

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

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 following language classification for Prai is taken from the Ethnologue 21st edition (Simons & Fennig 2018): Austro-Asiatic, Mon-Khmer, Northern Mon-Khmer, Khmuic, Mal-Khmu', Mal-Phrai. *The Indigenous Peoples Profile, Lao PDR* classifies Prai as follows (Chamberlain 1995): Austro-Asiatic, Mon-Khmer, North, Khmuic, Phray-Pram, Phay/Mal/T'in.

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 as “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 Tankaap, 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)². 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.

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,³ 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 Somsonge (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 answer 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.

	81. and left the place
	82. they went they went
	83. they went until they met salesmen
	84. they went and met salesmen
	85. they had taken the meat of the animals that had died
	86. the deer meat and pig meat from the animals that trampled each other and died
	87. they had taken the rabbit alive and tied it up with string
	88. the cow sellers were coming down from the mountain
	89. and asked the two men “hey where did you get all this deer and pig meat? Huh?”
	90. the two men tricked them, right?
	91. they tricked the cow sellers
	92. they answered “oh our dog here is very good at hunting deer

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 folk tales, 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.⁴ 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.

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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)ⁿ)

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

EVENT STRUCTURE → EPISODE ((THEN EPISODE)ⁿ)

EPISODE → BEGINNING CAUSE DEVELOPMENT CAUSE ENDING

BEGINNING → { EVENT* }
 { EPISODE }

DEVELOPMENT → { SIMPLE REACTION CAUSE ACTION }
 { COMPLEX REACTION CAUSE GOAL PATH }

SIMPLE REACTION → INTERNAL EVENT ((CAUSE INTERNAL EVENT)ⁿ)

ACTION → EVENT

COMPLEX REACTION → SIMPLE REACTION CAUSE GOAL

GOAL → INTERNAL STATE

GOAL PATH → { ATTEMPT CAUSE OUTCOME }
 { GOAL PATH (CAUSE GOAL PATH)ⁿ }

ATTEMPT → EVENT*

OUTCOME → { EVENT* }
 { EPISODE }

ENDING → { EVENT* (AND EMPHASIS) }
 { 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.

□□□□□□□□ Fast

□□□□ Slow

	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	
	9. if they returned to the upper village it was too far	
	10. and to go back home below was too far	Internal State
	11. "what will we do?"	Complex Reaction
	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	
	16. but the two men sleeping on the path were afraid	Internal State
	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"	

64. the elephant said	
65. so the turtle sat on the elephant's head	
66. but the elephant's head was too big to see over	
67. it tried to see but still couldn't see so the turtle scooted forward	Attempt 2
68. scooted forward	
69. scooted forward	
70. and boom it fell and landed on the feet of the two men "Pa toh!" the two men exclaimed	Outcome
71. oh were they surprised they sprang up and everyone scattered	Event 1
72. then the elephant's group: elephant horse cow buffalo deer antelope quickly ran away they all trampled each other	
73. and died	
74. but the rabbit ran away and quickly got into a hole in a tree	Event 2
75. it escaped into a hole in a tree and lived	
76. the two men got up and looked around	
77. they could not see anything but the	
78. herd of deer and herd of pigs that lay dead they looked in the hole and saw the rabbit	
79. they saw the rabbit's head in the hole of the tree they caught the rabbit	
80. they caught the rabbit	
81. and left the place	
82. they went they went	
83. they went until they met salesmen	
84. they went and met salesmen	Episode 2 / Beginning
85. they had taken the meat of the animals that had died	
86. the deer meat and pig meat from the animals that trampled each other and died	
87. they had taken the rabbit alive and tied it up with string	
88. the cow sellers were coming down from the mountain	
89. and asked the two men "hey where did you get all this deer and pig meat? Huh?" they asked	
90. the two men tricked them right?	Foreshadowing
91. they tricked the cow sellers	
92. they answered "oh our dog here is very good at hunting deer	Simple Reaction
93. and wild pig"	
94. the two said referring to the rabbit	
95. "really?" "it's true"	
96. "then can we trade our cows for it, can we?"	
97. we have twelve cows for one dog will you trade?" they said	
98. "if you are trading then trade" the two men said	Attempt

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	Foreshadowing
103. then make a drying rack for meat there	
104. when you are finished making the drying rack	
105. take the dog	
106. and let it go hunt deer	
107. if you hear a waaa then it is a wild pig squealing	
108. go to where it is and get it	
109. if you hear a phop then it's a deer crying go there and get it" the two men said	
110. so then Batao and Batai took the cows and returned home. they took the twelve cows and divided them six each	Outcome
111. the other group took the rabbit and left	Embedded Episode /
112. they went from there and arrived at the deep dark woods "oh look at all the deer tracks and wild pig tracks	Beginning
113. let's stay here	
114. let's make a drying rack here" they said to each other	Complex Reaction /
115. so they made a drying rack when they were finished	Goal
116. they let the rabbit go and left it	Attempt
117. they let it go and it just disappeared	
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	
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	Outcome

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.

▣▣▣▣▣▣▣▣▣▣ Fast

▣▣▣ Slow

	1. when she went to check the paddies the water was not flowing	Setting
	2. whenever she would go the python was curled up closing off the water	Event 1
	3. “you take me (for a husband) and I will release the paddy water for you,” said the python	
	4. she did not know if she should take him	Beginning/ Internal State
	5. maybe it was a person	
	6. maybe it was a python	
	7. she really did not know	
	8. every day when she checked the paddy water was dry	Event 2
	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	
	12. one day later she went and spoke to her father “oh father	Complex Reaction
	13. every day the paddies are dry because a python is shutting off the water	Goal Path
	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	Attempt 1
	16. having told her father, her father went to check	
	17. it really was a python	
	18. then others went to look but they did not see anything	
	19. that person would look and would not see anything	
	20. he was shutting off her water there	

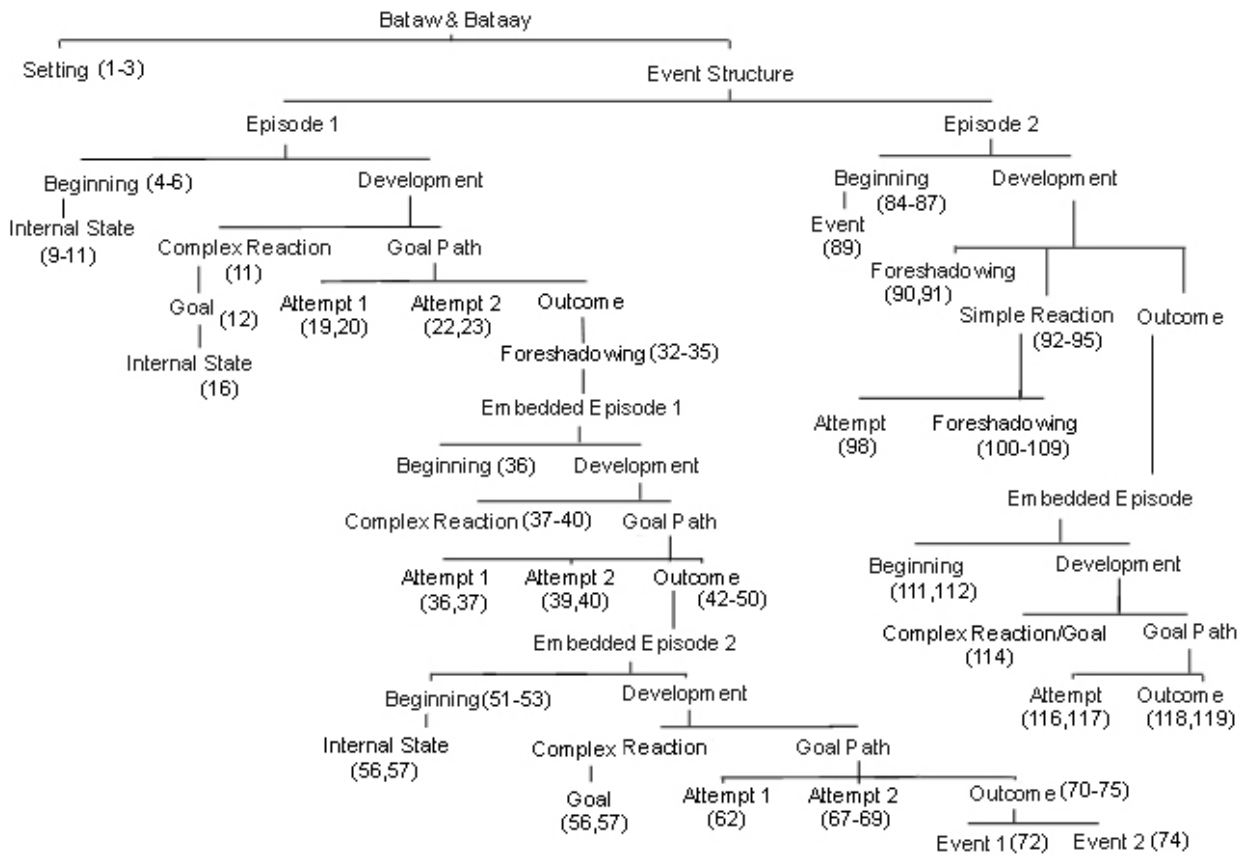
21. she would go check and the python was there	
22. it would ask her to marry him	
23. "will you take me for a husband"	
24. the python would say to her	
25. she did not take him right away	Attempt 2
26. finally the day arrived	
27. "I guess I will take you" she said	
28. I will release your paddy water	Outcome
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"	Foreshadowing
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	Embedded
	Episode 1
50. the python told his wife he told her	
51. "in a little bit if I need to vomit	Event/
52. quickly get a basket and collect it " the snake told his wife	Foreshadowing
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	Simple Reaction/
56. he vomited	Attempt

