   ซิม่า มั้ง เอา

29. ðə: ðət tfəŋ
   we two take feet
   ‘let’s take our feet,’
   อาภิชิ เลี้ยง
30. *tɔʔ nuai ñuai hun ne: nɔ: nam ñay*
   put together sleep like this okay he said
   ‘we will put our feet together like this.’

31. *hun ne: pen ruəŋ mi: loŋ nun ñet tʃəŋ phræ? ne:*
   like this is way one person that take feet put here
   ‘This is the answer. So one put his feet like this, and’
   สุนัน เป็น ราง มีกิน บัน เธื่อง จึง พระ บัน
   
   *mi: loŋ nun ñet tʃəŋ phræ? nan*
   one person that took feet put that
   ‘the other put his feet like that.’
   มีกิน บัน เธื่อง จึง พระ บัน

32. *tʃəŋ na? pa:m kɔ tɔʔ tʃəŋ uai kan ṭfap toʔ po:k*
   from then two link come feet together sleep if sudden come tiger
   ‘With our feet together if a tiger comes suddenly,’
   เท็นนะ ปาม ้ก็ เทื่อง บัน ยี่ กิ้น จีน โตะ ปีก

33. *wela: po:k*
   when tiger
   ‘when the tiger’
   เวลา ปีก

34. *tɔʔ phɔk loŋ ne: tak piaŋ ne:*
   come bite one this here side this
   ‘comes to bite one of us from this side,’
   โดย พือ ล็อง ณ ดัก ฟิชท์ บัน

35. *loŋ ne: maŋ tambkim tak pa:m ñay*
   one here see thought two say
   ‘this person will know.’
   ล็อง ณ เม็จ แก้กู้ ปาม ดอง

36. *thə:ne: kɔ tɔʔ po:k ñi: pa:m tɔʔ po:k læ: tɔʔ phɔk*
   then link come tiger it when come tiger about to come bite
   ‘Then a tiger came. When the tiger came to bite’
   ทานี่ ปีก ปุบ ปีก ปีก และ ปีก พือ

37. *loŋ ne:*
   one this
   ‘one man,’
   ล็อง ณ

38. *kɔ ñi: ndʒək loŋ nan maŋ*
   link it scare one that know
   ‘it was afraid the other man would know.’
   กี่ ี่ นิจิก ล็อง บัน แม่
39. \[ \text{naːm phok lọŋ naːn} \]
   when bite one that
   ‘When it tried to bite the other man,’
   ผู้นี้ หัด สัตว์ บุคคล

40. \[ \text{kɔ ɬi: lọŋ neː mətʃ} \]
link this one this know
‘the first man would know.’
ดี ติ๋ง นี้ เนี่ย

41. \[ \text{poːk kɔ jai miː məfɪʃit aŋ ʃiwa? poːk naːn kɔ wal} \]
tiger link not have know do what tiger that link return
‘The tiger didn’t know what to do. The tiger went away’
ปะ ติ๋ง มี แม่ปันท์ ทะวะ ปะ นัน ติ๋ง

42. \[ \text{toʔ ŋɡɾɔ sɑt tʃuː mblɨʔ} \]
come call animal every kind
‘and called the animals of every kind:’
ออก กล่อม ชีวะ ถามี

43. \[ \text{pen phɔːt} \]
is deer
‘antelope,’
เป็น พาน

44. \[ \text{lɔːŋ} \]
wild pig,
‘wild pig’
ลัง

45. \[ \text{paːo} \]
deer
‘deer,’
ปลาย

46. \[ \text{ʃɑːŋ} \]
elephant
‘elephant,’
ช้าง

47. \[ \text{maː} \]
horse
‘horse,’
ม้า

48. \[ \text{kɔʃtaːi} \]
rabbit
‘rabbit.’
กระต่าย
49. mu: ne:
   group this
   ‘All these animals.’

50. lɔk  ka:k mu: ne:  lɔʔ  toʔ  dɔ:m  pa:m  mot
   monkey monkey group this quickly come see two all
   ‘Monkeys and all these animals. They all came to see the two men.’

   not ever see people sleep like this even one time it said
   ‘I have never seen people sleep like this even one time, it said.’

52. ?i:  mphɔl  piŋ  sat  toʔ  dɔ:m  pa:m
   it invite group animal come see two
   ‘It invited the animals in the group to come see the two men.’

   it quick come around two all those not have yet wake up
   ‘They surrounded the two men completely. The two men had not yet awakened.’

54. tha:ne:  faŋ  kɔ  toʔ  dɔ:m  faŋ  du:taŋ  ?i:  dɔ:m:
   then elephant link come see elephant convenient it watch
   ‘Then the elephant came to see. The elephant looked down’

55. faŋ  thih  nay  duh
   elephant tall one you see
   ‘The elephant is tall, you see’

56. tɔo  toʔ  tæʔ  mu:  ?i:  mble:k  mble:k  dɔ:m
   turtle come behind group it crane crane look
   ‘The turtle came later. It craned and craned its neck to see,’

57. kɔ  ?ai  mi:  ?i:  moʔ  piʔ  faʔ  sc:  tfɔt  mot
   link not have it see full thing other block all
   ‘but couldn’t see. The place was too crowded.’
58. sat we:t pa:m mot
animals surround two all
‘Animals had surrounded the two completely.’

