

Sang Thong: A Study in
Modes of Composition
with an English Translation of the Rama II Text

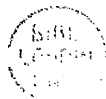
Volume I Part 1

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by
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ABSTRACT

The subject of this study is the drama Sang Thong. Chapter I serves as a general introduction in which the aims of the study are presented and the large number of Sang Thong specimens are reduced to a corpus of seven representative texts. Chapter II compares and contrasts the narrative, poetic diction and conventional topics as they appear in each of these texts, and it is demonstrated that although there are narrative and poetic similarities, each specimen is in a different manuscript tradition. A method of analysis is then proposed by which the "mode of composition," or a characterization of the way in which a text is written, can be obtained. The method is evolved in Chapters III-V by comparing what is termed the "structure," "versification" and "reading" of the two members of the corpus whose modes of composition are most dissimilar. One of these texts is attributed to Rama II. It is then argued that certain quantitative and qualitative traits which are found to be possessed by the Rama II text reflect a "prepared" type of composition, while those possessed by the other text reflect an "improvised" type of composition. In Chapter VI, the modes of composition of the remaining Sang Thong specimens are identified and compared to those of the two example texts. Other dramatic

works are also examined to determine if there are indications of a Rama II-type of dramatic composition and if there is any correlation between the age of a text and the traits which are said to reflect the "improvised". In the final chapter of Volume I, it is argued that an association may exist between "improvised" and "prepared" texts and oral and literary types of composition respectively. General remarks are then made concerning Rama II's "popular" drama. Volume I, Part 2 contains the material from which the modes of composition of the corpus texts are derived. In Volume II, a complete translation of the Sang Thong text ascribed to Rama II and his court poets is presented.

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And to my wife, Christina, I should like to express special thanks and to dedicate this writing.

ABBREVIATIONS AND TRANSCRIPTIONS

BSOAS Bulletin of the School of Oriental and African Studies, University of London

JSS Journal of the Siam Society

The transcription used in this study is according to the general system of the Royal Institute of Thailand, with the following exceptions:

- a. short vowels are unmarked.
- b. a macron is employed to mark all long vowels except ๑๑ and $\text{๑๑}^{\text{๑}}$.
- c. the short vowel ๑๑ is ๑
- d. superscript " is used for $\text{๑}/\text{๑}^{\text{๑}}$ - ü and ๑๑ - üa

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Chapter I : Introduction

1.1. It was an established practice by the time of Rama II for new kings and succeeding generations of poets to improve upon existing works as well as to create new ones. Under the name of Rama II, several dramas are said to have been revised. One of them is a composition of Sang Thong - the story of a prince born in a conch shell. It is one of the longest and most popular of all the works known as "popular" drama, and it is therefore a good example, quite possibly the best example, of the genre produced during that period in Thai literary history when the poetic tradition is commonly regarded as having reached its highest point. It is primarily for this reason that Sang Thong is chosen above other Rama II works for this study, and that a translation of the text ascribed to his reign is included.

An examination of the Sang Thong texts from different written sources reveals that a large number of manuscripts said to have been composed in the court of Rama II are in a single and very distinct manuscript tradition, that is, they could be attributed to a single source. At the same time there are other texts, each in a different manuscript tradition and of unknown authorship and date, which bear some resemblance to the Rama II texts.

The areas of similarity between these two groups suggest a tradition of composition which the Rama II poets either inherited from the past, and did not completely reject when they undertook their own efforts, or which they

themselves established, and which then influenced other poets both contemporary and subsequent to them. The areas of difference are interesting because it could be argued that many reflect either an oral or literary type of composition.

If the characteristics of the texts in question can be precisely identified, compared and contrasted, then we may begin to understand, first, exactly why the drama of Rama II's court is considered to possess the high value attributed to it in the local tradition of literary comment, and, second, the nature of the contribution Rama II's poets made to the development of the verse drama.

1.2. The Sang Thong dramatic narrative to be examined in this study comes from four different sources. The first is a collection of 83 manuscripts in the National Library, Bangkok. They are catalogued under the title klon bot lakhon and are numbered 20-96, 21/1 and 96/1-96/5.* Dated specimens are few, and all fall within the Ratanakosin period.

The second source is a single manuscript in the India Office Library, London. It is listed as Siamese MS.F.9:

Hoi Sang. Date and authorship are not stated in the document itself, and Aladaster, its cataloguer, does not

*A complete list of all National Library MSS. may be found on p.648 . MS.88 was missing at the time of this research.

suggest a possible time of composition. It is certain, however, that the manuscript is not later than the last half of the 19th century, since Alabaster ceased to publish after that time. The manuscript is a samut thai dam of 56 folios, the text being written in white steatite pencil. The orthography is in one hand; and although not careful, it is legible and characterized by the general absence of tone marks, the free interchange of the mai thō marker (ˊ) and the mai han akāt (ˆ), the use of ๑๐ for modern ๑๐, and the absence of classicalized spelling of Sanskrit-derived lexemes.¹ All of this points to a date of composition prior to the middle Ratanakosin.

The third source is a printed edition of six plays attributed to the court of Rama II. It was published by Prince Damrong Rajanuphab in B.E.2465 to commemorate his 60th birthday. The Sang Thong text is, according to the Prince, a copy of the Sang Thong manuscripts in the National Library.

The fourth and final source is a second edition of the same six plays, published 32 years later by the Fine Arts Department. The Sang Thong in this volume contains all of the text published by Prince Damrong but also includes three new episodes whose date and authorship are acknowledged

¹For information on and examples of early orthographic variations, see E.H.S.Simmonds, "An 18th Century Travel Document in Thai," in Felicitations Volumes in Southeast Asian Studies, Vol.I, p.164, n.1; and "Mahorasop in a Thai Manora Manuscript," BSOAS, XXX, 2, 1967, pp.393-396 (notes to the Thai text).

as being unknown.

1.3. Given the nature of the majority of the 83 National Library Manuscripts, it is possible to reduce the size of this large source of Sang Thong specimens. There are 70 manuscripts which are obvious copies of one another. Differences, when they occur, are limited for the most part to orthography or single lexemes which only slightly alter the meaning of a line. Take, for example, MS.93, a line of which reads: hok khoei rī rō tho chit. The same line in MS.96 reads: thang hok khoei rī rō tho chit. The two texts differ solely in the word thang; it is absent in MS.93 but present in MS.96. There is little difference in the semantics and no difference whatsoever in the syntax of the two lines. The function of the thang is to modify the word "hok", thus emphasizing the fact that all six sons-in-law are involved in the action conveyed by the predicate "rī rō tho chit." Another example is MS.31, a line of which reads: tae dai mā kho kō cham hai. In MS.51, the same line reads: tae dai mā kho laew kō cham hai. Here, the presence of the word "laew" in MS.51 does not affect the meaning, since the word "dai" in both lines already makes the verb "mā" past tense.

Occasionally, texts do show significant semantic divergence. The most notable example may be seen in MS.37, two lines of which read: tua nāi sang phrai hai prakāt//

khū tawāt ũk krathūk kŭk kōng. At the same place in MS.96, the lines read: laew ying pŭn khap chut laen nok sap// plōi tap tŭng tang dang kōng. MS.45 has the following: laew ying pŭn sŭng nok sap// plōi tap tŭng tang dang kōng, while in MS.52, the same two lines read: laew ying pŭn mondok nok sap// plōi tap tŭng tang dang kōng. In this case, MSS.45, 52 and 96 show semantic variations on what is essentially a common idea - that of discharging some type of firearm. However, MS.37 is completely different and deals instead with soldiers being ordered into battle. There are a total of 14 manuscripts in which one version or the other of the two lines in question may appear. Because MS.37 is the only text that does not contain the firearm idea, the two MS.37 lines are probably a corruption of some variation of the firearm lines. Another example of a significant semantic difference between two texts may be seen in MS.72, a line of which reads: hen hok khoei khoe soe mā. MS.96 renders the same line: hen hok khoei doen ri khao mā. Here, the phrase "khoe soe mā" means that the six sons-in-law approach in a stupified or deluded manner, whereas the phrase "doen ri khao mā" means that they walk directly to their destination.

Finally, brief mention should be made of orthography. Most of the differences between any two texts are orthographic in nature. Take, for example, MS.52, one of the few dated National Library manuscripts. It is dated C.S.1218 (1856 A.D.), and it shows, among other things, a

pseudo-~~script~~ spelling for the word "rak" (love): ²ᠷᠠᠬᠤ .
 An examination of two other manuscripts, i.e., MSS.76 and 48, in which this word also appears reveals that the MS.52 spelling occurs in MS.76 but not in MS.48. There is reason, therefore, to place these two texts together in contradistinction to MS.48.

It would be possible to list all 70 manuscripts of which the above examples are a part and point out every lexical, semantic and orthographic variation. This would result in an immense body of individual textual data with which one could attempt to identify all corruptions and arrive at some authentic text or a reconstruction thereof. Such an approach, while useful, would however reveal little about the functional characteristics of the Sang Thong manuscripts as a whole, and it is in this rather than in the myriad of textual discrepancies that the present study is interested. Thus, instead of dealing with all 70 of these manuscripts individually, we may equate them to one representative specimen. It is the Prince Damrong edition of Sang Thong, hereafter referred to as PDE (for Prince Damrong edition). Most of these 70 National Library manuscripts are identical to the PDE text. Those that differ from it do so to the extent that the above examples are shown to differ from each other. PDE therefore represents a manuscript tradition of 70 specimens.

1.4. There are 12 National Library manuscripts which are not in the PDE manuscript tradition, that is, they are not copies of PDE. They are (i) MS.33, (ii) MS.34, (iii) MS.41, (iv) MS.66, (v) MS.67, (vi) MS.68, (vii) MS.82, (viii) MS.83, (ix) MS.85, (x) MS.86, (xi) MS.96/1 and (xii) MS.96/2. These 12 may also be reduced in the same way as the 70 PDE manuscripts above.

MS.66-68, 83 and 96/2 all have text that may also be found in the three episodes peculiar to the Fine Arts Department edition of Sang Thong. Differences between these manuscripts and the printed edition are limited to a modernization of spelling and an occasional lexical alteration which does not greatly affect the meaning of a given line. Because of its availability to the reader, the printed text will be used in this study, and hereafter referred to as FAD (for Fine Arts Department). FAD thus represents a manuscript tradition of five specimens.

MS.86 and 96/1 are copies of one another. Differences between the two are again limited to orthography and an occasional lexeme which does not greatly alter the meaning of a given line. Because MS.86 contains five times as many cantos as MS.96/1 (106 cantos as opposed to only 21), MS.86 shall be taken as the representative text. Written in the same hand as MS.86 and beginning where it ends, MS.33 is evidently a continuation of that text. The two manuscripts therefore appear to be a part of one work which at some point became separated and labeled as two separate

manuscripts. In this study, they shall be combined and referred to as MS.86/33. The manuscript is a samut thai dam of 84 folios in white steatite pencil. No date is inscribed, but the orthography is of the middle Ratanakosin period.

Like MS.86/33, MSS.82 and 41 are in fact one manuscript. They are written in the same hand and contain a continuous text. In this study they shall therefore be combined and cited as MS.82/41. The manuscript is also a samut thai dam of 32 folios in white steatite ink. The text is undated, but the orthography is of late Ayudhaya-early Ratanakosin.