57. it was money	Event 1
58. then he said "bring another basket"	Simple Reaction
59. so she brought another basket	Event 2
60. the snake vomited until it was completely full	
61. it was necklaces of silver and necklaces of gold	Outcome
62. after it had finished vomiting	Embedded Episode 2
63. about this time of day	Beginning
64. "you take me to bathe" it said to her	
65. the python invited her to go bathe	
66. then they went to bathe	
67. "if my shirt floats downstream don't pick it up"	Foreshadowing
68. "your hand will be cut off" the python said to her	
69. so the two of them went to bathe	
70. when the python bathed he took off his scales	
71. as they floated away his wife saw them floating	
72. and it was his shirt floating away	
73. his wife snatched it up	Simple Reaction/
74. his wife's hand came off completely	Attempt Event 1
75. "I told you not to pick it up	
76. or your hand would be cut off I said"	
77. she let it go and it floated away	Event 2
78. then they went home	Outcome
79. when they got home wow others went to look at the house	Foreshadowing
80. when they looked at the walls they saw walls of silver and gold	
81. they were all made of necklaces	
82. they sparkled rap rap rap rip	
83. they were very rich	
84. the woman with her python husband	
85. "hey"	Episode 2/ Beginning
86. "if anyone wants to take a python for a husband she will be rich"	Internal State
87. they said	
88. others like in my village here	
89. or like in that house over there	
90. "ah she took a python husband she is rich because she took a python"	Foreshadowing
91. "when you look at it is a python	

92. "but you receive money and necklaces of silver and gold	
93. "you get rice and everything"	
94. "and buffalos too"	
95. "from taking a python husband"	Complex
96. "let's go get one (a python)" they said	Reaction/ Goal
97. and at this other house they went to look for one	Attempt 1
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	Attempt 2
101. they saw a python curled up there	
102. then they got a pack basket	
103. they took the basket and put the python in it	
104. the people were from the house that had looked at the one who had gotten rich	
105. who had taken a python husband earlier	
106. those who hunted took the basket	
107. they placed it in the bedroom like that	Outcome
108. at night	Embedded Episode/ Beginning
109. the daughter came and slept with the python	Complex Reaction
110. the father was over here like this	
111. the daughter was over there with the snake	
112. she called her father, "hey father it is eating me"	
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"	Attempt 1
115. "don't talk so much" her father said	
116. "ouch 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"	Attempt 2
118. shortly it was quiet and she stopped calling her father	
119. Raang boong the python fell to the ground	Event 1
120. her father grabbed a torch and went to check it out	
121. he saw the python crawling	
122. her father got a sword and cut the python	Event 2
123. he hacked it all up into pieces and split it open	
124. there was his daughter in the python's stomach	
125. she had died	Outcome

	126. so he did not get any silver and gold	
	127. a real python had eaten her up	
	128. he did not get anything like the previous person	Ending
	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	
	137. that's all	

Appendix D: The Batao and Batai Folk Story Structure



Appendix F: The Batao and Batai Folk Story

1. *sakpin ndʒwah læʔ rəl ka:*
 tell folk tale about to go sell
 ‘I will tell you a folk story about traveling to sell.’
 ซักพิน นจว๊ห และ เริล กา
2. *tak ʔiŋ*
 long ago
 ‘Long ago,’
 ตัก อิง
3. *mi: khram piaʔ loŋ*
 is person two them
 ‘there were two men’
 มี กรำ เป็ยะลือง
4. *rəl tʃen tʃəŋ ʔo:*
 go from house their
 ‘who went from their home.’
 เริล เจิน เจิง ออ
5. *pa:m læʔ rəl*
 two seek go
 ‘Two men who went’
 ปาม และ เริล
6. *tʃəŋ ʔah nthih*
 house others above
 ‘to another village up (in the mountains).’
 เจิง อ๊ห นทึห
7. *tha:ne:*
 then
 ‘Eventually,’
 ทาน
8. *kə toʔ tʃæl ʔæm mi: khal ruəŋ toʔ læʔ tʃəŋ*
 link come night totally half half path come about to house
 ‘night fell when they were half way going home.’
 กี่ โตะ แจ็ล แอ้ม มี คัล รวง โตะ และ เจิง
9. *ʔah nthih kə jəʔsaʔ*
 they above link far
 ‘If they returned to the upper village, it was too far.’
 อ๊ห นทึห ก็ เพอะ ซะ

10. *wal tʃəŋ ɔː nʃep kɔ jəʔsaʔ*
 return house their lower link far
 ‘and to go back home below was too far.’
 วัล เจิง ออ นเซ็บ ก็ เขอะชะ
11. *ɔəŋ tʃaŋnak bɔh*
 do what huh
 ‘What will we do?’
 แอง จังนั๊ก บือห
12. *ɔaː bam ɔuai tak ruəŋ neː ɔəh paːm ɔaŋ*
 we-two just sleep on path here eh two said
 ‘We’ll just sleep here on the path, they said.’
 อา บำ อวย ตัก รวง เน เอ็ห ปาม อัง
13. *paːm kɔ bam uai tak ruəŋ naʔ*
 two link just sleep on path there
 ‘So they slept on the path’
 ปาม ก็ บำ อวย ตัก รวง นะ
14. *kwat piaʔ lɔŋ naʔ*
 both two person there
 ‘the two of them.’
 กวัต เป็ยะ ล็อง นะ
15. *miː lɔŋ si bɔːtao miː lɔŋ si bɔːtaːi*
 one person name Batao one person name Batai
 ‘One man was named Batao and one was named Batai.’
 มี ล็อง ชื่อ บอ ตาว มี ล็อง ชื่อ บอ ตาย
16. *piaʔ lɔŋ ɔuai kaːŋ ruəŋ kɔ ndzək*
 two person sleep middle path link afraid
 ‘But the two men sleeping on the path were afraid.’
 เป็ยะ ล็อง อวย ทาง รวง ก็ นเจ็ก
17. *ɔəŋ uai khəŋlɔŋ paːm ɔaŋ paːm luː noi uai khəŋlɔŋ*
 I sleep middle two say two fight eachother sleep middle
 ‘I’ll sleep in the middle, they each said. They argued over who would sleep in the middle.’
 เอ็ญ อวย เล็ง ล็อง” ปาม อัง ปาม ลู นอช อวย เล็ง ล็อง
18. *piaʔ lɔŋ kɔ ai miː tʃaːŋruː uai kəŋlɔŋ duh*
 two people link don’t have knowledge sleep middle see
 ‘However, the two men did not know how to sleep in the middle.’
 เป็ยะ ล็อง ก็ ไอ มี จางรู อวย เล็ง ล็อง ดูห
19. *ɔao neː kɔ pat ɔuai lah piah neː*
 man this link run sleep on side this
 ‘One man ran to the other side to sleep,’
 เอา เน ก็ บัด อวย ลัห เพ็ห เน

20. *nam fi:ro:k ʔuai khiŋlon*
 he want sleep middle
 ‘so he could sleep in the middle.’
 นำ ซึรอก อวย เล็ง ลอั้ง
21. *bit ʔao nan wal ndʒək*
 later man that again afraid
 ‘So the other man was afraid,’
 บีด เอ นัน วัล นเจ็ก
22. *pat uai lah ne: khao ne: ai mi: i: ʔe: 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 อวย ลัห เน เคา นัน ไอ มี อีเอ อวย เตาะ
23. *pat ʔuai lah ne:*
 runs sleep side this
 ‘Now he ran to lay on the other side,’
 ปัด อวย ลัห เน
24. *khao ne: ai mi: i: ʔe: uai tɔ:*
 back that no have one some sleep at all
 ‘but there was still no one sleeping at his back.’
 เคา นัน ไอ มี อีเอ อวย เตาะ
25. *tʃen naʔ kɔ phul leh kamkit nam mi: lɔŋ nan*
 from then link happen to flow thought this one person that
 ‘Suddenly, one of the men thought’
 เจิ่น นะ กี่ พูล เล็ห กำกิด นำ มีล็อง นัน
26. *ʔeʔ*
 hey
 ‘Hey!’
 เอะ
27. *ʔæ:ŋ tʃaŋ ne: kəi lɔʔ*
 do like this no good
 ‘this is no way to solve this.’
 แอง จังเน เก็ย เตาะ
28. *ʃima: mah tɔʔ*
 excuse you at all
 ‘Excuse me,’
 ซึมา มัห เตาะ
29. *ʔa: ʔət tʃeŋ*
 we two take feet
 ‘let’s take our feet,’
 อา เอ็ด เจ็ง