59. tao læʔ mable:k dɔ:m kɔ ?ai tʃa:ŋru:
turtle look crane see link not know-how
‘The turtle craned its neck again, but still couldn’t see.’

60. ?i: ŋɡə: fih fa:ŋ ?e: faʔha:i
it call to elephant hey friend
‘It called to the elephant, Hey, friend!’

61. ?i: ?aŋ khəi fa:ŋ
it say to elephant
‘it said to the elephant.’

62. ?ŋ khə: tok kiʔ mah dɔ:m kuŋ ?an tao ?aŋ hun ne:
I ask ride head your see can question turtle say like this
‘Could I sit on your head and look? Can I? the turtle said.’

63. kuŋ ka:
can of-course
‘Sure!’

64. tʃa:ŋ ?aŋ
elephant say
‘the elephant said.’

65. tao kɔ tok tak kiʔ fa:ŋ
turtle link ride on head elephant
‘So the turtle sat on the elephant’s head.’

66. kiʔ fa:ŋ kɔ sam wai thul
head elephant link also increasingly bulge up
‘But the elephant’s head was too big to see over.’

67. ?i: dɔ:m tʃaŋnak kɔ fam ?ai mi: ta:t tao kɔ khəp nfet
it look how link also not have see turtle link move scoot
‘It tried to see but still couldn’t see. So the turtle scooted’
little
‘forward’
ติดต่อ

68. khəp nʃet
move scoot
‘scooted forward’
เคิบ

69. khəp nʃet
move scoot
‘scooted forward’
เคิบ

70. khəp nʃetʃɔk fɔk klih tao nan tx:k fih tfey pa: ?ao nan
move scoot boom fall turtle that land on feet two men that
‘and Boom! it fell, and landed on the feet of the two men.’
เคิบ

paːt tohnam ?aŋ tfaj ne:
pat toh he said like this
‘Pa toh! the two men exclaimed.’
ปาดโท็ห นํา อัง จัง เฉ

71. ʔoi boː fiːne: ko fiːduŋ nam ko siːnuk rəh pat
ohh this one link surprised he link suddenly wake run away
‘Oh, were they surprised! They sprang up and everyone scattered.’
ออ ระ ชิน ก็ มัจง นํา ก็ ชินบุรี รีฮ์ ปา

72. faŋ piŋ faːŋ faːŋ maː ʔua khwai paː o phɔːt ne: ko
then group elephant elephant horse cow buffalo deer antelope these link
‘Then the elephant’s group: elephant, horse, cow, buffalo, deer, antelope’
ชิง ปิง ชัง แซง อะ ควาย ปา ฟูไห้ ปรา ที่ เฉ

nthan ?i: pat mah toːk ʔəŋ ʔəŋ toːk mah
quickly it run away you trample me I trample you
‘quickly ran away. They all trampled each other’
นทัน อี ปัด มัห โต กด อี กด มัห

73. pəl
die
‘and died.’
เปิด

74. kaːtəːi ko pat phɔːdiː miː mphuŋ lam
rabbit link run away luckily have hole tree
‘But the rabbit ran away and quickly got into a hole in a tree.’
กะต่ำ อี ปัด ที มี มพุ่ง ลำ
75. ʔi: lep kut tak mphuŋ na? kɔ ri:t ʔu?
   it quickly go in hole that link live continue
   ‘It escaped into a hole in a tree and lived.’

76. pa:m kɔ roh dɔ:m
   two link wake see
   ‘The two men woke up and looked around.’

77. fi:wa? kɔ ʔai mi: mɔʔ mi: tɛ:
   what link not have know/see have only
   ‘They could not see anything but the’

78. piŋ phɔ:t piŋ lɔŋ pɔɬ ʔu? phrin ka: dɔ:m mphuŋ na?
   group deer group wild pig dead there spread you see look hole that
   herd of deer and herd of pigs that lay dead. They looked in the hole and
   ‘They saw the rabbit’s head in the hole of the tree.’

79. kap kiʔ ʔu? tak mphuŋ lam pa:m kɔ nep ʔət kaʔtai
   and head continue in hole tree two link grab take rabbit
   ‘They caught the rabbit.’

80. pa:m nep ʔət kaʔtai
   two catch take rabbit
   ‘They caught the rabbit.’

81. pa:m ril tʃen nan
   two go from there
   ‘And left the place.’

82. pa:m ril pa:m ril
   two go two go
   ‘They went. They went.’
They went until they met salesmen.

They went and met salesmen.

They had taken the meat of the animals that had died.

They had taken the rabbit alive and tied it up with string.

The cow sellers were coming down from the mountain.

and asked the two men, “Hey, where did you get all this deer and pig meat, huh?”’

‘they asked.’

‘The two men tricked them, right?’