MS.85 was first published in book form in B.E.2465 under the title Bot Lakhon Khrang Krung Kao. In his preface to this edition, Prince Damrong claims that the text was composed during the Ayuthaya period, hence the title "Krung Kao." The original manuscript is undated, but its orthography resembles that of late Ayuthaya-early Ratanakosin. The manuscript is a samut thai khāo of 58 folios written in black ink. Differences between the printed and manuscript versions are minimal and confined to a modernization of spelling and an occasional lexical alteration which does not greatly affect the meaning of a given line. Because of its general availability to the reader, the printed text will be used in this study, and hereafter referred to as OCT (for "old city text - an approximate English equivalent of the Thai title).

The remaining National Library manuscript that is not in the PDE manuscript tradition is MS.34. It is a samut thai khāo of 43 folios. The orthography suggests a date of

composition prior to middle Ratanakosin.

1.5. We have reduced the large number of Sang Thong specimens to a corpus of seven texts. They are:

- (i) PDE (representing 70 National Library MSS.)
- (ii) FAD (representing 5 National Library MSS.)
- (iii) OCT (the printed edition of MS.85)
- (iv) IOL (The India Office Library MS.)
- (v) MS.34
- (vi) MS.82/41
- (vii) MS.86/33

In the following chapter, the narrative content of these seven texts will be compared and contrasted as a preliminary step toward the characterization of their individual compositions.

Chapter II : What the Corpus Contains

2.1. The seven Sang Thong specimens in this study differ in length; not all of them contain the same amount or segment of narrative. It is therefore necessary to begin by determining the exact range of narrative which each text possesses. To do this, each will be divided into what, for the sake of convenience, may be termed an "episode."

We begin with PDE, the text which is traditionally believed to have been composed by the court poets of Rama II. It contains six episodes. They are

Phra Sang's escape
the six daughters choose
Nang Rochana chooses Phra Sang
Phra Sang's trials
the khli contest
the reunion

FAD, the Fine Arts Department reprint of PDE, also contains these same six episodes plus three which PDE does not have.* They are:

Phra Sang's birth
his childhood
his drowning

OCT, the printed edition of National Library MS.85, contains two episodes. They are:

the khli contest
the reunion

*To avoid confusion between the two texts, FAD will henceforth be taken to mean only those three episodes which PDE does not contain.

IOL, the India Office Library MSS, contains two episodes.

They are:

Phra Sang's escape
the six daughters choose

MS. 86/33 also contains two episodes. They are:

the reunion
the journey homeward

MS. 34 contains only one episode. It is:

the journey homeward

Finally, MS. 82/41 also contains only one episode. It is:

Phra Sang's birth

When all the episodes in these seven texts are combined and arranged in chronological order, we have a composite

Sang Thong narrative of 10 episodes. They are:

- I. Phra Sang's birth
- II. his drowning
- III. his childhood
- IV. his escape
- V. the six daughters choose
- VI. Nang Rochana chooses Phra Sang
- VII. Phra Sang's trials
- VIII. the khli contest
- IX. the reunion
- X. the journey homeward

As we can see, some texts have comparable segments of narrative, and some do not. In the remainder of this chapter the narrative content of each text will be compared

and contrasted where possible. This is done with the aim of showing that each text is in a different textual tradition and that any analysis of the texts based solely on a comparison of their narrative content is limited because there is no single segment of narrative common to all.

Before beginning the comparisons of narrative content, it is important to define the term "textual tradition" and to distinguish it from what may be called a "narrative tradition." In his Textual Criticism, Maas says that a textual tradition exists when it can be shown that text A is a direct copy of text B. This implies that similarity between any two versions must be taken to the lowest possible level- the level of the lexical items - and it goes beyond any narrative similarities, that is, plots, themes, incidents and settings, that the texts may have. Because our aim is to characterize a set of manuscripts that are ascribed to one particular generation of poets, it is this narrow interpretation of the term rather than the wider one, as used by Simmonds and Vansina, which will be used throughout the present study.¹ Thus, similarities in the plots, themes and incidents of two texts, as opposed to the individual lexical items with which those plots and incidents are described, may be taken as indicating a single narrative tradition, that is, one basic story which was transmitted from one poet to another.

¹ E.H.S. Simmonds, "Mahgrasop II: The Thai National Library Manuscript," p.119; J.Vansina, Oral Tradition, pp.121-129. Nevertheless, the copying methods of Thai scribes include minor lexical changes which lead one to say that MS.B may be a "copy" of MS.A and in the "tradition" of the latter despite minor lexical variations.

Only when we find lexical similarities of the type discussed in Chapter I, e.g., the lines hok khoei ri ro tho chit (in MS.93) and thag hok khoei ri ro tho chit (in MS.96), or tae dai ma kho ko cham hai (in MS.31) and tae dai ma kho ko cham hai (in MS.51), do we have indications of a single manuscript tradition, that is, one written text which was copied by different writers.

In the following discussion, it will be clear that any two comparable texts have some similarity in their plots and incidents, thereby suggesting a common narrative tradition. However, the many lexical items that are used to express those plots and incidents are very different, and this suggests that MS.A is not a copy of MS.C and therefore not in the same textual tradition.

2.2. FAD and MS.82/41 have one comparable segment of narrative. It is Phra Sang's birth episode - I. in the list above. Their plots develop in the following way:

<u>FAD</u>	<u>MS.82/41</u>
I.a. Thao Yotsawimon desires heir; his dream; his wives become pregnant	I.a. his wives dream; they become pregnant
	b. Nang Chantha's love spell over Thao Yotsawimon
	c. birth of Nang Chantha's daughter and Nang Chan's shell
b. Nang Chantha bribes astrologer	d. do.

FADMS.82/41

c. birth of shell and
Nang Chan's exile

e. Nang Chantha's second
love spell over Thao
Yotsawimon

d. Nang Chan's forest
wandering

text ends

e. Nang Chan's discovery
of child in shell

text continues
to Episode II

It is clear that the two texts do not have identical plot structures. Notice, for example, that the love spell, which is an important device in MS.82/41, does not appear in FAD. Notice, too, that the bribing of the astrologer is common to both plots, but in FAD it precedes the birth of the shell, while in MS.82/41 it occurs after it.

Further differences can be seen in the individual incidents that make up the plot. Take, for example, the bribing of the astrologer - an incident which is common to both texts.

FADMS.82/41

I.b.i. Nang Chantha jealous
of Nang Chan; sends
servant to bribe
astrologer

I.d.i. do.

ii. servant reassures
Nang Chantha

ii. servant departs

iii. servant explains
to astrologer

iv. astrologer reflects;
agrees to help; tries
to seduce servant

iii. astrologer agrees
to help

FADMS.82/41

v. servant rejects his
advances; departs

iv. servant departs

The differences in the way the incident develops in each text are obvious. In FAD, the servant addresses Nang Chantha (ii), then goes to the astrologer and explains her mission to him (iii); in MS.82/41, she does neither of the two. FAD also includes the attempted seduction (iv-v), which MS.82/41 does not.

FAD's treatment of this particular incident is thus slightly more developed. In iv, for example, before the astrologer agrees to help Nang Chantha, he weighs the alternatives open to him: he can refuse her request, or he can accept it and receive a reward; in MS.82/41 he simply agrees to help her. MS.82/41 is thus more skeletal in its description; it lacks the details with which FAD embellishes its narrative. We cannot conclude that FAD is more sophisticated in its overall treatment, however, because there are instances when MS.82/41 is more complete in its development of the narrative. This can be seen in I.c, for example, the birth of the shell. That incident, as it appears in each text, is compared below.

FADMS.82/41

I.c.i. Nang Chan's preg-
nancy and labour

I.c.i. do.

FADMS.82/41

- | | |
|--|---|
| ii. servants attend
Nang Chan;
they depart | ii. do. |
| | iii. Nang Chan
dispatches
servants |
| | iv. servants
depart |
| iii. servants report
to Thao
Yotsawimon | v. do. |
| iv. Thao Yotsawimon's
delight; he
departs | vi. do. + he
orders
preparations
for birth |
| | vii. servants relay
his orders to
workers |
| | viii. Thao Yotsawimon
departs for Nang
Chan |
| v. Thao Yotsawimon
comforts queen | ix. do. |

In this case, it is MS.82/41 which contains more detail and FAD which is more skeletal in its treatment. Notice that in MS.82/41, separate cantos describe Nang Chan as she dispatches her servants (iii), and the servants as they depart to inform Thao Yotsawimon of the impending

birth of his child (iv). In FAD, by contrast, the servants simply depart on their own in Canto ii. MS.82/41 also embellishes its narrative with preparations for the birth (vi-vii), an idea that is completely lacking in FAD. Finally, MS.82/41 devotes an entire canto (viii) just to Thao Yotsawimon's departure, whereas FAD includes the departure in Canto iv. In this particular example, then, the narrative is more developed in MS.82/41 than it is in FAD. In the previous example the opposite is true. Thus, all that can be said generally about the two texts at this point is that each develops its narrative in its own distinctive way.

We have seen that there are some similarities and many differences in the way the two texts treat the narrative on both the plot and incident levels. However, it is on the canto level that the greatest differences are to be found. They are well illustrated in a comparison of I.c.i., for example, in which Nang Chan's pregnancy and labour are described. A wak by wak comparison of lexical items in each text reveals little to suggest that one text is a copy of the other.

I.c.i. FAD:

m̄ua nan
 mahesī chōm chin pin hām
 khōi phian raksā phayāyām
 phra khan chōm ngām dai sip dūan
 chuan klai r̄uk phā nāthī
 nāphī yai nōi kō khōi khluān
 radom lom sen kō ten tūan
 lūk nōi khōi khluān lūan long
 chep khan krasan khūn thuk thī
 phang phiang chiwī cha phui phong
 rōng riak saen s̄ao lao anong
 mā phrom lom ong nāng thewī
 riak phlāng thāng puan khruan khan
 chuai kan rew rew nāng s̄ao sī
 ong san yan yut sut insī
 mahesī ōt ōi rōi raeng

Then
 The beautiful royal queen
 Is careful in her every effort
 Until the tenth month of her term.
 As that hour approaches,
 Her womb begins to stir.
 She feels movement deep within
 As the child in her body descends.
 The contractions now begin and do not cease,
 And she feels as if her life would turn to dust.
 She calls out to her handmaidens
 Who then come and wait at her side.
 Moaning from the pain, she cries:
 'Quickly. Quickly. Help me, O ladies.'
 Her body trembling, she lies down
 And cries herself into exhaustion.¹

I.c.i. MS. 82/41:

m̄ua nan
 nāng chan thewī sī sai
 song khan ōrot yotsakrai
 tang chai cham sin phāwanā
 chon khan dai sip dūan plāi
 chōmchāi cha khlot ōrasā
 ruam dūan ruam wan kap chanthā
 kanlayā chep khan kō phran chai

¹ FAD Canto 19.

mai khoei prasūt phra ōrot
 lathuai rathot mōng mai*
 lap tā utsā khaeng chai
 mi khrai cha dai sompradi

Then
 The crystal-bright Nang Chan Thewi
 Is pregnant with a royal child,
 And she carefully observes the holy precepts
 Until the tenth month of her term.
 She will give birth to a son
 At the same time as Chantha.
 The pain she feels causes her fear,
 For she has never given birth before.
 Exhausted and distraught,
 She shuts her eyes and tries to bear the pain,¹
 But finally lapses into unconsciousness.

There can be little doubt that FAD and MS.82/41 develop their narratives in separate ways. There is some similarity in their plots and incidents but hardly any in the individual lexemes of their cantos. Two texts which are in the same tradition would not have the kind of lexical divergence that we see, for example, in the above cantos. The phrase "dai sip dūan" is the only group of lexemes common to both (FAD wak 4; MS.82/41 wak 5). It is therefore difficult to draw any conclusion other than that FAD and MS.82/41 are two distinct texts, each of which is at the very least in a different textual tradition. This conclusion will also be shown to apply to the remainder of the Sang Thong specimens in our study.