30. *tɔʔ nuai ʔuai hun ne: nɔ: nam ʔaŋ*
 put together sleep like this okay he said
 ‘we will put our feet together like this.’
 เตะ นวย อวย สุนเน นอ นำอั้ง
31. *hun ne: pen ruaŋ mi: loŋ nan ʔət tʃeŋ phraʔ ne:*
 like this is way one person that take feet put here
 ‘This is the answer. So one put his feet like this, and’
 สุนเน เป็น รวง มีลั้ง นัน เอ็ด เจ็ง พระ เน
- mi: loŋ nan ʔət tʃeŋ phraʔ nan*
 one person that took feet put that
 ‘the other put his feet like that.’
 มีลั้ง นัน เอ็ด เจ็ง พระ นัน
32. *tʃen naʔ pa:m kɔ tɔʔ tʃeŋ nɔi uai kan tʃap toʔ po:k*
 from then two link come feet together sleep if sudden come tiger
 ‘With our feet together if a tiger comes suddenly,’
 เจ็นนะ ปาม ก็ เตะ เจ็ง นอย อวย กัน จับ โตะ ไปก
33. *wela: po:k*
 when tiger
 ‘when the tiger’
 เวลา ไปก
34. *toʔ phɔk loŋ ne: tak piah ne:*
 come bite one this here side this
 ‘comes to bite one of us from this side,’
 โตะ ฟ็อก ลั้ง เน ตัก เพียห เน
35. *loŋ ne: mətʃ̣ kamkɪt pa:m ʔaŋ*
 one here see thought two say
 ‘this person will know.’
 ลั้ง เน เม็จ กำกิด ปาม อั้ง
36. *tha:ne: kɔ toʔ po:k ʔi: ɲa:m toʔ po:k læ: toʔ phɔk*
 then link come tiger it when come tiger about to come bite
 ‘Then a tiger came. When the tiger came to bite’
 ทาน ก็ โตะ ไปก ญาม โตะ ไปก และ โตะ ฟ็อก
37. *loŋ ne:*
 one this
 ‘one man,’
 ลั้ง เน
38. *kɔ ʔi: ndzək loŋ nan mətʃ̣*
 link it scare one that know
 ‘it was afraid the other man would know.’
 ก็ อี นจิก ลั้ง นัน เม็จ

39. *na:m phok lɔŋ nan*
 when bite one that
 ‘When it tried to bite the other man,’
 ฉวม ฟ็อก ล็อง นั้น
- 40 *kɔ ʔi: lɔŋ ne: mətʃ̃*
 link this one this know
 ‘the first man would know.’
 ก็ อี้ ล็อง เน เม็จ
41. *po:k kɔ ʔai mi: mətʃ̃iʃ̃it æŋ ʃiwaʔ po:k nan 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’
 ปก ก็ ไอ มี เม็จจิด แอง ชิวะ โปก นั้น ก็ วัล
42. *toʔ ŋgrɔ sat tʃu: mbliʔ*
 come call animal every kind
 ‘and called the animals of every kind:’
 โตะ งกรอ ซัด จู มบลี
43. *pen phɔ:t*
 is deer
 ‘antelope,’
 เป็น พอด
44. *lɔ:ŋ*
 wild pig,
 ‘wild pig’
 ลอง
45. *pa:o*
 deer
 ‘deer,’
 ปาว
46. *fa:ŋ*
 elephant
 ‘elephant,’
 ชาง
47. *ma:*
 horse
 ‘horse,’
 มา
48. *kaɔta:i*
 rabbit
 ‘rabbit.’
 กะตาย

49. *mu: ne:*
group this
'All these animals.'
ม ูเน
50. *lɔk ka:k mu: ne: ləʔ toʔ dɔ:m pa:m mot*
monkey monkeygroup this quickly come see two all
'Monkeys and all these animals. They all came to see the two men.'
ลือก กาก มู เน เลอะ โตะ ดอม ปาม มด
51. *ʔai kəi mətʃ⁷ khram uai hun ne: tɪŋ mi: lop ʔi: ʔaŋ*
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.'
ไอ เกีย เม็ง กรำ อวย ฮุน เน ตึง มี ลบ อี อัง
52. *ʔi: mɸɔl 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.'
อี มพ็ล ปึง ซัด โตะ ดอม ปาม
53. *ʔi: ləʔ toʔ wæ:t pa:m mot pa: ʔao nan ʔai mi: dan rəh lak*
it quick come around two all two man those not have yet wake up
'They surrounded the two men completely. The two men had not yet awakened.'
อี เลอะ โตะ แวด ปาม มด ปา เอา นั้น ไอ ม ีตัน รือห ลัก
54. *tha:ne: faŋ kɔ toʔ dɔ:m faŋ du:ta:ŋ ʔi: dɔ:m:*
then elephant link come see elephant convenient it watch
'Then the elephant came to see. The elephant looked down'
ทาน ซาง ที โตะ ดอม ซาง ดู ตาง อี ดอม

hun ne: nʃep nɔ
like this down right
'from above like this right?'
ฮุน เน นเซ็บ นอ
55. *fa:ŋ thih naŋ duh*
elephant tall one you see
'The elephant is tall, you see'
ซาง ทีห นัง ดูห
56. *tao toʔ tæʔ mu: ʔi: 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,'
เตา โตะ เทะ มู อี มเบลกฯ ดอม
57. *kɔ ʔai mi: ʔi: mətʃ piʔ faʔ sɔ: tʃɔ:t mot*
link not have it see full thing other block all
'but couldn't see. The place was too crowded.'
ที ไอ มี อี เม็ง ปิ ซะซอ จอด มด

58. *sat wæ:t pa:m mot*
 animals surround two all
 ‘Animals had surrounded the two completely.’
 ชัด แวด ปาม มด
59. *tao læʔ mable:k dɔ:m kɔ ʔai tʃa:ŋru:*
 turtle look crane see link not know-how
 ‘The turtle craned its neck again, but still couldn’t see.’
 เต่า และ มนบก ดอม ที่ ใจ จางรู
60. *ʔi: ŋrɔ: ʃih ʃa:ŋ ʔe: ʃaʔha:i*
 it call to elephant hey friend
 ‘It called to the elephant, Hey, friend!’
 อี งกรอ ซึห ซาง เอ ซะฮาย
61. *ʔi: ʔaŋ khəi ʃa:ŋ*
 it say to elephant
 ‘it said to the elephant.’
 อี อั้ง เกีย ซาง
62. *ʔəŋ khɔ: tok kiʔ mah dɔ:m kɔŋ ʔan tao ʔaŋ 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.’
 เอิญ ครอบ ตีอก ที่ ม้า คอม กุญ อัน เต่า อั้ง สุน เน
63. *kɔŋ ka:*
 can of-course
 ‘Sure!’
 กุญ กา
64. *tʃa:ŋ ʔaŋ*
 elephant say
 ‘the elephant said.’
 ซาง อั้ง
65. *tao kɔ tɔk tak kiʔ ʃa:ŋ*
 turtle link ride on head elephant
 ‘So the turtle sat on the elephant’s head.’
 เต่า ที่ ตีอก ตัก ที่ ซาง
66. *kiʔ ʃa:ŋ kɔ sam wal thul*
 head elephant link also increasingly bulge up
 ‘But the elephant’s head was too big to see over.’
 ที่ ซาง ที่ ซ้ำ วัล ทูล
67. *ʔi: dɔ:m tʃaŋnak kɔ ʃam ʔai mi: ta:t tao kɔ khəp nʃet*
 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’
 อี คอม จังนั๊ก ที่ ซ้ำ ใจ มี ตาด เต่า ที่ เกิบ นเซ็ด

tittɔŋ

little

‘forward,’

คิดอึ้ง

68. *khəp nʃet*

move scoot

‘scooted forward,’

เล็บ นเช็ด

69. *khəp nʃet*

move scoot

‘scooted forward’

เล็บ นเช็ด

70. *khəp nʃetʃək ʃək klih tao nan tɔ:k ʃih tʃeŋ pa: ʔao 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.’