‘They went until they met salesmen.’

‘They went and met salesmen.’

‘They had taken the meat of the animals that had died.’

‘The deer meat and pig meat from the animals that trampled each other and died.’

‘They had taken the rabbit alive and tied it up with string.’

‘The cow sellers were coming down from the mountain.’

‘and asked the two men, “Hey, where did you get all this deer and pig meat, huh?”’

‘they asked.’

‘The two men tricked them, right?’
91. pa:m ko tfuʔ fih pu:ka: ŋua
two link trick on seller cow
‘They tricked the cow sellers.’

92. pa:m ko ṭan jwaʔ jor ne: ma:n phɔ:t
two link say dog our this good hunter deer
‘They answered, Oh, our dog here is very good at hunting deer’

93. ma:n loŋ
good hunter wild pig
‘and wild pig.’

94. pa:m ṭan khai kəːtə:i nan
two say about rabbit that
‘the two said referring to the rabbit.’

95. ṭeː ṭan ṭai naŋ loʔ
ah no way really
‘Really? It’s true.’

96. ṭiŋ laːk tak ŋua ne: kun ṭan hoː:
we trade with cow here possible not question
‘Then can we trade our cows for it? Can we?’

97. ŋua ṭiŋ sipʃɔ:ŋ naŋ swaʔ miː naŋ poː laː:k ṭan hoː ṭaːh
cow our twelve body dog one body enough trade not question they
‘We have twelve cows for one dog, will you trade? They’

98. laː:k ko laː:k paːm ṭan
trade link trade two say
‘If you are trading, then trade, the two men said.’

99. paːm ko lai ʔon ṭaːh kan pæː laː:k ṭet swaʔ neː
two link say to them when you trade take dog this
‘The two men said to them, “If you are going to trade,”

ять. ติด การ ผ่าน แต่ แสง อีกด้วย ตรง นั้น
100. *pæ: kɔ ʔat fap ʔi: rəl kət*
you link take bring it go inside
‘then take this dog and go into’

101. *pa: doŋ*
woods mature
‘the deep dark woods.’

woods black go see track deer track wild pig many many
‘Go until you see many deer and pig tracks.’

103. *kɔ ʔəŋ ɾəŋ nəŋ ɾæŋ ʔəŋ kʰəŋ nən*
link make stay rack smoke meat side that
‘Then make a drying rack for meat there.’

104. *ʔəŋ nəŋ ɾæŋ ləo mət kɔ*
make rack finish all link
‘When you are finished making the drying rack,’

105. *pæ: ʔat fwaʔ ne:
you take dog this
‘take the dog’

106. *phraʔ ʔi: lɔʔ phək hək*
leave it hunt bite by itself
‘and let it go to hunt deer.’

107. *kan məʧ ʔi: we:k kɔ pen lɔ:ŋ nfeʔ*
when hear it “wake” link is wild pig squeal
‘If you hear a Waaa! then it is a wild pig squealing.’

108. *kɔ tʃək ləʔ kʰəŋ nən*
link seek hunt there that
‘Go to where it is and get it.’

109. *kan məʧ ʔi: pho:p kɔ pen phət nfeʔ kɔ tʃək ləʔ kʰəŋ*
when hear it “phop” link is deer squeal link seek hunt over
‘If you hear a “Phop!” then it is a deer crying, go there and get it,” the two men said.’
nan  pa:m ʔay
there two say
‘the two men said’
นัน ปาม อย่าง

110. tʃenne:  kɔ  pa:  bɔ:ta:o  khɔʔ  bɔ:ta:i  nan  kɔ  ʔet  ʔua
now then link two Batao and Batai those link take cow
‘So then Batao and Batai took the cows’
เจ็น ณี้ ปาม บ่อ บัทโอ บัทไอ นัน บ่อ เธอ ญา
wal  tʃɔʔ  ʔɔ:  pa:m  ʔet  ʔua  sipɔ:ŋ  nay  nan  pa:m  kɔ  bæːŋ
return house their two take cow twelve body those two link divide
‘and returned home. They took the twelve cows and divided them’
วัล จัง ณี้ ปาม เธอ ชอง นัน ปาม บ่อ เธอ
ʔet  hok  nay
take six body
‘six each.’
เอกหอกน้ำ

111. mi:  lɔŋ  piŋ  nan  kɔ  ʔet  kaʔta:i  nan  rɔl
one person group that link take rabbit that go
‘The other group took the rabbit and left.’
มี ล็อง ปิง นัน บ่อ เธอกะตาย นัน เริ่ล

112. ʔiː  kaː  rɔl  tʃen neː  toʔ  tak  paː  doŋ  paː  dam  paː:
it then go like this come to forest mature forest black forest
‘They went from there and arrived at the deep dark’
อี ก็ กีล เข็น นนี้ ไป ปะ ปะ ปะ ปะ
kaː  ʔɔː  dɔː:m  khɔʔ  naʔ  kɔ  mɔtʃ  nthæʔ  phɔːt  nthæ  lɔːŋ
old oh look there this link see tracks deer tracks wild pig
‘wood. Oh, look at all the deer tracks and wild pig tracks.’
แก่ โอ้ ดูэн เถี่ยน นี่มี เทร้ด พอล นนนน อง