2.3. IOL and PDE have three comparable sections of narrative. They are Phra Sang's escape, the six daughters choose and

* lathuai = rathuai

¹MS.82/41 Canto 31.

Nang Rochana chooses Phra Sang - episodes IV, V and VI in the list above. The plots of the two texts develop in the following ways:

<u>FDE</u>	<u>IOL</u>
IV.a. Nang Phanthurat goes to the forest	IV.a. do.
b. Phra Sang escapes	b. do.
c. Nang Phanthurat pursues and dies	c. do.
d. Phra Sang meets the buffalo boys	d. do.
V.a. Thao Samon decides to marry off his daughters	V.a. do.
b. six daughters choose; Nang Rochana rejects all suitors	b. do.
c. second choosing for Nang Rochana	c. do.
d. Nang Rochana rejects suitors	
VI.a. third choosing for Nang Rochana	
b. Nang Rochana chooses Phra Sang	VI.a. do.
c. exile	text ends
text continues	

IOL and FDE have similar plot structures, the only difference being Nang Rochana's third choosing in FDE (V.d - VI.a). The two texts do diverge however on the incident level.

This can be seen in a comparison of IV.c, for example, in which Nang Phanthurat pursues Phra Sang and dies. All the cantos in this incident are presented below.

<u>PDE</u>	<u>IOL</u>
IV.c.i. Nang Phanthurat leaves city	IV.c.i. do. + her words of anguish
ii. sees Phra Sang on mountain	ii. do. + her efforts to ascend
iii. her efforts to ascend; her pleas to Phra Sang	iii. her pleas to Phra Sang
iv. Phra Sang pities Nang Phanthurat	
v. Phra Sang explains why he fled	iv. do. + his inner conflict
vi. Nang Phanthurat offers mantra and <u>ngô</u> ; describes their powers	v. do. + she grieves and dies
vii. Phra Sang delays descending mountain	
viii. Nang Phanthurat grieves and dies	

PDE devotes two more cantos to this incident than does IOL.

They are iv, where Phra Sang pities Nang Phanthurat before he explains why he ran away; and vii, where he makes excuses to her in an attempt to delay coming down from the mountain.

Notice, too, that PDE devotes an entire canto (viii) to describing how Nang Phanthurat grieves and dies, whereas in IOL this is included with the offer of the mantra and ngô in v. In this instance, then, PDE is slightly more detailed in

its treatment of the narrative. Again, we cannot conclude that it is more sophisticated in its overall treatment because in other segments IOL contains detail which PDE does not. Notice, for example, what happens immediately after Nang Phanthurat's death. The following cantos are a direct continuation of the above sequence.

<u>PDE</u>	<u>IOL</u>
ix. servants grieve	
x. Phra Sang descends mountain	vi. do.
xi. Phra Sang laments	vii. do.
xii. Phra Sang orders corpse be returned to city for future cremation	viii. Phra Sang studies mantra; orders servants to build pyre
xiii. servants depart with corpse	ix. servants prepare
xiv. Phra Sang studies mantra and departs	x. corpse is carried to pyre
	xi. corpse is burned
	xii. Phra Sang orders servants to return to city
	xiii. servants grieve and depart
	xiv. Phra Sang places Nang Phanthurat's bones in urn; performs obeisance, departs
xv. Phra Sang arrives in Thao Yotsawimon's land	xv. do.

In this case it is IOL which is more detailed in its treatment of the narrative. The entire cremation scene, which enhances the development of the death incident, does not appear in PDE. Instead, the cremation is only promised (in Canto xii), but the PDE narrative never returns to it.

IOL and PDE differ not only on the incident level but on the canto level as well. This can be seen in a comparison of Phra Sang's lament at Nang Phanthurat's death - PDE xi and IOL vii in the above sequences.

PDE

ō wā mādā khong lūk oei
 phra khun khoei pok klao kesī
 rak lūk phūk phan saen thawī
 liang mā mai mī hai khūang chai
 cha hā nai dai mūan phra mae chao
 dang māndon koet klao kō wā dai
 sū tit tām mā duai ālai
 chon cham tāi yū nai phanāwan
 thōt lūk nī phit pen nak nā
 dang klaeng phlān mādā hai āsan
 thang nī phrō kam mā tām than
 chūng sut sin chiwan banlai
 phra khun lam lop chop din daen
 yang mai than thot thaen sanong dai
 ram phlāng sōkī phirī phirai
 sop phak sa-ūn hai pai mā

'Alas, O beloved mother
 Whose kindness ever graced my head,
 Your love for me has always been great,
 And you never let my heart know displeasure.
 Where can I ever find another such as you,
 For indeed you have been a true mother to me.
 Driven by longing, you struggled in search,
 Only to perish here in the forest.
 The guilt I bear for this is infinitely great;
 It is as though I deliberately caused your death.
 Your time of reckoning finally came,
 So you breathed your last and lay down in death.
 Your love for me was the best in all the world,
 Yet I did not repay you for that love.'

And with that lament he then continues to grieve.
Hanging his head, he sobs and cries without end.¹

IOL

khraṇ thūṅ chūṅ phlik kāyā
hen nāṅ yaksā mai wāt wai
rū mae man mai wā tāi sai
phūwanai kamsōt sōkā
sop phak long kap suang nāṅ
yō kōn thūn phlāṅ nūa kesā
mae chao prakhun khōṅ lūk ā
tām lūk wōt mā chon banlai
lā thang sombat phatsathān
het kān thang nī lūk tham hai
maen lūk mi phrāk chāk pai
thī nai mae cha muai mōranā
choen lūk khūn thoet chao prakhun
mae chai bun khōṅ lūk lūk mā hā
krōt lūk wā riak mai long mā
chūṅ muai mōranā philālai
mae ao pā mai mā pen rūan
mae ao tae dao dūan mā pen dai
ao siang chakrachan rerai
prakhōm som thāo thai tāṅ dontri
mae fang mayura song siang
tāṅ mayurā chamriang siang sī*
mae chao ao phūn pataphī
tāṅ thī patchathon phra mādā
ram phlāṅ thāṅ song kansaeng hai
chonlanai nong net thang sai khwā
khruan khram kamsōt sōkā
kōt sop mādā khao ram rai

Then he turns her body over
And sees that it does not move.
Certain that she is dead,
He sheds tears of sorrow.
He buries his face in her bosom;
He raises his hands in homage and cries:
'O dearest mother,
By following me you have lost your life,
And now your royal wealth lies abandoned.
All this was my doing.

¹ PDE Canto 38.

* mayura = mathura.

Had I not run from you,
 You would not now be dead.
 Please arise, O dearest mother.
 O kindest of mothers, your child has come.
 Angered because I would not descend,
 You lie at this moment in death.
 Take this forest as your dwelling;
 Use the stars and moon as your light.
 Think of the cicada's chirping
 As music worthy of your royal ear.
 Think of the peacock's cry
 As the sweetest of regal songs.
 And use the ground upon which you lie
 As a royal sleeping couch.¹
 He cries as he speaks those words,
 And tears fill both of his eyes.
 Then moaning with bitter grief,
 He embraces his mother's body.¹

The two cantos are obviously different. Both texts describe Phra Sang's lament, but the elaborate nature reference occurs only in IOL (wak 17-24). In PDE his lament is short and contains no similar embellishment. Once again, our comparison of narrative content suggests two distinct texts, each of which develops its narrative in its own particular way. Both texts describe Phra Sang's escape from Nang Phanthurat and her resultant death, but the treatment of the incident is markedly different, and the two example cantos above make it difficult to argue that IOL, for example, is more like PDE.

2.4. OCT and PDE have two comparable segments of narrative. They are the khli contest and the reunion - episodes VIII and IX in the list above. Like IOL, OCT does not differ

¹IOL Canto 28.

greatly from PDE in its plot development, a comparison of which is presented here.

<u>PDE</u>	<u>OCT</u>
VIII.a. Nang Montha asks Phra Sang to play <u>khli</u>	VIII.a. do.
b. Phra Sang gets clothing and horse	b. do.
c. the <u>khli</u> contest	c. do.
d. Phra Sang is made ruler of Samon's city	d. do.
IX.a. Phra In visits Thao Yotsawimon	IX.a. do.
b. Thao Yotsawimon confronts Nang Chantha with her treachery; she departs	b. do.
	c. Nang Chantha and those others responsible for Nang Chan's exile are executed
c. Thao Yotsawimon finds Nang Chan	d. do.
d. Thao Yotsawimon and Nang Chan search for Phra Sang	e. do.
text continues	text ends

The two texts diverge at IX.b, where Thao Yotsawimon confronts Nang Chantha. In PDE she is beaten, returns to her quarters and does not reappear in the narrative; in OCT she is condemned to death and executed together with the others who helped her deceive Thao Yotsawimon. Thus, by describing their deaths,

OCT immediately resolves the confrontation scene in IX.b.

PDE only hints at such a resolution, however, when in a later part of the narrative, Thao Yotsawimon says: maen dai lūk rao mā thūng thānī// cha khā i khon rāi hai tāi mot -

"Then having found him and returned to our city, I shall put to death all who bear the guilt." ¹ PDE ends before Thao Yotsawimon returns to his city, so his promise is not carried out in the narrative.

In terms of the incidents which make up the plot, the two texts are considerably different. This can be seen in a comparison of VIII.a, for example, in which Nang Montha asks Phra Sang to play khli. All the cantos in this segment of the narrative are presented below.

<u>PDE</u>	<u>OCT</u>
VIII.a.i. Nang Montha arrives at hut and calls Rochana	VIII.a.i. do.
ii. Nang Rochana, who is working in the fields, goes to her	ii. Nang Rochana, who is inside hut, comes out to her
iii. Nang Rochana leads her inside hut; calls Chao Ngǒ	iii. leads her inside
iv. Chao Ngǒ mocks Nang Montha	iv. Nang Montha's servants lament at sight of Nang Rochana
v. Nang Montha laments at sight of Nang Rochana's poverty	

¹

PDE Canto 467: wak 17-18.

<u>PDE</u>	<u>OCT</u>
vi. Nang Montha explains situation to Nang Rochana	v. do.
vii. Nang Rochana asks Chao Ngổ to play	vi. do.
viii. Chao Ngổ ignores pleas	
ix. Nang Montha seconds Nang Rochana's pleas	vii. do.
x. Phra Sang answers Nang Montha	viii. do.
xi. Nang Montha's reaction	ix. Nang Montha pleads with Nang Rochana
xii. Nang Rochana pities mother	x. Phra In reminds Thao Samon of promise to play <u>khli</u>
xiii. Nang Rochana pleads with Chao Ngổ	xi. Thao Samon decides to go to hut
	xii. Thao Samon arrives at hut
	xiii. Thao Samon asks Nang Montha of delay
	xiv. Nang Montha pleads with Chao Ngổ
xiv. Chao Ngổ agrees to play	xv. do.

Both PDE and OCT describe Nang Montha's plea to Chao Ngổ, but the incident is developed differently in each text. Notice, for example, that in PDE Nang Rochana is in the fields when Nang Montha arrives (ii), whereas in OCT she is in the hut; Chao Ngổ mocks Nang Montha in PDE (iv), but he does not do so in OCT; Phra In appears in the OCT sequence (Canto X), but he

does not in PDE.