เล็บ นเช็ด ช็อก คลิห เต่า นั้น ดอก ซิห เจ็ง ปา เอา นั้น

pa:t toh nam ʔaŋ tʃaŋ ne:

pat toh he said like this

‘Pa toh! the two men exclaimed.’

ปาดโท๊ห นำ อั้ง จัง เน

71. *ʔoi bɔ: ʃi:ne: kɔ ʃi:duŋ nam kɔ si:nuk rɔh pat*

ohh this one link surprised he link suddenly wake run away

‘Oh, were they surprised! They sprang up and everyone scattered.’

ออห บอ ซิเน ก็ ซี้ดุง นำ ก็ ซีนุก รือห บัด

72. *ʃaŋ piŋ ʃa:ŋ ʃa:ŋ ma: ŋua khwai pa:o ʃhɔ:t ne: kɔ*

then group elephant elephant horse cow buffalo deer antelope these link

‘Then the elephant’s group: elephant, horse, cow, buffalo, deer, antelope’

ซัง ปึง ซาง ซาง มา จัว ควาย ปาว พอด เน ก็

nthan ʔi: pat mah to:k ʔaŋ ʔaŋ to:k mah

quickly it run away you trample me I trample you

‘quickly ran away. They all trampled each other’

นหัน อี บัด มัห โดก เอิญ เอิญ โดก มัห

73. *pəl*

die

‘and died.’

เป็ล

74. *ka:ta:i kɔ pat ʃhɔ:di: mi: mphuŋ lam*

rabbit link run away luckily have hole tree

‘But the rabbit ran away and quickly got into a hole in a tree.’

กะต่าย ก็ บัด พอดี้ มี มพุง ลำ

75. *ɿi: lep kut tak mphuɿ naʔ kɔ ri:t ʔuʔ*
 it quickly go in hole that link live continue
 ‘It escaped into a hole in a tree and lived.’
 อี เล็บ กุด ตัก มพุง นะ ก็ รั๊ด อู

76. *pa:m kɔ rɔh dɔ:m*
 two link wake see
 ‘The two men woke up and looked around.’
 ปาม ก็ รื้อห ดอม

77. *fi:waʔ kɔ ʔai mi: mətʃ⁷ mi: tæ:*
 what link not have know/see have only
 ‘They could not see anything but the’
 ซิวะ ก็ ไอ มีเ มีจ มี แด

78. *piŋ phɔ:t piŋ lɔ:ŋ pəl ʔuʔ phrɪn ka: dɔ:m mphuɿ naʔ*
 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
 ปิง พอด ปิง ลอง เป็ด อู พริน กา ดอม มพุง นะ

mi: kaʔtai
 have rabbit
 saw the rabbit.’ ‘
 มี กะตาด

79. *kap kiʔ ʔuʔ tak mphuɿ lam pa:m kɔ nep ʔət kaʔtai*
 and head continue in hole tree two link grab take rabbit
 ‘They saw the rabbit’s head in the hole of the tree.’
 กับ ก็ อู ตัก มพุง ลำ ปาม ก็ เญ็บ เอ็ด กะตาด

naʔ rəl pa:m nep ʔət kaʔta:i
 that go two catch take rabbit
 ‘They caught the rabbit.’
 นะ เริล ปาม เญ็บ เอ็ด กะตาด

80. *pa:m nep ʔət kaʔta:i*
 two catch take rabbit
 ‘They caught the rabbit.’
 ปาม เญ็บ เอ็ด กะตาด

81. *pa:m ril tʃen nan*
 two go from there
 ‘And left the place.’
 ปาม เริล เจ็น นัน

82. *pa:m ril pa:m ril*
 two go two go
 ‘They went. They went.’
 ปาม เริล ปาม เริล

83. *pa:m rəl tʃak mətʃ̃ pu:ka:*
two go seek see seller
'They went until they met salesmen.'
ปาม เริล จัก เม็ง ปลูก
84. *pa:m rəl mətʃ̃ pu:ka:*
two go see seller
'They went and met salesmen.'
ปาม เริล เม็ง ปลูก
85. *tʃennaʔ ka: kɔ pa:m ʔət tʃətʃ̃ saʔ pəl*
then you see link two took meat thing dead
'They had taken the meat of the animals that had died'
เจิ่น นะ กา ก็ ปาม เอ็ด เซ็ง ซะเป็ล
86. *tʃətʃ̃ phɔ:t tʃətʃ̃ lɔ:ŋ ti: ʔi: to:k nuai pəl*
meat deer meat wild pig that it stepped each other die
'the deer meat and pig meat from the animals that trampled each other and died.'
เซ็ง พอด เซ็ง ลอง ตี อี โดก นาย เป็ล
87. *pa:m fwal ʔət kaʔta:i ri:t thək raʔ ʔon naʔ*
two ask take rabbit alive tie leave alone there
'They had taken the rabbit alive and tied it up with string.'
ปาม ซวร เอ็ด กะตาย วิต ที่อก ระ อน นะ
88. *kɔ leh puka: ŋua tʃen thih*
link come seller cow from above
'The cow sellers were coming down from the mountain,'
ก็ เล็ห ปลูก จัว เจิ่น ทึห
89. *wal suan pa:m ʔo: pa: ʔət tʃətʃ̃ phɔ:t tʃətʃ̃ lɔ:ŋ ne:*
next ask two ohh you two take meat deer meat wild pig here
'and asked the two men, "Hey, where did you get all this deer and pig meat, huh?"'
วัล ซั่วน ปาม โอ ปา เอ็ด เซ็ง พอด เซ็ง ลอง เน

tʃen nde:i ʔəʔ pa: ʔao nan
from where huh two men those
เจิ่น นเดช เออะ ปา เอา นั้น
'they asked.'
90. *lwak pa:m nɔ:*
trick two okay
'The two men tricked them, right?'
ลวัก ปาม นอ

91. *pa:m kɔʔ tʃuʔ fih pu:ka: ŋua*
 two link trick on seller cow
 ‘They tricked the cow sellers.’
 ปาม กี่ จู ซึห ปูกา งัว
92. *pa:m kɔʔ ʔaŋ fwaʔ jəʔ 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’
 ปาม กี่ อั้ง ซวาะ เขอะ เน มาน พอด
93. *ma:n lɔ:ŋ*
 good hunter wild pig
 ‘and wild pig,’
 มาน ลอง
94. *pa:m ʔaŋ khəi kaʔta:i nan*
 two say about rabbit that
 ‘the two said referring to the rabbit.’
 ปาม อั้ง เขี้ย กะตาย นั้น
95. *ʔe: faŋ ʔai naŋ lɔʔ*
 ah no way really
 ‘Really? It’s true.’
 เอ ซั้ง ไอ นั้ง เลาะ
96. *ʔih læk tak ŋua ne: kun ʔan bɔ:*
 we trade with cow here possible not question
 ‘Then can we trade our cows for it? Can we?’
 อึห แลก ตัก งัว เน กูญ อัน บอ
97. *ŋua ʔih sipʃɔ:ŋ naŋ swaʔ mi: naŋ pɔ: læ:k ʔan bɔ: ʔah*
 cow our twelve body dog one body enough trade not question they
 ‘We have twelve cows for one dog, will you trade? They’
 งัว อึห ซึบ ของ นั้ง ซวาะ มี นั้ง ปอ แลก อัน บอ อ้า
- ʔaŋ*
 said
 ‘said.’
 อั้ง
98. *læ:k kɔʔ læ:k pa:m ʔaŋ*
 trade link trade two say
 ‘If you are trading, then trade, the two men said.’
 แลก กี่ แลก ปาม อั้ง
99. *pa:m kɔʔ lai ʔon ʔah kan pæ: læ:k ʔət swaʔ ne:*
 two link say to them when you trade take dog this
 ‘The two men said to them, “If you are going to trade,”’
 ปาม กี่ ไลอ นอ้าห์ กัน เป แลก เอ็ด ซวาะเน