113. ʔaeː  ʔuʔ  tak ne
we stay here
‘Let’s stay here.’
แอะ อุ่ ตัก นน

114. ʔɔʔ  ʔaeːŋ  ƞgrəː  sɔl  neː  kaː  ʔah  ʔayŋ  khɔːi  noi
okay make rack smoke here now they say talk each other
‘Let’s make a drying rack here, they said to each other.’
เอาะ อ๊ะ เอ้ง เงาะ กล นน แกะ อย่าง เธอ

115. ʔah  kɔ  ʔaeːŋ  ƞgrəː  sɔl  pat  leː:o  mot  tʃen  naʔ
they link make rack smoke run away already all after there
‘So they made a drying rack. When they were finished,’
อัฮ บี เอาง เงาะ เธอ เลโอ มอต จัง นน

161
116.ʔɑh ʔo phra? kaʔta:i nan ʔeh ʔeːo ʔah phra?
    they link leave rabbit that of course already they leave.
    ‘they let the rabbit go and left it.’

117. ʔæːo ʔo jen lot ɲaːl duh
    and link quickly therefore disappear you see
    ‘They let it go, and it just disappeared.’

118. pang ʔæʔ ʔiː nfeʔ naːm ndeː ʔo ʔai miː ʔiː nfeʔ ʔaŋ
    listen seek it cry when ever link not have it cry listen
    ‘They listened for a cry, but did not hear anything.’

119. ʔæːŋ tʃaŋ nɐk
    do what ever
    ‘What to do?’

120. ʔo lot fut ʔæːm tak neː ɲaːːŋ phao kaʔtaːi naʔ ʔo ʔai
    link now finish all here continue wait rabbit that link not
    ‘So it is finished like that. From then on, they just waited for the rabbit, but it’
    ‘is. and the rabbit never came. From then on, they just waited for the rabbit, but it’

    miː toʔ fut ʔæːm
    have come finish complete
    ‘did not come. That is the end.’
Appendix G: The Python Folk Story

1. ɾɪl ʔəŋ ɡaʔ ɡɔ ai: mi: toʔ ɔː:k ɡaʔ nam
go check paddy link not come flow water paddy her
‘When she went to check the paddies, the water was not flowing.’

2. ʔəŋ ɡɔ ma:l ndʒæh kho:t til ɔː:k u?nan
look link snake python coiled closing water there
‘Whenever she would go the python was curled up closing off the water.’

3. ma:l ndʒæh kɔ mah ʔət ʔəŋ dæ: ʔəŋ phraʔ ɔː:k naʔ mah
snake python link you take me and I release water paddy you
‘You take me (for a husband) and I will release the paddy water for you,’

4. ʔɪt nam ɡɔ ai maʔʔ tɔʔ
take him link not know at all
‘She did not know if she should take him.’

5. pen khɾam huʔ
is person question
‘Maybe it was a person.’

6. pen ma:l ndʒæh huʔ
is snake python question
‘Maybe it was a python.’

7. nam ai maʔʔʃɪt tɔʔ?
she not know at all
‘She really did not know.’

8. ʔəŋ ɡiʔ ndej kɔ dɔː:m ɔː:k ɡaʔ kɔ hɑt
check day any link look water paddy link dry
‘Every day when she checked the paddy water was dry.’
9. `maːl ndʒæh tol ʔæm
snake python close off
‘The python was closing it off.’

10. tol ʔæm nɔːk ήa?
close off water paddy
‘He was shutting off the water to the paddy’

11. mah at ήη ήη phraʔ nɔːk mah maːl ndʒæh ήaŋ ήi?
you take me I release water you snake python say continue
‘If you take me (as your husband) I will release the paddy water for you, the python was saying.’

12. leh ηiʔ theʔ nam tfʃak tɔʔ loŋ mun tak ʔao ʔaiː ʔao
follow day later she seek come speak to father aay father
‘One day later she went and spoke to her father, Oh Father,’

13. nɔːk ήaʔ hat tfuʔ ηiʔ tfuʔ ηiʔ teh pæn maːl ndʒæh tol
water paddy dry every day every day emph. is snake python close
‘every day the paddies are dry because a python is shutting off the water.’

14. ʔiː paːi suan ήst ήŋ ήŋ khɛi ʔaoː
it insist ask take me say to father
‘It insists on asking to have me (for its wife), she said to her father.’

15. maːl ndʒæh kɔ juan ήst ήŋ ήiʔ tfuʔ ηiʔ tfuʔ ηiʔ teh
snake python link ask take me cont. every day every day emph.
‘The python asks me to marry him every day,

16. lai ʔaoː ʔaoː kɔ toʔ dɔːm ʔaŋ
tell father father link look look check
‘Having told her father, her father went to check.’