On the canto level, too, each text conveys its narrative in a distinctive way. This can be seen in the cantos which describe how Chao Ngõ agrees to play khli. They are PDE xiv and OCT xv in the above incident.

PDE

m̄ua nan
 chao ngõ thuk r̄on th̄on chai yai
 klua m̄ia cha ās̄an banlai
 ch̄ung l̄om lao ao chai pai m̄a
 yā kansaeng sao m̄ong loei n̄ong rak
 wai phanak nḡan ph̄i cha ās̄a
 ok t̄i kh̄l̄i phanan dang sanya
 mi hai sia ph̄ar̄a prach̄amit
 laew ph̄in n̄a m̄a th̄un chonani
 chai l̄uk n̄i cha klaeng b̄uan bit
 tae h̄ak khon chon pen phon kh̄it
 kh̄ruang song sak nit k̄o mai m̄i

Then

Heaving heavy sighs of sorrow and distress,
 Afraid that his Rochana will really die,
 Chao Ngo tries to comfort her with these words:
 'Do not cry and grieve so, my beloved,
 For the responsibility shall be mine.
 I shall take up the enemy's challenge
 And not let the city fall to his hands.'
 Then turning to the queen mother, he says:
 'I do not attempt to evade this task
 When I say my poverty is great,
 And that I own not a shred of cloth to wear.' ¹

OCT

m̄ua nan
 phra sang dang ok cha laeng lai
 cha th̄ot ngõ ok sia k̄o mi dai
 th̄i nai cha ph̄op phra m̄and̄a
 khran cha mi khao pai t̄i kh̄l̄i

¹
PDE Canto 333.

rochanā nā thī cha sangkhā
 cha khit chanai dī na ok ā
 cham cha āsā phra phūmī
 khran wā khit laew kọ thūn pai
 mai klua hatsanai thao kesī
 phā nung phā hom mai som pradī
 āi kae kōsī pen phon chai

Then
 Feeling as though his heart would break,
 Phra Sang says: 'I cannot take off my ngō,
 For if I do, how will I ever find my mother.
 But if I do not play khli,
 My Rochana will surely die.
 Oh, what shall I do? What shall I do?
 I must take up this challenge for the king.'
 And with that thought he then declares:
 'I have not the slightest fear of the Thousand-
 eyed One,
 But my clothing is old and tattered,¹
 So I am too ashamed to face him.'

In both texts Chao Ngō agrees to take up the khli challenge. Notice, however, that in PDE he first answers Nang Rochana (wak 5-8) and then asks Nang Montha for clothes (wak 10-12), whereas in OCT he does not talk to Nang Rochana but considers the alternatives (wak 3-7) and then addresses Nang Montha (wak 10-12).

2.5. MS.86/33 and PDE have one comparable section of narrative. It is the reunion - episode IX in the list above. Because the MS.86/33 segment is only 21 cantos long, there is not enough text to compare plot development. Instead, we may proceed directly to the incident level and examine the first ten cantos

¹OCT Canto 17.

in each sequence. This is sufficient to show how different each text is.

PDEMS. 86/33

- | | |
|--|---|
| IX.a.i. Thao Yotsawimon decides to return; he asks Phra Sang to go | IX.a.i. Thao Yotsawimon decides to return; confers with Nang Chan |
| ii. Phra Sang agrees; asks Nang Rochana to go | ii. Nang Chan agrees; she suggests Phra Sang be informed |
| iii. Nang Rochana vows to follow | iii. Thao Yotsawimon orders servants to bring Phra Sang and Nang Rochana |
| iv. Phra Sang suggests Thao Samon be informed | iv. Servants inform Phra Sang |
| v. Phra Sang tells Thao Samon | v. Phra Sang asks Nang Rochana to go with him to Thao Yotsawimon |
| vi. Thao Samon expresses regret; entrusts Nang Rochana to his care | vi. Phra Sang and Nang Rochana arrive and bow before Thao Yotsawimon |
| vii. Phra Sang reassures Thao Samon re: Nang Rochana | vii. Thao Yotsawimon explains situation to Phra Sang; offers him rule of city |
| viii. Nang Montha's reaction to news of departure | viii. Phra Sang accepts rule of city |
| ix. her words of lament | ix. Thao Yotsawimon's reaction; they go to inform Thao Samon |
| x. Nang Rochana's reaction to her lament | x. they arrive at Thao Samon's quarters |

Both texts describe Thao Yotsawimon's decision to return, but they do so in different ways. After the initial canto in each text, in which his decision is presented, the narratives

diverge considerably. For example, Thao Yotsawimon informs Phra Sang directly in PDE, whereas in MS. 86/33 he first tells Nang Chan of his decision and then has Phra Sang summoned; Nang Rochana demonstrates her loyalty to Phra Sang by vowing to accompany him to Thao Yotsawimon's city in PDE iii, but this incident does not appear in MS. 86/33. The two narratives are thus quite distinct; each is developed in a particular way. On the canto level, too, the narratives are different. This can be readily seen in a comparison of IX.a.i, the first canto in each sequence, in which Thao Yotsawimon's decision is conveyed.

PDE

m̄a nan
 thāo yotsawimon pen yai
 yū duai ōrot yotsakrai
 pramān dai lāi thiwā rātrī
 thāo khīt ramlūk trūk trā
 thūng kham man sanyā kap kōsī
 cham cha chuan lūk yā pai thānī
 ning yū yāng nī cha mī phai
 khīt phlāng thāng riak phra sang
 mā lūp lang lūp nā laew prāsai
 phō nī nūk prawan phran chai
 duai koen phat sahatsanai lāi wan mā
 chuai thān krieo krōt tham thōt kōn
 hen chīwit bidon cha sangkhā
 kō choen lūk kǎew waew tā
 pai duai bidā yang thānī
 thān long mā m̄arai cha dai hen
 yā hai pen pot pō kap kōsī
 thang fūng ying chāi chāo burī
 cha yindī duai ong phra lūk yā

Then

Resting with his son of great renown
 For a period of many days and nights,
 The most exalted Thao Yotsawimon
 Weighs carefully in his mind
 The vow he made to Him of the Kausika Race:

'Now I must bid my dear son return,
 For it is dangerous to remain.'
 And with that thought he then summons Phra Sang
 Whom he strokes and speaks to with affection,
 Saying: 'I am tortured by the most fearful thoughts,
 For the Thousand-eyed One's appointed time has long
 since passed.
 If he is angered and punishes me,
 My life will surely end in an instant.
 Thus I now ask you, O precious one,
 To accompany me to my city.
 Then if He comes He shall see I have kept my oath.
 Do not let me appear untrue to my word, I pray you.
 Then too, all the people of the realm
 Shall be joyful at your return, my son.'¹

86/33

m̄ua nan
 thāo yotsawimon rūang sī
 sathit yū nai sām̄on rāchathānī
 suk khasem prem prī thang song rā
 khit cha khrai khūn lang yang nakhon
 sek song s̄ai samon ōrotsā
 * * * kham kōsī mī banchā
 phān fā thuk thon mon mai
 maen cha khūn duk thung yū yāng nī
 chīwī khong rao khong tap sai
 cham cha phon phan hai phon phai
 klap pai yang rāchathānī
 prūksā mia rak phū ruam chai
 cha khit chan dai na chōm sī
 phī khit cha khūn lang yang burī
 hai ōrot rao nī khrong nakhon

Then
 The resplendent Thao Yotsawimon
 Dwells happily with his queen
 In Samon's imperial city.
 One day he thinks of returning
 To join his dear children in marriage.
 Fearing also the commandment of Lord Indra,
 He burns with distress and reflects:
 'If I return any later than this,
 My life will surely end.

¹

PDE Canto 555.

Thus, I must resolve the situation
 By returning to my own royal domain.¹
 He then confers with his beloved wife,
 Saying: 'What thoughts have you, my dear?
 I have decided to return to the palace
 And give the rule of the land to our son.'¹

Both cantos describe Thao Yotsawimon's decision, but they do so in different ways. Notice in the PDE canto that Thao Yotsawimon's decision is based solely on his fear of Phra In (wak 6-8), whereas in MS. 86/33 it is his desire to unite Phra Sang and Nang Rochana in marriage (wak 5-6) that motivates him to return to his city. Notice, too, that in PDE Thao Yotsawimon addresses Phra Sang and reiterates that fear (wak 9-14); in MS. 86/33 it is Nang Chan to whom he speaks (wak 13-16).

2.6. MS.34 is the last of the Sang Thong specimens. It shares with MS. 86/33 a common segment of narrative, namely, the journey homeward - episode X in the list above. A comparison of the plot development in each text is presented here.

MS.34MS.86/33

- | | |
|---|--|
| | ix.a. Thao Yotsawimon's
decision to return |
| x.a. Waiyawek abducts
Nang Rochana | x.a. do. |
| b. Phra Sang searches | b. Thao Kumpharat fights
Waiyawek for Nang
Rochana |
| c. Thao Kumpharat fights
Waiyawek for Nang Rochana | c. Phra Sang searches |

¹MS.86/33 Canto 1.

MS.34

- d. Phra Sang and Thao Kumpharat rescue Nang Rochana; her trial by fire
- e. Nang Phanthurat's spirit warns Phra Sang of attack
- f. Waiyawek allies with Thao Phainasun to attack Phra Sang

text ends

MS.86/33

- d. do.
- e. Waiyawek allies with Waiworawong to attack Phra Sang
- f. do.
- g. siege and battle
- h. Phra Sang's victory

text ends

Both texts begin the journey homeward episode with the abduction of Nang Rochana (a), and both describe how she is rescued by Phra Sang and Thao Kumpharat (d). In MS. 34 Phra Sang's search (c) precedes the battle between Thao Kumpharat and Waiyawek (d); in MS. 86/33 the order of events is reversed, and the battle takes place before his search. Also in reversed order are e. and f: in MS. 34 Nang Phanthurat's warning comes before Waiyawek's alliance; in MS. 86/33 it comes after it. Notice, too, that in MS. 34 the king who helps Waiyawek is called Thao Phainasun, whereas in MS. 86/33 his name is Waiwqrawong.

On the incident level we find, once again, that the two texts develop their narratives in different ways. Take, for example, Phra Sang's search for Nang Rochana as it is presented in each text.

MS. 34MS. 86/33

- | | |
|---|--|
| X.b.i. Phra Sang revives from spell; searches for Nang Rochana; asks servants | X.c.i. do. |
| ii. servants say they fell asleep | ii. servants say they didn't see her |
| iii. Phra Sang goes to Thao Yotsawimon | iii. do. |
| iv. Phra Sang tells Thao Yotsawimon of Nang Rochana's disappearance | iv. do. |
| v. Thao Yotsawimon and Nang Chan lament | |
| vi. Thao Yotsawimon asks astrologer | v. do. |
| vii. Astrologer explains | vi. do. |
| viii. Phra Sang vows to go | vii. Thao Yotsawimon orders Phra Sang to find her |
| ix. Thao Yotsawimon and Nang Chan give blessings | viii. Phra Sang takes leave of Thao Yotsawimon |
| x. Phra Sang vows to rescue Nang Rochana; prepares | ix. Phra Sang laments for Nang Rochana; puts on <u>ngô</u> |
| | x. Phra Sang takes leave of Thao Yotsawimon |
| xi. Thao Yotsawimon and Nang Chan give blessing; Phra Sang departs | xi. do. |
| xii. Phra Sang thinks of Nang Rochana | |
| xiii. his lament | |

The two narratives progress in similar directions until after the astrologer's explanation, where they begin to diverge.