100. *pæ: kɔ ʔət fap ʔi: rəl kət*
 you link take bring it go inside
 ‘then take this dog and go into’
 แปล ก็ เอ็ด ชับ อี เริล กุด
101. *pa: doŋ*
 woods mature
 ‘the deep dark woods.’
 ปา ดง
102. *pa: dam rəl mətʃ̃⁷ nthæʔ pɔ:t nthæʔ lɔ:ŋ dok dok*
 woods black go see track deer track wild pig many many
 ‘Go until you see many deer and pig tracks.’
 ปา คำ เริล เม็ง นแทะ พอด นแทะ ลอง ตกๆ
103. *kɔ ʔæ:ŋ ra: ŋgra: fər tʃətʃ̃⁷ khəŋ nan*
 link make stay rack smoke meat side that
 ‘Then make a drying rack for meat there.’
 ก็ แอง ระ งกรรา เซ็ร เซ็จ เ็จง นั้น
104. *ʔæ:ŋ ŋgra: læo mot kɔ*
 make rack finish all link
 ‘When you are finished making the drying rack,’
 แอง งกรรา แลว มด ก็
105. *pæ: ʔət fwaʔ ne:*
 you take dog this
 ‘take the dog’
 แปล เอ็ด ซวะ เน
106. *phraʔ ʔi: loʔ phɔk hak*
 leave it hunt bite by itself
 ‘and let it go to hunt deer.’
 พระ อี โละ พ็อก พอด ฮัก
107. *kan mətʃ̃⁷ 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.’
 กัน เม็ง อี เวก ก็ เป็น ลอง นเซะ
108. *kɔ tʃak læʔ khəŋ nan*
 link seek hunt there that
 ‘Go to where it is and get it.’
 ก็ จัก และ เ็จง นั้น
109. *kan mətʃ̃⁷ ʔi: pho:p kɔ pen phɔ:t nfeʔ kɔ tʃak læʔ 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.’
 กัน เม็ง อี โพบ ก็ เป็น พอด นเซะ ก็ จัก และ เ็จง

nan pa:m ʔaŋ
 there two say
 ‘the two men said’
 นั้น ปาม อั้ง

110. *tʃenne: kɔ pa: bɔ:ta:o khəp bɔ:ta:i nan kɔ ʔət ŋua*
 now then link two Batao and Batai those link take cow
 ‘So then Batao and Batai took the cows’
 เจิ้น เน กี่ ปา บอ ตาว เคิบ บอ ตาย นั้น กี่ เอ็ด จั้ว

wal tʃəŋ ʔɔ: pa:m ʔət ŋua sipsɔ:ŋ naŋ nan pa:m kɔ bæ:ŋ
 return house their two take cow twelve body those two link divide
 ‘and returned home. They took the twelve cows and divided them’
 วัล เจิง ออ ปาม เอ็ด จั้ว ซิบซอง นัง นั้น ปาม กี่ แบง

ʔət hok naŋ
 take six body
 ‘six each.’
 เอ็ด สกนั้ง

111. *mi: lɔŋ piŋ nan kɔ ʔət kaʔta:i nan rəl*
 one person group that link take rabbit that go
 ‘The other group took the rabbit and left.’
 มี ล็อง ปึง นั้น กี่ เอ็ด กะตาย นั้น เริล

112. *ʔi: ka: rəl tʃen ne: toʔ tak pa: doŋ pa: dam pa:*
 it then go like this come to forest mature forest black forest
 ‘They went from there and arrived at the deep dark’
 อี้ กา เริล เจิ้น เน โตะ ตัก ปา ดง ปา ดำ ปา

kæ: ʔo: dɔ:m khəŋ naʔ kɔ mətʃ nthæʔ phɔ:t nthæ lɔ:ŋ
 old oh look there this link see tracks deer tracks wild pig
 ‘wood. Oh, look at all the deer tracks and wild pig tracks.’
 แก โอ ดอม เล็ง นะ กี่ เม็จ นทะ พอด นทะ ลอง

113. *ʔæ: ʔuʔ tak ne*
 we stay here
 ‘Let’s stay here.’
 แอ อู ตัก เน

114. *ʔəʔ ʔæ:ŋ ŋgra: səl ne: ka: ʔah ʔaŋ khəi noi*
 okay make rack smoke here now they say talk each other
 ‘Let’s make a drying rack here, they said to each other.’
 เออะ แอง งกรรา เซริ ตัก เน กา อั้ง อั้ง เก็ช นอย

115. *ʔah kɔ ʔæ:ŋ ŋgra: ʃəl pat læ: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,’
 อั้ง กี่ แอง งกรรา เซริ บัด แลว มด เจิ้น นะ

116. *ʔah kɔ phraʔ kaʔta:i nan ʔæh læ:o ʔah phraʔ*
 they link leave rabbit that of course already they leave
 ‘they let the rabbit go and left it.’

อ้อห ก็ พระ กะตาย นั้น แอ้อห แลว อ้อห พระ

117. *læ:o kɔ nen lot ŋa:l duh*
 and link quickly therefore disappear you see
 ‘They let it go, and it just disappeared.’

แลว ก็ เญ้น ลด งาล ดูห

118. *pang læʔ ʔi: nfeʔ ɲa:m nde: kɔ ʔai mi: ʔi: nfeʔ paŋ*
 listen seek it cry when ever link not have it cry listen
 ‘They listened for a cry, but did not hear anything.’

ปั้ง แลละ อี้ นชะ ญาม นเดย ก็ ใอ มี อี้ นชะ

læʔ ʔi: pɔk ɲa:m nde: kɔ ʔai mi: ʔi: phɔk phao ta:m
 about to it bite when where link no have it bite wait after
 ‘They waited for it to bite (another animal) but it never bit one. On and’

ปั้ง แลละ อี้ ฝ็อก ญาม นเดย ก็ ใอ มี อี้ ฝ็อก เพา ตาม

phao ʔuʔ piaʔ phæʔ ŋiʔ kɔ ʔai mi: toʔ
 wait cont. two three day link not have come
 ‘on they waited. They waited for two or three days, but it didn’t return.’

เพา เพา อุ เป็ยะ เพาะ จึ ก็ ใอ มี โตะ

119. *ʔæ:ŋ tʃaŋ nak*
 do what ever
 ‘What to do?’

แอง จั้ง นั๊ก

120. *kɔ lot fut ʔæm tak ne: ŋwa:ŋ phao kaʔta:i naʔ kɔ 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’

ก็ ลด ชุด แอ้อม ตัก เน งวาง เพา กะตาย นะ ก็ ใอ

mi: toʔ fut ʔæm
 have come finish complete
 ‘did not come. That is the end.’

มี โตะ เตะชะ ชุด แอ้อม

Appendix G: The Python Folk Story

1. *ril ɔŋ ɲaʔ kɔ ai: mi: toʔ nɔ:k ɲaʔ nam*
 go check paddy link not come flow water paddy her
 ‘When she went to check the paddies, the water was not flowing.’
 เริล อื้อญู จะ ก็ ไอ มี โตะ นอก จะ นำ
2. *ɔŋ kɔ ma:l ndzæh kho:t til nɔ:k uʔnan*
 look link snake python coiled closing water there
 ‘Whenever she would go the python was curled up closing off the water.’
 อื้อญู ก็ มาร นเง็ห โคด เติล นอก อุ นั้น
3. *ma:l ndzæh kɔ mah ʔət ʔəŋ dæ: ʔəŋ phraʔ nɔ: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,’
 มาล นเง็ห ก็ มัห เอิด เอิญ แด เอิญ พระ นอก จะ มัห

ma:l ndzæh aŋ
 snake python say
 ‘said the python’
 มาร นาง อัง
4. *ʔit nam kɔ ai mətʃ̌ tɔʔ*
 take him link not know at all
 ‘She did not know if she should take him.’
 เอิด นำ ก็ ไอ เม็งจิด เตาะ
5. *pen khram huʔ*
 is person question
 ‘Maybe it was a person.’
 เป็น ครำ ฮ
6. *pen ma:l ndzæh huʔ*
 is snake python question
 ‘Maybe it was a python.’
 เป็น มาร นเง็ห ฮ
7. *nam ai mətʃ̌it tɔʔ*
 she not know at all
 ‘She really did not know.’
 นำ ไอ เม็งจิด เตาะ
8. *ɔŋ ɲiʔ ndej kɔ dɔ:m nɔ:k ɲa: kɔ hat*
 check day any link look water paddy link dry
 ‘Every day when she checked the paddy water was dry.’
 อื้อญู จิ เนดซ์ ก็ ดอม นอก จะ ก็ ฮัด

9. *ma:l ndzæh təl ʔæm*
 snake python close off
 ‘The python was closing it off.’
 มาร นเง็ห เดิล แอ้ม
10. *təl ʔæm nɔ:k ɲaʔ*
 close off water paddy
 ‘He was shutting off the water to the paddy’
 เดิล แอ้ม นอก ะ นันนะ
11. *mah ət ʔəŋ ʔəŋ phraʔ nɔ:k mah ma:l ndzæh ʔaŋ ʔuʔ*
 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.’
 มัห เอิด เอิญ เอิญ พระ นอก ะ มัห มาร นเง็ห อัง อุ
12. *leh ɲiʔ thæʔ nam tʃək tɔʔ loŋ mun tak ʔao ʔai: ʔao*
 follow day later she seek come speak to father aay father
 ‘One day later she went and spoke to her father, Oh Father,’
 เล็ห จิ ฑะหานัจักโตะ ลงมุนตักเอา อายเอา
13. *nɔ:k ɲaʔ hat tʃuʔ ɲiʔ tʃuʔ ɲiʔ tæh pæn ma:l ndzæh təl*
 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.’
 นอกจะฮัดจุงจุงเต็ห เป็นมารนเง็หเดิล
14. *ʔi: pa:i suan ʔət ʔəŋ ʔaŋ khəi ʔao:*
 it insist ask take me say to father
 ‘It insists on asking to have me (for its wife), she said to her father.’
 อี ปาย ขวาน เอิด เอิญ อัง เคย เอา
15. *ma:l ndzæh kɔ ʃuan ʔət ʔəŋ ʔuʔ tʃuʔ ɲiʔ tʃuʔ ɲiʔ tɛh*
 snake python link ask take me cont. every day every day emph.
 ‘The python asks me to marry him every day,
 มาร นเง็ห กี่ ขวาน เอิด เอิญ อุ จุง จุง เต็ห
- ʔao nam ʔeŋ*
 father she say
 ‘Father, she said.’
 เอา นำอั้ง
16. *lai ʔao: ʔao: kɔ toʔ dɔ:m ɔŋ*
 tell father father link look look check
 ‘Having told her father, her father went to check.’
 ไลเอา เอา กี่ โตะ คอม อ้อญ
17. *pen ma:l ndzæh ʃi:leʔ*
 is snake python really
 ‘It really was a python.’
 เป็น มาร นเง็ห ซึลละ