17. pen maːl ndʒæh fiːleʔ
is snake python really
‘It really was a python.’
18. tʃæn nan ʔah tʃak dɔːm kɔ ʔai miː məf tɔ?
from then others go look link not have see at all
‘Then others went to look, but they did not see anything.’
เจ็น นัน อี่ จัด ตอน ก็ ไอ มี เมฟ เท่า

19. lɔŋ nan kɔ dɔːm ʔai miː məf tɔ?
person that link look not have see at all
‘That person would look and would not see anything.’
ล็อง นัน ก็ ตอน ไอ มี เมฟ เท่า

20. təl nɔ:k ɲə? nam? u? nan
close water paddy he cont. there
‘He was shutting off her water there.’
เติล นอก ก็ นุ่ม มาน นั้น

21. nam kɔ tɔ? ʔəŋ pen naŋ maːl ndʒəh ʔu? nan na?
she link go check is body snake python cont. there emphasis
‘She would go check and the python was there.’
น่า ก็ ใคร อีซู เห็น นั้น ม่าน เตก็ อุ นั้นนะ

22. ʔiː fɯan ʔeː nam ʔu?
it ask take her cont.
‘It would ask her to marry him.’
อี เฟัน อี เห็น นั้น อุ

23. məh ʔeː ʔəŋ pen klɔŋ ʔəʔ?
you take me be husband question
‘Will you take me for a husband?’
มัห อี เห็น ปรอน เท่า เอก เแทน

24. maːl ndʒəh nan ʔəŋ khɔi nam
snake python that say to her
‘the python would say to her.’
มา เท็ก็ เจ็น อี หɔ นั้น

25. ʔai nao ɲəkʰɔʔ? ʔeː
not soon yet take
‘She did not take him right away.’
ไอ นา เทكف่ อี

26. nan na? leh ɲiʔ thæʔ na?
now then follow day later this
‘Finally, the day arrived.’
นันนะ เลห์ นี่ เท่า น่า

27. ʔeː tɔ ʔeː nam kɔ ʔəŋ
take link take she link say
‘I guess I will take you, she said.’
อี เท่า เท่า เห็น ก็ อี
28. ʔəɲ phraʔ naːk ŋə? mah
   I release water paddy you
   ‘I will release your paddy water,’

29. maːl ndʒæh ɔnə
   snake python say
   ‘said the python.’

30. nam kɔ ʔə maːl ndʒæh nan
    she link take snake python that
    ‘So she took the python (for a husband).’
    น้า ถึง มาร แม่ชี นั้น

31. nam kɔ toʔ ʧəŋ
    she link came house
    ‘She went home.’
    น้า ถึง ต่ง

32. maːl ndʒæh nan toʔ
    snake python that come
    ‘The python came.’
    มาร แม่ชี นั้น โตะ

33. ʔah kho ai miː maːf maːl ndʒæh nan khɾəp nam
    they c. not have see snake python that follow her
    อัห ก็ มี เมื่อ มาร แม่ชี นั้น ก่อพร น้า

34. nam kɔ toʔ ʧəŋ
    she link come home
    ‘Then she came home,’
    น้า ถึง ต่ง

35. ləo kɔ maːl ndʒæh nan toʔ ʔuʔ tak ʧəŋ
    already link snake python that come live at house
    ‘and the python came to live at her house.’
    แลว ก็ มาร แม่ชี นั้น โตะ ถึง ตัก ช่วง

36. tak ʧən tiː uai paːm toːn
    to room where sleep them (dual) over there
    ‘To the inner room where they (dual) sleep’
    ตัก ช่วง ถึง เอา ปาม โตะ

37. khoːt ʔuʔ
    coil cont.
    ‘It curled up.’
    โคด อุ
38. pa-naʔ yuaʔ
   a little later
   ‘a little later’

39. ʔao nam to? ðəm ʔən
   father her come look check
   ‘Her father went to check.’

40. ko mɑːʃ maːl ndʒæh ʔuʔ nan
    link see snake python cont. there
    ‘And he saw the python there.’

41. ʔao nam koʔ ai mi: khɔːl
    father her link not have complain
    ‘But her father did not complain.’

42. nam ʔuʔ khəp maːl ndʒæh nan
    she live with snake python that
    ‘She lived with the python.’

43. nam koʔ ʔuai khəp maːl ndʒæh nan ʔuʔ nan
    she link sleep with snake python that there
    ‘And she slept with the python.’

44. ʔah fo kхи yuəl ʔən ne ni
    they other like village my here this
    ‘Others like in my village here said,’

45. eː iː faʔ nan toːn ʔət khlɔŋ maːl
    hey that person that there take husband snake
    ‘Hey, that girl took a snake for a husband.’

46. nak luʔ ʔət khlɔŋ maːl ndʒæh
    how good take husband snake python
    ‘How can it be good to take a python for a husband?’
47. ʔah ʔan ʔu? nan na?
   they say cont. that
   ‘they were saying.’