Notice, for example, that MS. 34 contains two cantos (ix and

xi) in which Thao Yotsawimon and Nang Chan bless Phra Sang; in MS. 86/33 only one blessing is given (xi). Notice, too, that in MS. 34 Phra Sang's lament occurs after he departs (xiii), whereas in MS. 86/33 it occurs before he takes leave of Thao Yotsawimon (ix).

Differences on the canto level may be seen by comparing Phra Sang's lament, which appears in X.b.xiii and X.c.ix of the above sequence.

MS. 34

anitchā oei rao khoei krasem suk
 khrang nī thuk toep thao phū khao luang
 saen siadāi nūa num chao fum fuang
 dang det duang chīwāt phikhāt pai
 yām song yām sawoei yām saiyāt
 mai khoei khlāt duang chit phisamai
 tang tae yū duai kan kap khwan chai
 sak nāthī mi pai cha chāk kan
 khrai nō sāmāt āt hān
 thanong chit khit kān pen mahan
 cha tām khā hai sā ārom man
 phra hō dan hā nāng kwāng nāphā

'Alas, I who have always known bliss
 Am now beset by suffering as great as the great
 mountains.
 How I miss my beautiful one!
 I feel as though someone plucked out my heart.
 Every minute of the night and day
 I was at my precious one's side.
 Ever since the moment we met
 We stayed together and never parted.
 Oh, who is it who is so bold
 As to dare even contemplate such a thing.
 I shall pursue and kill him as he so rightly deserves.¹
 And that lord flies through the skies in search of her.¹

¹

MS. 34 Canto 20.

MS. 86/33

phrayā sōk long nūa patchathon
 phra āwōn thuk thon mon mai
 thuk thūng rochanā yā chai
 chao chāi pai nai dai mai rū loei
 phon kam mā tae pāng nai
 chūng tām mā sat hai na ok oei
 mai khoei phrāk chāk kan sak wan loei
 nitchā oei chao phī mā nī pai
 khruan phlāng thāng khīt kham hōrā
 cha ning yū chā hen mai dai
 chūng sadet yūang yōng khao hōng nai
 ao rūp ngō suam sai laew khlai khīā

That lord sits sadly upon his couch,
 And there with great distress
 Laments for his dearest Rochana.
 'Where could you have gone, I wonder.
 What evil fate is this
 That now comes between you and me?
 Never have we spent a single day apart.
 Alas, you have gone from me.'
 As he laments he thinks of the seer's words,
 And knows he cannot remain a moment more.
 So, striding forth into his chambers,
 He puts the ngō upon his body and departs.¹

Both texts describe Phra Sang's lament, but the emphasis is quite different. In MS. 34 Phra Sang grieves at the loss of Nang Rochana, dwells on the audacity of her abductor, and vows revenge; in MS. 86/33 he also grieves at her loss but reflects on his own evil karma (wak 5-6), that is, the acts which he himself once did and which now return to haunt him by causing her disappearance.

If all seven Sang Thong texts contained the same segment of narrative, then it would be possible to extensively compare and contrast that segment as it appears in each text and make a statement on how it is conveyed, that is, how much detail

¹MS.86/33 Canto 56.

is used to embellish the basic narrative strand, what is emphasized and what is omitted, and how the events progress. In the end, some indication might be obtained as to the overall sophistication of each text's development of that particular segment. This is not possible, however, as the examination above has shown, for there is no single segment of narrative common to all the texts. Between any two texts that do have the same segment of narrative, it is also difficult to make any objective statement because each text develops its narrative in its own particular way. We have seen, for example, that IOL embellishes Nang Phanthurat's death sequence with a cremation scene consisting of seven cantos (IV.c.viii-xiv) and that this is not found in PDE. However, PDE's treatment of the confrontation between Phra Sang and Nang Phanthurat (IV.c) is longer than IOL's and contains certain details which IOL does not. We must conclude, therefore, that an analysis based solely on the narrative content of the Sang Thong texts reveals little as to how sophisticated each text is in its overall composition.

It is nevertheless clear that any two comparable texts are in different MS. traditions. This is most apparent on the canto level, where consistent lexical differences may be seen. Variations go far beyond those listed by Simmonds in his comparison of texts which are in the same MS. tradition.¹

1

E.H.S. Simmonds, "New Evidence on Thai Shadow-Play Invocations," BSOAS, XXIV, 3, 1961, p.543.

Having examined the narrative in each text, we shall now consider poetic diction and conventional topics, that is, how the narrative is expressed. Perhaps this area will reflect something of the nature of each text's composition.

2.7. We begin our discussion by briefly examining two studies of particular relevance to the Sang Thong texts under consideration. The first, which deals with the Sudhana-Manōhara story as it exists in Thailand, presents a comparison of two Suthon-Manōrā texts, each of which is written in the verse known as kāp (Skt. kavya).¹ Although they are not dramas, the story of Nang Manora is a source for the lakhon chātrī, which is traditionally held to be the popular southern Thai precursor of the palace-centered lakhon.² What also makes the Manora study relevant to Sang Thong is the fact that both works originate in the Paññasa Jatakas - that extra-canonical collection of Buddhist birth tales believed to have been composed by northern Thai monks between the 15th and 18th centuries.³ The second study of relevance to Sang Thong is an investigation of two Panji-

¹H.D.Ginsburg, The Sudhana-Manōhara Tale in Thai, unpublished Ph.D. thesis, University of London, 1971.

²On the lakhon chātrī, see Rene Nicholas, Le Lakhon Nora ou Lakhon Chatri et les Origines du Théâtre Classique Siamois, JSS.18 (1924).

³For a convenient summary of Paññasa Jataka scholarship, see P.S.Jaini, "The Story of Sudhana and Manohara," BSOAS, XXIX, 3, 1966, p.534, n.8-11.

cycle texts.¹ A comparison is made of an Inao and Dālang text, the origins of which are Javanese and thus both geographically as well as philosophically distant from the Buddhist jatakas of northern Thailand. There is a connection, however, between Inao and Sang Thong, and it is the fact that both works are dramas. Inao is a lakhon nai, the drama of the "inner pale," while Sang Thong and other jatakas are lakhon nok - the drama not restricted solely to the confines of the palace.² Despite this performance difference, Sang Thong and Inao are similar in many ways, not the least of which is the fact that Thai literary tradition regards those versions of each story which were composed during the reign of Rama II to be the best ever produced. The poetic diction and conventional topics which are identified in the Manōrā and Inao studies will be used as a starting point for our discussion of the Sang Thong material.

Basic to the poetic diction of both the Manōrā and Inao texts is the principle of lexical flexibility. It allows the poet to go beyond the necessarily constricting limits imposed upon him by the rules of rhyme and meter. Two forms are identified: final syllable alteration and compounding. An example of the first is the variation in the word "nāk" (snake). It may appear in any of the following forms: nāk, nākhī, nākhā, nākhin or nākhāng. Another example is the word

¹Khomkhai Nilprapassorn, A Study of the Dramatic Poems of the Panji Cycle in Thailand, unpublished Ph.D. thesis, University of London, 1966.

²The differences between the two forms are discussed by Prince Damrong Rajanuphab in his Tamrā Lakhon Inao, pp.1-20.

"chīwit" (life), which may also appear as chīwī, chīwan, chīwai, chīwā and chīwalai. Compounding entails the joining of semantically identical lexemes to produce phrases which are euphonically harmonious, for example, pā dong phong phī, (forest), damnoen doen pai (walk), suk krasem prem prī (to be happy) and kwāng yai phaisān (spacious). Both final syllable alteration and compounding make it possible for the poet to use words or phrases which would not otherwise fit into a particular rhyme scheme. The result is a greater freedom with which he can express his ideas. Given this underlying poetic flexibility, the Manōrā study cites the following as important aspects of its poetic diction: stylized phrasing, epithets, realistic vocabulary and stylized punning in the context of nature descriptions. The Inao study also includes epithets and punning and adds similes and Sanskrit-derived royal language as part of its poetic diction. In Sang Thong there are no examples of punning. It's poetic diction is made up of the following: (i) stylized phrasing, (ii) epithets, (iii) similes, (iv) realistic vocabulary and (v) royal language.

As for the convention-favoured topics in terms of which the basic narrative strand is conveyed and embellished, the Manōrā study lists emotions of love and love-longing when separation occurs, genre descriptions of various aspects of daily life and passages of a didactic nature in which some practical lesson is taught. Only one of these, namely, love

and love-longing, also appears in the Inao text. Unlike Manōrā, the Inao story contains large sections describing war and deeds of valour. Divine intervention and magic are also important topics. None of the Sang Thong texts concern themselves with war, although conflicts on a restricted scale and tests of strength are present. Four kinds of topics are important to the Sang Thong texts. They are (i) love and love-longing, (ii) divine intervention and magic, (iii) genre descriptions and (iv) extended verbal exchanges.

In the remainder of this chapter the poetic diction and conventional topics of the Sang Thong texts will be examined. It will at once be apparent that much of the diction and many topics are similar, yet any analysis based solely upon them is again limited because no one segment of narrative is common to all the texts.

2.8. Stylized phrasing, which incorporates final syllable alteration and compounding, is an important feature of the Sang Thong poetic diction. The emotional states of anger, sorrow, fear and happiness are commonly conveyed in elaborate and euphonic phrasing. Sorrow is a good example of how such phrasing is constructed. The words "sao" and "sōk" (Skt. soka) mean 'sorrow', yet both rarely appear alone. Invariably, they are combined into longer phrases with other lexemes, all of which have some connection with sorrow - be it physical, for example, crying or collapse - or mental, for example, worry

desperation or anguish. All phrases which are built around the lexemes sao and sōk, or some variant thereof, are listed below under the text in which they appear.

PDE

kamsōt sao mōng
 sao sia chai
 sōkā sut nang
 sōksan phan thawī
 song sōkā ālai
 kamsōt sōkā āwōn
 sōk sao thuk thon bon hā
 sōkī tī ok phiang cha phang
 thuk sōk rōk phai
 sao sōi sōksan ranthot
 sao mōng sī
 sōi sao salot sī
 kansaeng sao mōng
 rōn rao sao mōng rūthai
 la-hōi sōi sao
 wiyōk sōk sao
 plieo plao sao sōi mōng sī
 kōt khao nang ngōk sōksan
 ying khit la-hōi sōi sao
 kōt khao nang ngōk soksan

IOL

sao sōi la-hōi hai
 song sōk sōkā ram rai
 sōksan mai klan nam tā
 kamsōt sōkā
 khruan khram kamsōt sōkā
 ram rai sōkā ũng mī
 ram rōng hai sōkā
 rōn rōt sōksan

MS.82/41

sao sōi la-hōi chai
 sao mōng sī

OCT

sōkā khram khruan
 sōkā pen bā chai
 sōksan ramphan
 thuk sōksan phan thawī
 lot ong long song sōkā lai
 kansaeng sōkī
 kansaeng sōksan
 kansaeng sōkā
 sao sōi mā ram rai
 saen sok sōi la-hōi la-hia
 sao sōi la-hōi chai

FAD

sōksan ram rai
 sōkā mai pen sompradī
 sōk sam ranchuan huan hōi
 sao sōi
 sōkā āwōn
 sōk sōi la-hōi hai
 ram sōk sao
 wiyōk sōksan
 khon suang khao sōkī
 fum fōng chonlanā sōkālai
 thuk khaen saen sōk sōkī

MS.86/33

sōkā khruan khram ramphan
 sao sōk sōkā ālai
 sao mōng mai phōng sai
 sōk sōkī
 wiyōk sōk rūthai
 wiyōk sōksan
 song sōk sōkā
 fum fōng chonlanā sōkālai

MS.34

sōk kansaeng hai
 sōkā khruan khram ram wing won
 sāng sōksan ranthot
 fum fāi nantā sōkālai
 ngao nguan sōkā

Two things should be noted about the above phrases. The first is that lexemes and combinations of lexemes vary within each text. The word "sōk" also appears as sōkā and sōkī, and is sometimes combined with san to form sōksan, with ālai to form sōkālai and with gao to form sōksao. Notice, too, that there are no set sequences in which lexemes must appear. For example, in PDE there is soi sai sōksan ranthot, soi sao salot sī and la-hoi soi sao; in FAD there is sōksan ram rai, sōksan ranchuan nuan hoi and sōk soi la-hoi hai; and in MS, sōksan ranchuan nuan hoi and sōk soi la-hoi hai; and in sōkālai. The variation in these examples suggests that the poet had some freedom in the composition of his phrasing. He could change syllables, e.g., sōkā and sōkī, join lexemes, e.g., sōkā + ālai = sōkālai, vary the combination of lexemes in his phrases, and apparently was not bound by any stock formulae. The second point to note is that while few whole phrases appear verbatim in any two texts, many individual lexemes do. Besides the basic sao and sōk, and variants sōkā and sōkī, they include kamsōt, sao ālai, la-hoi, āwon, sōksan, sōkālai and wiyōk. This suggests that a common source of lexemes was available to the poets of each text.