18. *tʃæn nan ʔah fɔʔ tʃak dɔ:m kɔ ʔai mi: mətʃ tɔʔ*
 from then others go look link not have see at all
 ‘Then others went to look, but they did not see anything.’
 เจิ้น นั้น อ้อ ซอ จัก คอม กี่ ไอ มี เม็ง เตาะ
19. *lɔŋ nan kɔ dɔ:m ʔai mi: mətʃ tɔʔ*
 person that link look not have see at all
 ‘That person would look and would not see anything.’
 ล็อง นั้น กี่ คอม ไอ มี เม็ง เตาะ
20. *təl nɔ:k ŋaʔ namʔ uʔ nan*
 close water paddy he cont. there
 ‘He was shutting off her water there.’
 เตล นอก งะ นำ อุ นั้น
21. *nam kɔ toʔ ʔɔŋ pen naŋ ma:l ndzæh ʔuʔ nan naʔ*
 she link go check is body snake python cont. there emphasis
 ‘She would go check and the python was there.’
 นำ กี่ โตะ อ้อญ เป็น นัง มาร นเจ็ห อุ นั้นนะ
22. *ʔi: fuan ʔət nam ʔuʔ*
 it ask take her cont.
 ‘It would ask her to marry him.’
 อี้ ชวน เอ็ด นำ อุ
23. *mah ʔət ʔɔŋ pen klɔŋ ʔəʔ*
 you take me be husband question
 ‘Will you take me for a husband?’
 ม้า เอ็ด เอิญ เป็น ค็็อง เออะ
24. *ma:l ndzæh nan ʔaŋ khəi nam*
 snake python that say to her
 ‘the python would say to her.’
 มาร นเจ็ห นั้น อั้ง เลย นำ
25. *ʔai nao ŋkhɔʔ ʔət*
 not soon yet take
 ‘She did not take him right away.’
 ไอ เนา งเคาะ เอ็ด
26. *nan naʔ leh ŋiʔ thæʔ naʔ*
 now then follow day later this
 ‘Finally, the day arrived.’
 นั้นนะ เลห จิ แพะ นะ
27. *ʔət kɔ ʔət nam kɔ aŋ*
 take link take she link say
 ‘I guess I will take you, she said.’
 เอ็ด กี่ เอ็ด นำ กี่ อั้ง

28. *ɔʔn phraʔ nɔ:k ɲaʔ mah*
 I release water paddy you
 ‘I will release your paddy water.’
 เอิญ พระ นอก จะ ม้า
29. *ma:l ndzæh ɔʔn*
 snake python say
 ‘said the python.’
 มาร นแฉีห อัง
30. *nam kɔ ɔʔt ma:l ndzæh nan*
 she link take snake python that
 ‘So she took the python (for a husband).’
 นำ ก็ เอ็ด มาร นแฉีห นั้น
31. *nam kɔ toʔ tʃəŋ*
 she link came house
 ‘She went home.’
 นำ ก็ โตะ เจิง
32. *ma:l ndzæh nan toʔ*
 snake python that come
 ‘The python came.’
 มาร นแฉีห นั้น โตะ
33. *ɔʔh khɔ ai mi: mətʃ ma:l ndzæh nan khɾəp nam*
 they c. not have see snake python that follow her
 ‘Others did not see the python following her’
 อ้อ ก็ ไอ มี เม็ง มาร นแฉีห นั้น เกริบ นำ
34. *nam kɔ toʔ tʃəŋ*
 she link come home
 ‘Then she came home.’
 นำ ก็ โตะ เจิง
35. *læo kɔ ma:l ndzæh nan toʔ ɔuʔ tak tʃəŋ*
 already link snake python that come live at house
 ‘and the python came to live at her house.’
 แลว ก็ มาร นแฉีห นั้น โตะ อุ ตัก จวัง
36. *tak tʃən ti: uai pa:m to:n*
 to room where sleep them (dual) over there
 ‘To the inner room where they (dual) sleep’
 ตัก จวัง ตี อาย ปาม โตน
37. *kho:t ɔuʔ*
 coil cont.
 ‘It curled up.’
 โคด อุ

38. *pa:naʔ ɲuaʔ*
 a little later
 ‘a little later’
 ปานะ งวะ
39. *ʔao nam toʔ dɔ:m ɔŋ*
 father her come look check
 ‘Her father went to check.’
 เอา นำ โตะ ดอม อ้อญ
40. *kɔ mətʃ̃ ma:l ndzæh ʔuʔ nan*
 link see snake python cont. there
 ‘And he saw the python there.’
 ก็ เม็จ มาร นแจ็ห อู นั้น
41. *ʔao nam kɔ ʔai mi: khɔ:l*
 father her link not have complain
 ‘But her father did not complain.’
 เอา นำ ก็ ไอ มี คอล เตาะ
42. *nam ʔuʔ khəp ma:l ndzæh nan*
 she live with snake python that
 ‘She lived with the python.’
 นำ อู เลิบ มาร นแจ็ห นั้น
43. *nam kɔ ʔuai khəp ma:l ndzæh nan naʔ*
 she link sleep with snake python that there
 ‘And she slept with the python.’
 นำ ก็ อวช เลิบ มาร นแจ็ห นั้นนชะ
44. *ʔah fɔ khi ɲual ɔŋ ne ni*
 they other like village my here this
 ‘Others like in my village here said,’
 อ้อห ซอ คือ งวัล เอิญญ เน นิ
45. *e: i: faʔ nan to:n ɔt khɔŋ ma:l*
 hey that person that there take husband snake
 ‘Hey, that girl took a snake for a husband.’
 เอ อีชะนั้น โตน เอ็ด ค็ล้อง มาล
46. *nak lɔʔ ʔət khɔŋ ma:l ndzæh*
 how good take husband snake python
 ‘How can it be good to take a python for a husband?’
 นั๊ก เลาะ เอ็ด ค็ล้อง มาล นแจ็ห

47. *ʔah ʔaŋ ʔuʔ nan naʔ*
 they say cont. that
 ‘they were saying.’
 อี้ห้อ้ง อุนันนะ
48. *nam kɔ ʔuʔ khəp ma:l ndzæh nan ʔuai khəp ma:l ndzæh nan na*
 she link live with snake python that sleep with snake python that
 ‘She continued to live and sleep with the python’
 น้า กี้ อู เลิบ มาล นแจ้ห นัน อวย เลิบ มาล นแจ้ห นันนะ
49. *pa: naʔ waʔ*
 future some time
 ‘Some time later,’
 ปานะ วะ
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,’
 น้า กี้ มาร นแจ้ห กี้ ไล อน ช้ห ไล อน น้า
51. *bit naʔ kan foʔ foʔ nəʔ*
 soon this if want vomit command
 ‘In a little bit if I need to vomit’
 ปี้ด นะ กั้น โหะ ซอล เนอะ
52. *wot mah ʔət buŋ tuaŋ da:i ma:l ʔaŋ khəi jah*
 quick you take basket collect command snake say to wife
 ‘quickly get a basket and collect it, the snake told his wife.’
 วด มั้ห เอ็ด บุง ดวาง ดาย มาร อั้ง เกี้ย ช้ห
53. *ma:l ndzæh nan kɔ fo:l*
 snake python that link vomit
 ‘The python vomited’
 มาร นแจ้ห นัน กี้ ซอล
54. *wot wot mah faŋ buŋ ma:l ndzæh nan ʔaŋ*
 quick quick you bring basket snake python that say
 ‘Quickly, quickly, bring the basket! the python said.’
 วดๆ มั้ห ช้บ บุง มาร นแจ้ห นัน อั้ง
55. *nam kɔ kəŋ buŋ faŋ buŋ nan faŋ fuaŋ tak ŋga: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.’
 น้า กี้ กี้อง บุง ช้บ บุง นัน ช้บ ขวง ตัก งกาบ
56. *fo:l*
 vomit
 ‘He vomited.’
 ซอร