48. nam kɔ ʔu? khɔp ma:l ndzæh nan ʔuai khɔp ma:l ndzæh nanna
   she link live with snake python that sleep with snake python that
   ‘She continued to live and sleep with the python’

49. pa: na? wa?
   future some time
   ‘Some time later,’

50. nam kɔ ma:l ndzæh kɔ lai ʔon jah lai ʔon nam
   he link snake python link tell to wife tell to her
   ‘The python told his wife. He told her,’

51. bit na? kan fo? fo? na?
   soon this if want vomit command
   ‘In a little bit if I need to vomit’

52. wot mɑh ʔɔt buŋ tuŋ da:i ma:l ʔaŋ khɔi jah
   quick you take basket collect command snake say to wife
   ‘quickly get a basket and collect it, the snake told his wife.’

53. ma:l ndzæh nan kɔ fo:l
   snake python that link vomit
   ‘The python vomited’

54. wot wot mɑh fap buŋ ma:l ndzæh nan ?aŋ
   quick quick you bring basket snake python that say
   ‘Quickly, quickly, bring the basket! the python said.’

55. nam kɔ kɔŋ buŋ fap buŋ nan fap juŋ tak yga:p
   she link held basket bring basket that bring collect at mouth
   ‘She brought the basket and held it at his mouth to collect the vomit.’

56. fo:l
   vomit
   ‘He vomited.’
57. *pen ŋən*
   *is money*
   ‘It was money.’
   เป็น เงิน

58. *tʃən nan mah wal fap mi: buŋ hæ?*
   *then now you again bring a basket command*
   ‘Then he said, Bring another basket.’
   เจ็นนัน มัห วัล บุง มี บุญ แหว

59. *nam kɔ fap mi: buŋ fap ʔi:*
   *she link bring a basket bring it*
   ‘So she brought another basket.’
   นาม กู้ ชับ มี บุญ ชับ ถึง

60. *ʃɔ:l put piʔ*
   *vomit completely full*
   ‘The snake vomited until it was completely full.’
   ชอร พุ ห์

61. *pæn ʃɔ:i ŋən sɔ:i kham*
   *is necklace silver necklace gold*
   ‘It was necklaces of silver and necklaces of gold.’
   เป็น ซอย เงิน ซอย ค้า

62. *lae ʔi: ʃɔ:l laeo kɔ*
   *after it vomit after link*
   ‘After he had finished vomiting,’
   แล้ว ถึง ชอร เล่า ถึง

63. *ʔao laʔ mɔ:k naʔ ʔiʔ*
   *like this like that day*
   ‘about this time of day,’
   เอาและ มัก น้า ถึง

64. *mah fap ruaŋ ʔəm diʔ ʔi: ʔəŋ khəj*
   *you take path bathe command it say to*
   ‘You take me to bathe, it said to her.’
   มัห ชับ ราง มี บุญ ดิ บุญ เขย

65. *maːl ndʒæh mphɔːl nam tfak ʔəm*
   *snake python invited her go bathe*
   ‘The python invited her to go bathe.’
   มาแล้ว มาเพลษ มั่น ตัก เอิม

66. *tfak ʔəm kɔ*
   *go bathe link*
   ‘Then they went to bathe.’
   ตัก เอิม ถึง
67. kan klɔːŋ ko:p ʔəŋ faʔ ʔywaʔ mah ʔam mah ɲæp ɲəʔ
   if float shirt my downstream soon you not you pick up command
   ‘If my shirt floats downstream, don’t pick it up.’

68. nthətʃ ʔəm thiː maːl ndʒæh ʔəŋ khəj
   cut completely hand snake python say to
   ‘Your hand will be cut off, the python said to her.’

69. paːm ɕ ʧak ʔəm
   they (dual) link go bathe
   ‘So the two of them went to bathe.’

70. ʔəm maːl ndʒæh ɕ plək ʔəm ɲkhoːːr ʔə:
    bathe snake python link remove completely scales own
   ‘When the python bathed, he took off his scales.’

71. klɔːj klɔːj jah nam ɗxːm klɔːj klɔːj
    floating floating wife his look to float away or to be swept away by current
   ‘As they floated away, his wife saw them floating’

72. ɕ ɕiː koːp nam tak klɔːi
    link is shirt his that float
   ‘And it was his shirt floating away.’

73. jah ɕ thɔtʃ ɲæp
    wife link snatch pickup
   ‘His wife snatched it up.’

74. put kit thiː jah m
    complete break off hand wife his
   ‘His wife’s hand came off completely.’

75. ʔəŋ lai mah ʔam mah ɲæp ʔam mah ɲæp daːj
    I tell you not you pickup not you pick up command
   ‘I told you not to pick it up.’

76. nthətʃ thiː nthətʃ thiː ʔəŋ ʔəŋ waʔ
    cut off hand cut off hand I say emphasis
   ‘or your hand would be cut off I said.’

ชัดเจน ดี ให้ คุณ ขาด ดี ผู้ที่ คุณ ดึง คำ
77. .po:j ʔæm klɔ:i ʔæm rəl
   let away float away go
   ‘She let it go and it floated away.’

78. nan pa:m toʔ tfəŋ
   that they (dual) come house
   ‘Then they went home.’