In addition to emotional states, common nouns and verbs are conveyed in terms of stylized phrasing. Among them are,

for example, phrases for forest, motion, death and speaking.

In the following lists all phrases which denote death or dying are presented as they appear in each of the Sang Thong texts. Notice how the same kind of freedom of composition and common lexeme-source identified above is also present here.

PDE

sūn pai
 sin chiwī
 sin chiwit
 sin wāsanā
 sin bun sūn hai
 sut sin chiwan
 muai mit
 muai mut
 muai mōranā
 muai mōt wōt wai
 mōt muai mōranā
 mōt muai sangkhā
 mōt muai
 āsan banlai
 chiwan cha āsan
 chiwan cha banlai
 lom tāi
 ok taek tāi
 là āsan
 tāi wāi chiwan
 ok cha taek tāi wāi chiwit
 werā mā tit tām than

IOL

wōt wāi
 muai taksai
 muai mōranā
 ok yaek taek tāi

OCT

sāp sūn
 sūn chai
 muai phirālai
 muai mōranā
 muai sangkhā
 mōt muai chiwā
 mōt muai sangkhā
 dap sangkhā
 wāi chiwit muai
 chiwan hai muai chiphāi
 là muai pen phī
 wāi chiwit
 thūng kam
 klan chai tāi

FAD

sin chiwan
 sin phra chon
 muai chiwī
 muai banlai
 muai sangkhā
 muai pai pen phī
 muai dap chip sūn hāi
 muai mōranā
 wāi prān
 wāi chiwit
 wāi chiwang sangkhā
 chiwī cha phui phong
 klan chon
 klan chai wai chon
 lom tāi

FAD (con.)

wot wāi
 wot wāi tāi
 chīwā cha āsan
 dap sūn bun mī

MS.82/41

chīwang sangkhā

MS.86/33

sūn tāi wāi chīwī
 tāi wāi chīp
 tāi wāi chon
 tāi wāi chīwī
 lom tāi wāi chīwī
 chīwā cha banlai
 muai pai pen phī
 muai mōranā taksai
 banlai sin chīwā

MS.34

sin chīwan
 wāi prān
 muai mōn
 muai pai pen phī

Again, the writers of these texts did not seem to be bound by set formulae but were free to alter and combine lexemes according to the particular rhyme schemes with which they were working and to their individual poetic judgements. Furthermore, the majority of the lexemes seem to have been drawn from a common source available to the writers of all the texts.

2.9. Epithets are a second important feature of the poetic diction of the Sang Thong texts.* They are of three types: (i) descriptive phrases which connote some physical or moral

*These epithets are pronoun equivalents and are not accompanied by a proper name. Proper-name epithets are discussed in Chapter III.

attribute, (ii) terms for the king and queen and (iii) terms of endearment.

Descriptive phrases which connote some attribute, mostly physical but sometimes moral, are listed below.

PDE

chōm-yong
 chōm-yong nong lak
 chōm-yong ong bang-ḡn
 chōm chao
 chōm trū
 chōm sī
 chōm chalao
 chōm yaowamān
 chōm nāng naeng nḡi
 chōm nāng sām wai
 nong yao
 nong lak
 nuan nḡng
 nuan lā-ḡng
 nḡng nut
 sām wai
 sām sanguan
 sām sanguan nuan nḡng
 mārasī
 bang-ḡn
 ong ḡrathai
 tua chōm chāi
 khanithā
 ī chao kam
 ī chāt chua
 ī ubāt
 ī mak ngāi

IOL

chōm chāi
 chōm ngām
 chōm trū
 chōm-yong chao
 sām wai
 sām choei
 nong lak chḡm khwam
 nuan chao
 bang-ḡn chao
 nāng nong chao
 nāng bang-ḡn

OCT

chōm
 chōm sām wai
 phra chōm-yong
 phra chōm sī
 nāng nong yao
 nāng chōm ngām
 nāng chōm-yong
 nāng chōm chāi
 nāng sām wai
 sām wai
 narūmon
 sām wai chao
 nong khḡrān
 nuan nāng
 ḡrathai sanehā
 nuan nāng chao
 ong ḡrathai chḡm khwan
 ong ḡrathai sanehā
 ī khon akuson
 ī chāt khā
 ī chanrai chāt khā

FAD

chōm chāi
 chōm sī
 chōm trū
 chōm chin
 chōm ngām sām wai
 chōm-yong
 chōm-yong chao
 chōm-yong anong nuan
 chōm-yong ḡt songsān
 chōm-yong nong khram
 sām wai

IOL (con.)

nāng chōm sī
 phra chōm sī
 ḡrathai
 ī chāt chua
 ī khī khot
 ai chāt chua changrai

MS.82/41

nāng
 chōm chāi
 nāng chōm sī
 ong nong yao
 chōm-yong
 ḡrathai
 narūmon
 sām wai

MS.34

chōm ngām
 chōm trū
 chōm chāi
 chōm ngām wilai praphai phak
 chōm ngām sām chōm
 chōm ngām sām sanguan nuan chan
 chōm chalao
 chōm chalao yaowaphak
 chōm ngām yaowayot sanehā
 chōm-yong
 chōm-yong ong bang-ḡn
 ong ḡrathai
 wanidā
 ngām chūn

FAD (con.)

sām chōm
 sām choei
 nāng chōm trū
 nāng chōm sī
 nāng chōm-yong
 chao ngām sām kḡt
 nong yao
 nong khḡrān
 ngām chūn
 yaowamān
 ong nong yao
 nuan la-hong

MS.86/33

chōm sī
 chōm ngām
 nong khḡrān
 nong lak
 ong nong lak
 tua anong
 anong naeng ḡoi
 mārasī
 ḡrathai
 ḡrachon
 nuan la-ḡng
 nāng ngām
 nāng chōm sī
 nāng nong khḡrān
 nāng chōm-yong
 nāng chōm chāi
 nāng sām wai
 nāng nom phuang

MS.34 (con.)

yuphin
 nḡralak naeng nḡi nuan sī
 nong lak akharet prasoet sã
 nong lak
 nong khrãn
 nong lak fum fuang duang samḡn
 nuan nãng
 nãng sãm wai
 sãm wai
 chao yaowamãn
 yaowalak
 yuphaphãn
 narũmon
 wḡrachḡn
 mae chḡm ngãm
 ai chḡn

Terms for the king and queen include the following:

<u>PDE</u>	<u>OCT</u>	<u>IOL</u>
phra	phra	phra
thão	thão	thão thai
thãn	thão thai	rãchã
krasat	phra phũmĩ	thão thoe
thãn thão	phra rãchã	krasat
phra phũmĩ	phra ong song chai	phra ong
phra ong	phra phan pĩ	phra phũmĩ
phra phũ phãn khet khan	phra song det	phra bãt
phra song than	phra ong	phra phan pĩ
phra mahesĩ	phra song than	phra chumphon
phra ong song rit	phra phũwanai	phra song rit
phra ong song than	phra ong song rit	phra song than
thão thai	phra rũsai	phra ong song chai
thão thoe	phra phũmin	phra ong song sak
thão chao mũang	phra thũn hua	phra ong song
phũwanai	phra song sak	thḡrani
phũbãn	phra suwan phũmĩ	phra ong song than
song rit	thao thai	phũwanai
song than	phũbãn	phũbãn
thewã	phũwanai	phũthḡn
fã thulĩ	phũmĩ	thãn thão chao
phan pĩ	song than	mũang
ong phra song than	thewã	thão thai thoe trãi
	thewan	somdet phũmĩ thoe
	ong mahesĩ	somdet thão thai
	akharet thoe	song than
	ong akharet mahesĩ	song than chao
	ong phra phũmĩ	song sawat
	somdet phra rãchã	phãn klao

IOL (con.)

mahesī
chāyā mahesī

FADMS.82/41

phra	rāchā
phra ong	phra
song than	thāo
song rit pen yai	phra ong
phra chao	phra thong
phra bāt	thāo thai
phra rūsāi	song than
phra phan pī	song yot
phra ong song chai	phra phūmī pen yai
phra ong song sak	phra phan pī
phra ong song sākōn	phra ong song than
phra song phut	phra ong thoe
phra song than	phra chom chak lōkā prākot
phra song rit	phra phū song sakdā prākot
phra phūmī	phra song yot
phra phūmin	phūmī
phra rāchā	naren sun pin phop rūsāi
phra phūwadon	ong mahesī
phān klao	ong phra song yot
phān fā	phra mahesī
phūmin pin klao	
phūwanai	
phūbān	
phūmin	
phūmī	
phūwadon	
thewā	
thepin	
phūbān phān krung fung fūang	
somdet phūwanāt	
mahesī	
mahesī chōmchin pin hām	
phra mahesī mī sak	
phra pin nāng nai fai khwā	
ong song sak	
ong song sak phra chakrī	
ong phra song chai	
ong phra song sōn	
ong phra song nam	
ong song sākōn	

MS.34

phra
 thāo
 thān
 thāo thai
 krasat
 song rit
 phra phūthōn
 phra phūwanai
 phra song sōn
 phra song det
 phra song rit
 phra phūmī
 phra pen chao
 phra chōm-yong song rit
 thuk thitsā
 phūwanai
 phūmī
 phūwaret
 phūwadon
 ong phra song sōn
 ong phra phūbān
 ong song sawat
 ong phūwanai
 akharet

MS.86/33

phra
 phrayā
 krasat
 thāo
 thāo thai
 phra ong
 phra rāchā
 phra phan pī
 phra nō thai
 phra phūmī
 phra phūbān
 phra phūmin
 phra phān fā
 phra ong song det
 phra ong song phophatrai
 phra ong phū song chai
 phra song than
 phra song det
 phra thūn kramom kaew
 phūthōn
 phūwanai
 phān fā
 thāo chōm phon
 nāng akharet
 ong akharet thewī
 ong mahesī song sak
 ong phra phūthōn
 ong phra song chai
 ong phra song than

Terms of endearment are listed below. These epithets are used between husband and wife, parent and child, elder and younger. Notice that the words pho and mae appear in several texts. Ordinarily they mean "father" and "mother" respectively, but when they are used by a parent to a child, the meaning is equivalent to "dear one" or "child".