57. *pen ɲən*
is money
'It was money.'
เป็น เงิน
58. *tʃæn nan mah wal fap mi: buŋ hæʔ*
then now you again bring a basket command
'Then he said, Bring another basket.'
เจิ่นนัน มัท วัล ซับ มี บุง แหะ
59. *nam kɔ fap mi: buŋ fap ʔi:*
she link bring a basket bring it
'So she brought another basket.'
นำ ก็ ซับ มี บุง ซับ อี
60. *fɔ:l put piʔ*
vomit completely full
'The snake vomited until it was completely full.'
ซอร ปุด ปี
61. *pæn fɔ:i ɲən sɔ:i kham*
is necklace silver necklace gold
'It was necklaces of silver and necklaces of gold.'
เป็น ซอย เงิน ซอย คำ
62. *læw ʔi: fɔ:l læo kɔ*
after it vomit after link
'After he had finished vomiting,'
แล้ว อี ซอล แล้ว ก็
63. *ʔao læʔ mɔ:k naʔ ɲiʔ*
like this like that day
'about this time of day,'
เอา และ มอก นะ จี
64. *mah fap ruan ʔəm diʔ ʔi: ʔaŋ khəj*
you take path bathe command it say to
'You take me to bathe, it said to her.'
มัท ซับ รวง เอิม ดิ อี อัง เคี่ยม
65. *ma:l ndzæh mphɔ:l nam tʃak ʔəm*
snake python invited her go bathe
'The python invited her to go bathe.'
มาร นแจ้ห มพอล นำ จัก เอิม
66. *tʃak ʔem kɔ*
go bathe link
'Then they went to bathe.'
จัก เอิม ก็

67. *kan klo:ŋ ko:p ʔəŋ faʔ ŋwaʔ mah ʔam mah ɲæp nəʔ*
 if float shirt my downstream soon you not you pick up command
 ‘If my shirt floats downstream, don’t pick it up.’

กัน กลอย โทบ เอญ เซอะ วะะ มั๊ห อำ มั๊ห ญ็๊บ เนอะ

68. *nthətʃ ʔæm thi: ma:l ndzæh ʔəŋ khəj*
 cut completely hand snake python say to
 ‘Your hand will be cut off, the python said to her.’

เนทจ แอ้ม ที มาร นแจ๊ห อัง เค็ย ม

69. *pa:m kə ɬak ʔəm*
 they (dual) link go bathe
 ‘So the two of them went to bathe.’

ปาม ที จัก เอิม

70. *ʔəm ma:l ndzæh kə plo:k ʔæm ŋkho:r ʔɔ:*
 bathe snake python link remove completely scales own
 ‘When the python bathed, he took off his scales.’

เอิม มาร นแจ๊ห ที โปลก แอ้ม งโคร ออ

71. *kləŋ klo:j jah nam dɔ:m kləŋ klo:j*
 floating floating wife his look to float away or to be swept away by current
 ‘As they floated away, his wife saw them floating’

เกลึง กลอย ชั๊ห นำ ดอม เกลึง กลอย

72. *kə khi ko:p nam tak klo:i*
 link is shirt his that float
 ‘And it was his shirt floating away.’

ที คือ โทบ นำ ตัก กลอย

73. *jah kə thɔʔtʃ ɲæp*
 wife link snatch pickup
 ‘His wife snatched it up.’

ชั๊ห ที ท็้อจ ญ็๊บ

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

ปุด กิด ที ชั๊ห ม

75. *ʔəŋ lai mah ʔam mah ɲæp ʔam mah ɲæp da:j*
 I tell you not you pickup not you pick up command
 ‘I told you not to pick it up,’

เอญ ไล มั๊ห อำ มั๊ห ญ็๊บ อำ มั๊ห ญ็๊บ ดาย

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

นเท็จ ที นเท็จ ที เอญ อัง วะ

77. *pɔːj ɔ̯æm klɔːi ɔ̯æm rəl*
 let away float away go
 ‘She let it go and it floated away.’
 ปอย แอ้ม กลอย แอ้ม เร็ล

78. *nan pa:m toʔ tʃəŋ*
 that they (dual) come house
 ‘Then they went home.’
 นัน ปาม โตะ เจิง

79. *toʔ tʃəŋ læw kɔ ɔ̯oː ɔ̯ah fɔː tʃak dɔːm tʃəŋ*
 come house already link wow they other then look-at house
 ‘When they got home, wow, others went to look at the house.’
 โตะ เจิงแล้ว ก็ โอะ อ้อ หอ จัก ดอม เจิง

80. *dɔːm nʃər kɔ mətʃʰ nʃər ŋən nʃər kham*
 look walls link see walls silver walls gold
 ‘When they looked at the walls, they saw walls of silver and gold.’
 ดอม เนซิด ก็ เม็ง เนซิด เงิน เนซิด กำ

81. *pen sɔːi tʃəŋ nak*
 is necklace kind what
 ‘They were all made of necklaces.’
 เป็น ซอย จัง นัก

82. *ʔiː fər rap rɪp rap rɪp*
 it sparkled rap rip rap rip (sound associated with shiny things)
 ‘They sparkled, rap rip rap rip.’
 อี้ เซ็ร รับ รับ รับ รับ

83. *ʃiːwaʔ pen miː mot*
 what is have all
 ‘They were very rich.’
 ชีวะ เป็น มี มด

84. *khram tak khlɔŋ ma:l ndzəh nan*
 person who husband snake python that
 ‘the woman with her python husband’
 ครำ ตัก คล็อง มาล นเจ็ห นัน

85. *ɔ̯aː*
 Hey
 ‘Hey,’
 อ่า

86. *kan ndeː kɔ foʔ ʔət klɔŋ ma:l ndzəh kɔ tiŋ 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.’
 กัน เนดซ์ ก็ โหะ เอ็ด คล็อง มาร นเจ็ห ก็ ตึง ฮัง

87. *ʔah ʔaŋ teh*
 they say emph
 ‘they said.’
 อ้อ อั้ง เต๋ห
88. *tʃəŋ ʃɔː hun ŋwal ʔəŋ neː*
 house other like village my this
 ‘Others like in my village here,’
 เจิง ซอ ฮุน งว้ล เอ็ญ เน
89. *tʃəŋ toːn hun nan*
 house there like that (or)
 ‘or like in that house over there.’
 เจิง โตน ฮุน นัน
90. *ʔaː ʔət kləŋ maːl ndzæh kɔː haŋ ʔan tiː nam ʔət maːl ndzæh*
 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.’
 อา เอ็ด คล็อง มาร นแจ้ห กี่ ฮั้ง อัน ตี นำ เอ็ด มาร นแจ้ห
91. *dɔːm kɔː maːl ndzæh*
 look link snake python
 ‘When you look at it, it is a python,’
 ดอม กี่ มาร นแจ้ห
92. *paːl tɪŋ kuŋ ŋən kuŋ sɔːi ŋən sɔːi kham*
 result get money get necklace silver necklace gold
 ‘but you receive money and necklaces of silver and gold.’
 ปายตัง กูญ เงิน กูญ ซอย เงิน ซอย กำ
93. *pen ʃiːwaʔ pen ʃaː*
 is what is rice
 ‘You get rice and everything.’
 เป็น ชีวะ เป็น ชา
94. *pen kwaːi kɔː miː mot*
 is buffalo link have all
 ‘And buffalos too’
 เป็น ควาช กี่ มี มด
95. *tak ɲɔːn maːl ndzæh neː*
 from cause snake python here
 ‘from taking a python husband.’
 ตัก ญอน มาร นแจ้ห เน
96. *ʔæː kɔː læʔ ʔət diʔ ʔah ʔaŋ*
 we(inclusive) link hunt take emph they say
 ‘Let’s go get one (a python), they said.’
 แอ กี่และเอ็ด คี อ้อ อั้ง

97. *tak tʃəŋ ʃɔː neː kɔː wal loʔ læʔ*
 at house other this link again hunt
 ‘And at this other house, they went to look for one.’
 ตัก เจิง ซอ เน กี้ วัก โละ และ

98. *loʔ læʔ ma:l ndzæh nan*
 hunt snake python that
 ‘They went to hunt for a python.’
 โละ และ มาร นแจ้ห นัน

99. *piaʔ phæʔ ŋiʔ kɔː ai mətʃ̃ tɔʔ*
 two three day link not see at all
 ‘For two or three days, they did not find one.’
 เป็ยะ แพะ จี กี้ ไอ เม็ง เตาะ

100. *loʔ kɔː tʃak bak mətʃ̃ ɔiː batnaʔ*
 hunt link seek suddenly see it future
 ‘They hunted and later, came upon one suddenly.’
 โละ กี้ จัก บัก เม็ง อี้ บัดนะ