79. toʔ tfəŋ laew kə ʔə: ʔah faʔ tfak da:m tfəŋ
   come house already link wow they other then look-at house
   ‘When they got home, wow, others went to look at the house.’

80. da:m nʃəɾ kə mæf’ nʃəɾ ʔən nʃəɾ kham
   look walls link see walls silver walls gold
   ‘When they looked at the walls, they saw walls of silver and gold.’

81. pen sɔ:i tfəŋ nak
   is necklace kind what
   ‘They were all made of necklaces.’

82. ʔi: ʃeɾ rap rip rap rip
   it sparkled rap rip rap rip (sound associated with shiny things)
   ‘They sparkled, rap rip rap rip.’

83. fi:wəd pen mi: mot
   what is have all
   ‘They were very rich.’

84. khram tak khloŋ ma:l ndʒæh nan
   person who husband snake python that
   ‘the woman with her python husband’

85. ʔa:
   Hey
   ‘Hey.’

86. kan nde: kə fəʔ ʔət klɔŋ ma:l ndʒæh kə tɨŋ han
   if anyone link want take husband snake python link be rich
   ‘if anyone wants to take a python for a husband, she will be rich.’
87. ʔah ʔəŋ əh
   they say emph
   ‘they said.’

88. tʃəŋ foː hun ʔəŋ əneː
   house other like village my this
   ‘Others like in my village here,’

89. tʃəŋ tɔːn hun ʔən
   house there like that (or)
   ‘or like in that house over there.’

90. ʔəːt klaːŋ maːl ndʒæh ʔəŋ ʔən tiː nam ʔət maːl ndʒæh
   aah take husband snake python link rich because she take snake python
   ‘Ah, she took a python husband. She is rich because she took a python.’

91. dɔːm kɔ maːl ndʒæh
   look link snake python
   ‘When you look at it, it is a python,’

92. paːl tin kəŋ ʔəŋ kəŋ sɔːi ʔəŋ sɔːi kham
   result get money get necklace silver necklace gold
   ‘but you receive money and necklaces of silver and gold.’

93. pen ʃiːwɑʔ pen ʃəː
   is what is rice
   ‘You get rice and everything.’

94. pen kwaːi kɔ miː mot
   is buffalo link have all
   ‘And buffalos too’

95. tak jɔːn maːl ndʒæh neː
   from cause snake python here
   ‘from taking a python husband.’

96. ʔæː kə ʔəŋ ʔət diː ʔah ʔəŋ
   we(inclusive) link hunt take emph they say
   ‘Let’s go get one (a python), they said.’
97. \textit{tak tʃɔŋ foː neː kɔ wai̯ lɔ̞ ow ət} at house other this link again hunt
‘And at this other house, they went to look for one.’

98. \textit{lɔ̞ ow ət məl ndʒæh nan} hunt snake python that
‘They went to hunt for a python.’

99. \textit{piə phæʔ niː kɔ ai mɔtʃ ət} two three day link not see at all
‘For two or three days, they did not find one.’

100. \textit{lɔ̞ ət tʃak bak mɔtʃ əiː batnaʔ} hunt link seek suddenly see it future
‘They hunted and later, came upon one suddenly.’

101. \textit{mɔtʃ maːl ndʒæh kʰoːt ʔət} see snake python coil there
‘They saw a python curled up there.’

102. \textit{ʔɑh kɔ ʔɔt bɔh} they link get pack basket
‘Then they got a pack basket’

103. \textit{ʔɔt bəh tʃak jih ʔɔt maːl ndʒæh nan} take basket seek insert take snake python that
‘They took the basket and put the python in it.’

104. \textit{nən tʃɔŋ foː nən dɔːm nən tak həŋ tak miː ʔɔː} that house other that look that who rich who have all
‘The people were from the house that had looked at the one who had gotten rich,’

105. \textit{tak ʔɔt kʰloŋ maːl ndʒæh wəːl} who take husband snake python before
‘who had taken a python husband earlier.’

106. \textit{ʔəh foː tʃak lɔ̞ ʔət bəh pih ʔət} they others seek hunt take basket carry take
‘Those who hunted took the basket’
107. ต่อ รา ตัก ติวาน หัน นาน
come place in sleeping-room like that
‘they placed it in the bedroom like that’
โดย ที่ ตรง สุนัข

108. ตื่น
night
‘at night.’
เมื่อ

109. ขอ ชะเลย คน ต่อ ขอ ชะ เหล่า มา:ล นิ้ว นาน
daughter-teen that link come sleep with snake python that
‘The daughter came and slept with the python.’
ครั้น ขณะ นั้น ถ้า อย่า ดื่ม มา แผล นั้น

110. واب ที่ อุ เล่า เล่า:
father here stay like this
‘The father was over here like this.’
เอา เด็ก อุ ใย ใน

111. ขอ ชะเลย คน ชะเลย มา:ล นิ้ว นาน ต่อ:น
daughter teen that with snake python stay over there
‘The daughter was over there with the snake.’
ครั้น ขณะ นั้น ดื่ม มา แผล อุ ใย