PDE

phī
 nōng
 chao phī
 nōng rak

OCT

phī
 nōng
 nōng kaew
 kaew tā

FDE (con.)

thūn hua
 kaew tā
 khwan tā
 khwan khao
 khwan khao chao
 chom khwan phū yot rak
 yot ming
 ruam rūthai
 lūk kaew
 lūk noi klōi sawāt
 duang samon
 chao phū sām rak ruam chīwā
 pho
 pho chao
 pho khun
 pho nua nophakhun
 pho khwan khao
 mae
 chao

IOL

chao prakhun
 chao khun thūn klao
 chao kaew tā
 phra lūk rak
 phra kaew
 phra yot soi
 lūk kaew waew tā
 lūk noi klōi chai
 ruam wan
 ruam hong
 yot ming
 pho
 pho yā chai
 pho sái sut chai
 pho yot rak sut rak
 pho khū chai
 pho sām choei

OCT (con.)

kaew phī
 thūn hua
 thūn klao
 lūk kaew
 lūk rak chom khwan
 rūp lo
 khwan khao
 ruam rak phitsamai
 pho yot soi
 pho thong nophakhun bun loet
 pho chao prakhun
 mae
 chao
 phra pho chao
 mae chao prakhun

FAD

phī
 nõng
 chao phī
 nõng kaew
 nõng rak
 phī yā
 lūk yā
 kaew phī
 kaew klōi chai
 nõng kaew waew tā
 nõng kaew
 chao kaew tā
 kaew tā
 phra kaew
 phra ruam hong
 lūk kaew waew wai
 thūn hua
 ruam hong
 ruam wan khwan tā
 ruam wan khwan khao
 khwan khao
 pho
 pho chao prakhun
 pho khun
 pho thūn hua
 pho khun thūn hua
 pho yā chai
 pho khun thūn kramom
 mae

FAD (con.)

mae khwan müang
 mae chao prakhun
 mae chao prakhun thūn kramon
 kaew
 duang samon
 nāng chom khwan
 nong yot soi
 ew wan

MS.82/41

chao yā chai
 nong sanehā
 nāng fum fuang duang tā
 yot ming
 phring phrao
 chom khwan
 kaew phī yā

MS. 34

pho
 mae
 chao
 chao fum fuang
 chao prakhun bun pluk
 chao chaem chan
 phī
 nong
 kaew phī
 duang chatāsī
 duang chit phitsamai
 yā chit wanidā
 nutchanāt
 chaem chan
 yaowamān phuan yāk
 yotsōi
 ngām sap
 khwan khao
 khwan müang

MS.81/33

phī
 nong
 chao
 pho
 pho phan pī
 pho sām chom
 pho ngām
 nong rak
 kaew tā
 chom khwan
 nāng chom khwan
 ong chom khwan
 thūn kramon kaew

Like the examples of stylized phrasings, all three forms of epithets reflect the apparent freedom on the part of the poet to alter and combine lexemes - a freedom that would have been decidedly lacking in texts which were bound by formula-type constructions. Good examples of this freedom

can be seen in the following PDE terms for king and queen: phra song than, phra ong song than, ong phra song than and phra ong song rit, as well as the simple song rit and song than; in the following FAD terms: phra ong songsak, phra ong song chai, ong phra song chai, ong song sākōn, ong song sak phra chakrī and ong song sak; and in the following OCT endearment terms: pho chao prakhun, phra pho chao, pho yot soi and pho thong nophakhun bun loet. In addition to this freedom of composition, a common source of lexeme seems to have been available to all the texts. This can be seen, for example, in the descriptive epithets; some combination the first member of which is chōm appears in all the texts. Sām wai and nong lak are also two epithets common to most, but not all, of the specimens.

2.10. Similes are a third important feature of the poetic diction in the Sang Thong texts. As part of the convention whereby a realistic physical setting is created within which the basic narrative is presented, many comparisons are made to real things in everyday experiences. In PDE Chao Ngō's actions are described as being "like one receiving precepts from the abbot" (rāo kap cha rap sin somphān) and "like a temple boy (muan yū wat wā dang thārok); a ruby is compared to a corn kernel (thap thim thao met khāo phōt chōt chuang); Chao Ngō is likened to a spider (man mō nak nā muan mā mieo), to a fishing cat (khlai kap sua plā), to a race of people

known as Khulas (nā klua tua dam muan khūla), to a tree trunk, (muan to mai) to a tom cat (muan maew khrao) and to the Makasar Islanders (tala yak makasan); his eyes are said to be "as big as goose eggs" (thao khai hān) and his body "as stout as a rice bin" (lamsan khan chān sak thao phom); happiness is associated with the lotus (reng rā nā bān pen bai bua); congestion is likened to that at a boxing match (biat siat yiat yat dang dū muai); Indra's club is as "big as a palm tree" (trabong lek yai thao lamtān); indecisiveness is compared to a stake in soft ground (muan mai lak pak len en long pai); fear is described as being "like a cow with sores on its back who sees the crows hovering above (muan wua san lang khāt// hen tae kā bin phat ko wāt wan); something precious is equated to the heart (dang duang chai); beauty is likened to the halo'd moon (phiang chan an song klot) and sweetness to sugar (wān dang nam tān); gold is the measure of yellowness (rāo kap thong), sky rockets the measure of something spectacular (ying kwā kruat lao) and a poisonous snake the measure of treachery (dang ngū phit); finally, those who are frightened are described as being "worse than little children who suck their thumbs" (ying kwā lūk lek dek om mū).

In OCT beauty is compared to mist (ngām dang yāt fā), happiness to flying in the sky (dang cha long loi hō) and something small to the little twig (mai mī thao king koi). Cotton is the measure of whiteness (khāo dang samli sī sai);

shivering is compared to that of a fish being clubbed to death (tua san dang tī plā); Indra's club is "as big as a palm tree" (tabong lek thao lamtān); a pumpkin is the measure of a large amount of gold (thong thao lūk fak); and shouting is equated to thunder (tawāt dang fā phā).

In IOL, bird's blood is the measure of redness (daeng dang lūat sakunā); jealousy is likened to the sting of a thorn (dang ao nām laem mā saem wai); poverty is compared to being a slave (dang khā thai); Chao Ngō is described as "like a charred ebony tree" (muan takō fai mai); something precious is compared to one's life and to one's heart (ying kwā chiwā, thao kap duang chit); finally, the following extended similes are used with regard to Phra Sang's outward appearance and to Nang Rochana's adverse situation:

- a. muan nūng duang phra suriyā
mek mok ək mā yang bang yū
ək chāk mek sai cha dai dū
chūng cha rū wā suriyōthai

He is like the sun
Which becomes hidden by clouds:
When the clouds pass
One knows that it is the sun.

- b. muan nūng naowarat an mī khā
yū nai kōn sinlā khao thing wai
maen cha chiranai ək dai
cha suk sai sawāng thang lōkā

He is like a precious jewel
Which lies embedded in a discarded stone:
When it is chiseled free
Its light brightens all the world.

- c. m^uan th^a khⁱ riu khao hiu pai
 họ thong y^u nai khrai mai r^u

He is like a pitch-smeared bundle:
 The gold hidden within is safe from all.

- d. dang duan dap lap laew ko mit pai
 wan phen cha phleng suk sai
 buang n^a cha dai m^a lae hen

It is like the waning moon which gives way to
 the black,
 Only to shine brightly when it is once again
 full:
 One day I shall return and have my say.

- e. m^uan n^ung ph^o thong an mong si
 king kan mai mi khao hua len
 maen dai fon fa cha ma yen
 cha hen king kan y^u sawai

I am like the parched bodhisattva tree
 Which is without a single bud:
 But once cooled by the rains from above,
 My budding leaves will flutter in the breeze.

In FAD, anxiety is likened to a poisoned arrow (ron chit
daIn FAD, anxiety is likened to a poisoned arrow (ron chit dang
th^a thong); the falling of tears is likened to rain (nam net
yot yoi dang foi fon) and to a river current (dang sot song);
 beauty is described as being like "the moon floating high
 above" (dang duang duan luan loi), "the moon when it is full"
 (dang chan mua wan phen) and simply "like the moon" (dang
duang khae); suffering is compared to the sting of a thorn
 (dang thuk lao laem), to lying on a bed of thorns (dang non
thi fak khwak nam) and to fire (dang phloeng mai, dang fai
lam); something precious is "like one's eyes" (dang duang
naiyan^a), "like one's heart and eyes" (dang duang r^uthai

naiyanā), "like one's heart" (dang duang chaj) and "like one's life" (dang chiwit); haughtiness is likened to "a ~~game~~ person who has become covered with gold leaf and flaunts his new-found brilliance" (muan nung king ka dai thong tha// yok yong hua hu du choet chai); shivering is compared to a fish being clubbed to death (dang ti pla), while similar objects are "as if cast from the same mold" (muan dang phim dieo); the loss of something precious is likened to having one's head cut off (dang khrai tat klao hai phui phong), to having something plucked from one's grasp (dang khrai ma khwae khae ao) and to having "a hawk swoop down and carry it off" (dang ka yieo chieo pai); finally, the discord which arises from the union of things that should not be joined is compared to that between cuckoos and crows (muan nung du wao lao ka// liang raksā dai mua rai mi).

In MS.82/41 anxiety is associated with a poisoned barb (ron ok dang phit sian) and brightness with stars in the sky (dang dao nai weha) and with a jewel (chot chuang dang duang kaew).

In MS.34 the loss of something precious is likened to having one's life plucked from one's body (dang khrai wae suang luang chiwi, dang det duang chwāt phikhāt pai); a mother's kindness is "like a nine-tiered royal parasol above one's head" (dang chat kao chan kan kesā); strength is likened to a whirlwind (dang kanhan); tears flow "like rain" (lai dang ha fon), and fine features are "as fine as a drawing of the

moon" (chim lim dang phim chan); a royal barge is the measure of beauty (sōphā phiang sae sai) and fire the measure of fame (dang fai hū nai suang sak saen kong).

Finally, in MS.86/33 something precious is likened to an unborn child (muan but nai uthon, muan but koet nai sai) and something fast to a whirlwind (rew dang kanghan) or to the wind (mā dang wāyuphak); fire is the measure of heat (ron dang akhī), while gold and the full moon are the measure of brightness (dang thong thā, dang thong kham, dang pen chan).

Closely related to this realism is the convention of equating anger with fire, and extreme sorrow with madness and even death. Thus in PDE there is dang nung chiwan cha banlai, phiang taksai, phiang khāt chai and phiang āsan ("as if one were about to die"); dang cha sia winyā pen bā lang ("as if one were about to go mad"); dang fai chī ("as if one were seared by fire") and dang fai lia ("as if one were licked by flames"); and muan dang bā and muan bā lang ("as if one were insane"). In OCT there is dang cha wāi chīwit, dang cha wāi chīwit muai, dang cha muai banlai, phim thaep tua tāi, phiang chīwit cha āsan ("as if one were about to die"); dang ok cha laeng lai ("as if one's heart were about to split open"); dang fai rŭng ("like a blazing fire"), dang fai phao ("as though roasted by fire), dang fai lia ("as though licked by flames"), dang plaew fai ("like a flame") and dang phloeng mai ("like a burning fire"). In IOL there is tala fai ("like fire") and phiang cha khāt chai ("as if one were about to die").