101. *mətʃ̃ ma:l ndzæh kho:t ʔuʔ*
 see snake python coil there
 ‘They saw a python curled up there.’
 เม็ง มาร นแจ้ห โคด อุ

102. *ʔah kɔː ʔət bɔh*
 they link get pack basket
 ‘Then they got a pack basket’
 อห กี้ เอ็ด ป้อห

103. *ʔət bɔh tʃak ʃih ʔət ma:l ndzæh nan*
 take basket seek insert take snake python that
 ‘They took the basket and put the python in it.’
 เอ็ด ป้อห จัก ซิห เอ็ด มาร นแจ้ห นัน

104. *nan tʃəŋ ʃɔː nan dɔːm nan tak haŋ 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,’
 นัน เจิง ซอ นัน คอม นัน ตัก ฮัง ตัก มี ออ

105. *tak ʔət khlɔŋ ma:l ndzæh wa:l*
 who take husband snake python before
 ‘who had taken a python husband earlier.’
 ตัก เอ็ด คล็อง มาล นแจ้ห วาล

106. *ʔah ʃɔː tʃak loʔ ʔət bɔh pih ʔət*
 they others seek hunt take basket carry take
 ‘Those who hunted took the basket’
 อห ซอ จัก โละ เอ็ด ป้อห ปีห เอ็ด

107. *toʔ raʔ tak tʃuaŋ hun nan*
 come place in sleeping-room like that
 ‘they placed it in the bedroom like that’
 โตะ ระ ตัก จ้วง ฮุนนัน
108. *tʃæɫ*
 night
 ‘at night.’
 แจ็ล
109. *khwan mə:n nan kɔ toʔ ʔuai khəp ma:l ndzæh nan*
 daughter-teen that link come sleep with snake python that
 ‘The daughter came and slept with the python.’
 กวัน มอน นัน ก็ โตะ อวย เลิบ มาร นแจ็ล นัน
110. *ʔao tæh ʔuʔ lai ne:*
 father here stay like this
 ‘The father was over here like this.’
 เอา เต็ห อู ไล เน
111. *khwan mə:n nan khəp ma:l ndzæh ʔuʔ to:n*
 daughter teen that with snake python stay over there
 ‘The daughter was over there with the snake.’
 กวัน มอน นัน เลิบ มาร นแจ็ล อู โตน
112. *kɔ ŋgrɔ: ʔao: ʔai: ʔao: ʔi: pɔŋ ʔəŋ teh*
 link call father aay father it eat me emphasis
 ‘She called her father, Hey, father it is eating me!’
 ก็ งกรอ เอา ไอ เอา อี ป็อง เอิญ เต็ห
113. *ʔi: khɾəp klit ʔəŋ toʔ tat lɔk ɲɔk khwan mə:n ʔaŋ*
 it increasingly swallow me come to calves daughter teen say
 ‘It has swallowed me up to my calves! the daughter said.’
 อี เกริบ กล็ลิด เอิญ โตะ ตัด ล็อก ญ็อก กวัน มอน อัง
114. *kəi mə:n ʔah pil ʔah ʔæk*
 not so they play they fondle
 ‘That’s not so, it’s just how they play and fondle.’
 เกย แมน อัห ปิล อัห แจ็ก
115. *ʔam mah tʃɔk dok tɔʔ ʔao nan ʔaŋ*
 don’t you talk much at-all father that say
 ‘Don’t talk so much, her father said.’
 อ่า มัห จ็อก ตก เตาะ เอา น นัน อัง
116. *ʔui: ʔao: ʔi: khəp khlit ɔəŋ toʔ tat poʔ ʔəŋ teh*
 ouch father it increasingly swallow me come to breast my emphasis
 ‘Ouch! Father, it has swallowed me up to my breasts!’
 อวย เอา อี เลิบ กล็ลิด เอิญ โตะ ตัด โปะ เอิญ เต็ห

117. *kə kəi pa:nak ʔah la: ʔah ʔæk ʔah uai hun naʔ khəp ʔæ:*
 link not serious they play they fondle they sleep like that with us
 ‘Don’t worry about it. That is the way they play and fondle. They sleep with us like that.’
 ก็ เกษ ปา นั้ก อี้ห ลือ อี้ห แอ็ก อี้ห อวย ฮุน นะ เคิบ แอ

118. *pa:naʔkhet ɲa:l nam ngrɔ: ʔao*
 future quiet disappear her call father
 ‘Shortly, it was quiet and she stopped calling her father.’
 ปานะ เค็ด งาม น้า งกรอ เอา

119. *ra:ɲ buŋ khlih ma:l ndzæh tak sik*
 raang bung fall snake python to ground
 ‘Raang! Boong! The python fell to the ground.’
 ร้าง บู้ง กลีห มาร นเจ็ห ตัก ซิก

120. *ʔao m kə thətʃ̌ thətʃ̌ ʔət na:l tʃak pa:l ʔɔŋ*
 father her link grab grab take torch then shine check
 ‘Her father grabbed a torch and went to check it out.’
 เอา ม ก็ ท็อจ ท็อจ เอ็ด นาล จัก ปาล อ็อญ

121. *mətʃ̌ ma:l ndzæh nan rəl*
 see snake python that go
 ‘He saw that python crawling.’
 เม็จ มาร นเจ็ห นัน เริล

122. *ʔao m kə ʔət da:p pək ma:l ndzæh nan*
 father her link take sword cut snake python that
 ‘Her father got a sword and cut the python.’
 เอา ม ก็ เอ็ด ดาบ ป็อก มาร นเจ็ห นัน

123. *pək pəl mot kit mot præh*
 cut die all separate all split-open
 ‘He hacked it all up into pieces and split it open.’
 ป็อก เป็ล มด กิด มด เป็ร็ห

124. *mi: khwan ʔuʔ tak pul ma:l ndzæh*
 have child there in stomach snake python
 ‘There was his daughter in the python’s stomach.’
 มี กวัน อู ตัก พูล มาร นเจ็ห

125. *pəl ʔæm*
 dead completely
 ‘She had died.’
 เป็ล แอ็ม

126. *lot ʔai mi: kɯŋ ʔæm ɲən nan kham nan*
 therefore not have possess any silver that gold that
 ‘So he did not get any silver and gold.’
 ลด ไอ มี กุญ แอ็ม เงิน นัน คำ นัน

127. *pen ma:l ndzæh ləʔ fɪleʔ poŋ ʔæm*
 is snake python good really eat completely
 ‘A real python had eaten her up.’
 เป็น มาร นเจ้ห เลาะ ซึเละ ป็อง แอ้ม
128. *ʔai mi: kuŋ khə: ləŋ wa:l nan təʔ*
 not have possess like person before that at all
 ‘He did not get anything like the previous person.’
 ใอ มี ฤญ คือ ล็อง วาล นัน เตาะ
129. *ləŋ wa:l kə təl nɔ:k ŋaʔ*
 person previous link shut water paddy
 ‘The first snake had shut the paddy water off.’
 ล็อง วาล ที เติล นอก ะ
130. *ʔi: po: duh*
 it talk emphasis
 ‘It talked saying,’
 อี โป ดูห
131. *mah ʔət ʔəŋ ʔəʔ kan mah ɔət ɔəŋ pen kləŋ ʔəŋ phraʔ*
 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’
 มัห เอ็ด เอิญ เออะ กัน มัห เอ็ด เอิญ เป็น ค็ล็อง เอิญ พระ

nɔ:k ŋaʔ mah ʔi: ʔaŋ
 water paddy you it say
 ‘your paddy water run, it said.’
 นอก ะ มัห อี อัง
132. *ʔah dɔ:m pen naŋ ma:l ndzæh*
 they look is body snake python
 ‘When they looked at its body, it looked like a snake.’
 อัห ดอม เป็น นัง มาร นเจ้ห
133. *tæ: nan pen khram ʔi: naʔ*
 but that is person it emphasis
 ‘But it was really a person.’
 แด นัน เป็น krim อี นะ
134. *pen khram haŋ khram mi:*
 is person rich person have
 ‘It was a very rich person.’
 เป็น ครำ อัง ครำ มี
135. *ʔi: mətʃ̌ tuk me: nan ʔi: tʃak pho:t ʔon*
 it see poor woman that it then generously give
 ‘It saw the woman was poor and gave generously to her.’
 อี เม็จ ตุก เม นัน อี จัก โฟด อน

136. *tfaŋ nak ʔah fɔː dɔːm khi ma:l ndzæh*
how that they other look resemble snake python
‘So how is it that others see it as a python?’
จ้ง นั๊ก อ้อห ซอ ดอม คื่อ มาร นเงีห

137. *fut ʔiʔ*
finish emphasis
‘That’s all.’
ซุด อี