112. adiens: واب: ไอ: واب: ดย: ดย: ที่:
link call father aay father it eat me emphasis
‘She called her father, Hey, father it is eating me!’
ถ้า ล่อน อา โอ อา ป้อง อิ่ม ตี๋

113. ดย: ชะเลย ชะเลย ชะเลย ชะเลย ชะเลย เล่า
it increasingly swallow me come to calves daughter teen say
‘It has swallowed me up to my calves! the daughter said.’
ธี เตรียม คลืด อิ่ม ถ้า ตัด สิ่ง ผู้เด็ก ครั้น ขณะ ยัง

114. กา มี:น ำ ปิล ำ ปิล
not so they play they fondle
‘That’s not so, it’s just how they play and fondle.’
เลย เมน อิ่ม ปิล อิ่ม เจ้า

115. ำม ฆ่า ตีก ดอ: ต่อ: واب นาน ดย
don’t you talk much at-all father that say
‘Don’t talk so much, her father said.’
ถ้า มีน ชัก ดอก ดำ อา นั้น ยัง

116. ำใช: วะ: ดย: ชะเลย ชะเลย ชะเลย เล่า
ouch father it increasingly swallow me come to breast my emphasis
‘Ouch! Father, it has swallowed me up to my breasts!’
อาว อา ป้อง คลืด อิ่ม ถ้า ตัด ป้อง อิ่ม เจ้า
117. \( kə \ kə \ paːnək \ ʔəh \ laː \ ʔəh \ ʔək \ ʔəh \ uəi \ hun \ na? \ khɔp \ ʔə: \)

‘Don’t worry about it. That is the way they play and fondle. They sleep with us like that.’

118. \( paːnəʔkhet \ ʔaːl \ nam \ ngəː \ ʔəo \)

future quiet disappear her call father

‘Shortly, it was quiet and she stopped calling her father.’

119. \( rəːŋ \ bʊŋ \ klih \ maːl \ ʔdʒəh \ tak \ sik \)

raang bung fall snake python to ground

‘Raang! Boong! The python fell to the ground.’

120. \( ʔəo \ m \ kə \ \thetaɔːf \ \thetaɔːf \ ʔɛst \ naːl \ ʔfək \ paːl \ ʔəp \)

father her link grab grab take torch then shine check

‘Her father grabbed a torch and went to check it out.’

121. \( ʔəo \ m \ kə \ \ʔst \ daːp \ ʔək \ maːl \ ʔdʒəh \ nən \ ʔəl \)

see snake python that go

‘He saw that python crawling.’

122. \( ʔəo \ m \ kə \ \ʔst \ daːp \ ʔək \ maːl \ ʔdʒəh \ nən \)

father her link take sword cut snake python that

‘Her father got a sword and cut the python.’

123. \( ʔək \ pəl \ mot \ kit \ mot \ ʔprəh \)

cut die all separate all split-open

‘He hacked it all up into pieces and split it open.’

124. \( ʔmə \ kʰwən \ ʔuʔ \ tak \ puːl \ maːl \ ʔdʒəh \)

have child there in stomach snake python

‘There was his daughter in the python’s stomach.’

125. \( pəl \ ʔəm \)

dead completely

‘She had died.’

126. \( ʔɔi \ miː \ kʰun \ ʔəm \ ʔθɔn \ nən \ kʰam \ nən \)

therefore not have possess any silver that gold that

‘So he did not get any silver and gold.’

is snake python good really eat completely

‘A real python had eaten her up.’

128. *ʔai mi: kʊŋ kʰə: lɔŋ wa:l nan ʔo?*

not have possess like person before that at all

‘He did not get anything like the previous person.’

129. *lɔŋ wa:l kə təl nə:k ʔa?*

person previous link shut water paddy

‘The first snake had shut the paddy water off.’

130. *ʔiː poː duh*

it talk emphasis

‘It talked saying,’

131. *məh ʔət ʔəŋ ʔəʔ kan maŋ əʔə əʔə pen kloŋ ʔəŋ phɾa?*

you take me question if you take I be husband I leave

‘Will you take me as your husband? If you marry me I will let’

132. *ʔæː nən maːl ndʒæh*

they look is body snake python

‘When they looked at its body, it looked like a snake.’

133. *tæː nən pen kʰram ʔiː na?*

but that is person it emphasis

‘But it was really a person.’

134. *pen kʰram hæŋ kʰram miː*

is person rich person have

‘It was a very rich person.’

135. *ʔiː maːʃ̚ tuk meː nən ʔiː tfak phoːt ʔon*

it see poor woman that it then generously give

‘It saw the woman was poor and gave generously to her.’
136. ʧɑŋ  nak  ʔah  faː  ʤɔːm  kʰi  maːl  ndʒæh
    how that they other look resemble snake python
    ‘So how is it that others see it as a python?’
    จัง นัก ที่ ดู ดูเหมือน มา นิ่งเรียบ

137. ʃut  ʔiʔ
    finish emphasis
    ‘That’s all.’
    ชุด ถิ่