In FAD there is piang chiwī cha phui phong, piang cha sin chiwan, dang chai wāi chiwang sangkhā, dang cha wāi chiwā, piang cha sin chiwā, piang khāt chai muai, dang cha taksai, dang cha khāt chai, piang cha khāt chai, dang cha khāt chai tāi and dang cha muai sangkhā ("as if one were about to die") and dang khon phlān chiwā hai āsan ("as if one were murdered"). In MS.82/41 there is piang chiwang sangkhā ("as if one were dead") and dang pen phī ("as if one were a ghost"). In MS.34 there is piang cha muai pai pen phī, dang banlai mai rū sompradī, piang cha sin chiwan ("as if one were about to die") and piang cha sin sompradī ("as if one were about to collapse"). In MS.86/33 there is dang khaen nai winyā ("as if one's very soul were angered") and dang fai chí ("as if one were seared by fire").

Juxtaposed to this realism is the tendency to refer to the fantastic, for example, celestial and mystical creatures. This is especially true when physical beauty is being described. In PDE Phra Sang is compared to gold found in the Chomphu River of Mount Meru (dang thong chomphunut nūa kao), to a heavenly being (dang thephabut nai chan fā), to a god (muan thewā), to a precious gem (dang duang kaew borisut phut phong) and to a lion-king (dang phrayā siharāt āt ong); his complexion is also likened to different kinds of gold, e.g., gold leaf (dang thong thā), gold of the ninth degree of purity (dang thong nophakhun), natural gold (dang thong thamachāt lō lao) and bright yellow gold (pen thong kham

thamachāt chātri); his face is said to be "as though molded" (muan nā hun); and he is compared to the ideal mortal (muan manut sut laew). Dressed in the ngō, Phra Sang is described as being "like a demon" (muan yak mān) and "like an evil wraith in the wilds" (muan nung phut phī thī klāng nā). Intense fear is likened to that of forest monsters (ying kwā sūa sāng klāng phong phī), and intense grief is said to cause one to shed tears of blood (dang nung lūt tā cha kraden). In OCT Phra Sang is compared to Rama (dang nārāi rāmā thibodī) and to the sun (dang phra suriyā phan phāi); and his complexion is described as being "like heavenly gold" (dang suwan kamphū). Nang Rochana's is likened to mythical Chomphu River gold (dang suwan chomphunut). A comparison is also made between her and Sita (dang hanumān kap sīdā). In IOL Phra Sang's beauty is likened to that of a god (dang thewā sulālai, dang thep nai muang fā and dang thep nai muang dusadā), while Nang Rochana's is compared to that of a swan maiden (dang nāng hong). Finally, Phra Sang is said to be like one "who is produced by the power of thought" (dang nimit). In FAD extreme sorrow produces "tears of blood" (lūt tā dang cha yoi lai), and extreme anxiety is likened to the cataclysmic fire (dang fai kān). Reference is also made to mythical characters, i.e., Indra, Phra Rot and Nang Meri (thamngong merī kap phra rot, chōm-yong muan ong merī, dang ong in). In MS.82/41, too, extreme sorrow is compared to "tears of blood" (phiang lūt tā lai), while in MS.34 great beauty is

said to be like that of the mythical bird-maidens (rāo kap thep kinari), and Phra Sang is compared to a god come down to earth (dang ong awatān rùang sī). Great speed is compared to the god of the wind (dang phra phāi phat phān thayān mā) and majesty to the lion-king (dang phra singharāt āt ong). Nang Rochana is "like a heavenly maiden" (rāo sāo sawan), "like a maiden of the Solasa ring of heaven" (dang nāng sawan chan sōlot) and "like the queen of the ruler of the pantheon" (dang nāng phakhawādī), while Phra Sang's majesty shines as brightly as "that of the god Ishvara" (dang itsawarāt rang san). Speed is compared to that possessed by the cataclysmic wind (chap phian dang lom kān), and coolness to that possessed by heavenly water (priap dang khōngkhā surāmarit, dang wārī thipharot). Finally, in MS.86/33 beauty is compared to that of celestial maidens (lam nāng fā thātrī, dut dang nāng fā long mā din, ngām lam nāng fā nārī) and to that of the full moon (dang pen chan).

Although no one simile appears verbatim in all seven texts, the construction of the similes presented above follows the same set of conventions: comparisons are made to the real or to the fantastic, and when they appear, anger and distress are equated to fire and death, and precious things to the eyes, the heart or to one's life.

2.11. Realistic vocabulary, principally encompassing ranks, titles and classes of people, is another important feature of

the Sang Thong poetic diction and one which also reflects the realistic physical setting of the narrative. The following lists present this vocabulary as it appears in each text.

FDE

senā
 senā nai
 senā phū yai
 senā khā fao
 senā kamnan nai
 seni tua nāi sai khwā
 seni fao haen
 seni nāi yai
 mahā senā nai
 mū mātayā senā nai
 sāo chai
 sāo sī
 sāo surāng khanikōn
 sāo san kamnan nai
 sāo sī phī liang
 kamnan khanthī
 fūng nāng kamnan
 phī liang
 phī liang nāng nom
 phra sanom kamnan
 kamnan nai phī liang
 thāo nāng
 chā khlōn
 chao phanak ngān khruang ton
 phūsā mālā
 krom mā
 khun nāng
 ken hae ken haen
 parōhit phū thao
 khā thai
 khun mūn phan thanāi
 nāi amphoe
 thāo phrayā
 phrai lew
 khā rāchakān
 ken kōng krabū

IOL

senā
 senā nai
 mahā senā
 mahā senā nai
 phrai fā senā nai

OCT

senā
 senā nai
 senā phrūthāmāt
 seni senā nāng kamnan
 senā khā thai
 senā nak sanom krom nai
 senā phū yai sai khwā
 mahā senā
 akhamahā senā
 sāo sī
 sāo chai
 saen sāo thao kae
 kamnan sāo sī sai khwā
 khā fao sāo san
 khā fao sāo sī
 thao kae chao mae khanthī
 thao kae sāo sī
 kamnan
 nāng kamnan
 kamnan nai
 phanak ngān
 mū amāt sai khwā
 amāt senā
 khā fao sai khwā kamnan nai
 phū yai nāi bān
 phrai fā khā mūang
 phrai fā senā nai
 nāi phetchakhāt
 khrua nai thao kae
 bandā khā thai
 chao khrua
 nak sanom krom nai
 sārathī khap rot
 ongkharak chaknārāi nāi yai
 phūsā khā thai

FAD

senā
 seni
 senā khā fao
 senā phrūthāmāt
 mahā senā nai

IOL (con.)

sǎo san kamnan nai
 saen sǎo thao kae
 saen sǎo chao mae phra kamnan
 nak sanom sǎo chai
 nāng nom phī liang
 nāng phra kamnan
 kamnan khandhī
 nak sanom sǎo chai
 amāt
 thao kae
 phanak ngān
 ālak
 mahā montri
 mahāt thai sai khwā
 thūt
 khā sǎo chao nai
 khā thai
 khā fao saen sǎo

MS.82/41

senā
 sǎo sī
 sǎo chai
 thao kae
 thao kae phū yai
 thao kae kamnan
 thao kae chao mae
 thao kae kamnan sǎo sī
 chao mae nāng kamnan
 kamnan
 khlōn chā
 khā thai
 phī liang nāng nom
 nāng nom
 mọ nuat mọ yā
 phra hōrā
 sanom

MS.86/33

senā
 senā nai
 senā phahon phon khan
 senā phrūthāmāt

FAD (con.)

sǎo sī
 sǎo chai
 sǎo chai sai khwā
 sǎo san kamnan nai
 nāng sǎo san
 nāng sǎo sī
 saen sǎo
 nāng nai
 sǎo san
 hōrā
 nak thet
 nāng phū raksā
 tamruat wang thang sī
 phrai fā khā mūang
 phī liang nāng nom
 phī liang nāng nai
 phī liang sǎo chai
 nāng nom thang sī phī liang
 nak thet khandhī
 kamnan
 kamnan nāng mahōrī khap mai
 chao phanak ngān
 phra sanom

MS.34

senā
 mahā senā nai
 sanom nai senā phuak khā luang
 kamnan nāng
 kamnan nārī
 amāt nāng sanom
 phanak ngān
 chao phanak ngān
 hōrā
 hōn phrām
 phuak phrai
 wiset nai thang sai khwā
 uparat

MS.86/33 (con.)

senā phon krai
 seni
 phuak lao sāo surāng senā nai
 sāo sī
 sāo chai
 sāo san kanlayā
 nāng kamnan
 kamnan nāng
 ālak
 phanak ngān
 kamnan nai
 ken nikon
 khun hōn

Notice that individual lexemes, each of which represents a different class or rank, appear alone or freely combined into longer phrases, e.g., senā (soldiers), kamnan nai (guards of the inner pale), phī liang (nursemaid), senā kamnan nai (soldiers and guards of the inner pale), kamnan nai phī liang (guards of the inner pale and nursemaids), phī liang nāng nom (nursemaids and wet nurses), sāo san kamnan nai (courtesans and guards of the inner pale) and khā fao sāo san (attendants and courtesans). This type of phrase construction appears in each text, and although no single phrase appears verbatim in all seven, there are individual lexemes which are common to many of the texts. They include senā, kamnan, sāo sī or sāo san, and phī liang.

2.12. Royal vocabulary, or rāthasap, is the last important feature of the Sang Thong poetic diction.¹ It is a language

¹An informative discussion on the nature and application of rāthasap is provided by M.L. Pi Malakun in his Kān Chāi Thoi Kham Rāthasap, pp. 1-31.

which contains many Sanskrit loan words and naturalizations and which is used when addressing royalty or describing their actions. Many of the epithets associated with the king and queen are classified as rā́tchasaṭ, for example, phra mahā krasat (Skt. mahā ksatriya), ong phra song than (Skt. aṅgā dharma) and phra phūmī (Skt. bhumi); so, too, are many of the sorrow and death phrases, for example, sōkā (Skt. śoka), klan chīwit (Skt. śivita), sin bun sūn hāi (Skt. puṇya) and dap sangkhā (Skt. sangha). Because rā́tchasaṭ is such an integral part of the poetic, or "classical", language, a complete listing of the Sang Thong royal vocabulary, especially in the longer PDE and OCT texts, would be cumbersome. Only a sampling is presented below. Three categories are identified, namely, speech, motion and obeisance, as they appear in each of the seven Sang Thong specimens.

PDE

a. Speech:

thūn
krāp thūn
thūn tūan
thūn chaloei khai
thūn thalaeng khai
thūn sanong
thūn khadī
phet thūn
klāo wāchā
wā pai duai wāchā
cherachā
cherachā phāthī
phūt chā prārop
phūt chā prāsai
phiprai prāsai tai thām
chamnan chā phāthī
mī banchā

b. Motion:

sadet
sadet pai
sadet yūang yāng
sadet choralī
sadet līlā khlā khlai
dām sadet choralī
bothachon
yāng yūang yūrayāt
yāng yūang choralī
choncharan
khlaew khlāt choralī
song phra rācha damnoen

Speech (con.)

mī banchā trat riak
 bok ɔk at
 chaeng khwām
 thalaeng chaeng khwām
 phāthī prüksā
 prakāsit sang pai
 klāo mathurot
 trat
 trat sang
 trat thām
 trat riak
 trat top

c. Obeisance:

mop krān
 wantā
 krāp bāt bothamān
 krāp thawāi bangkhom
 thawāi bangkhom khan kom phak
 thawāi bangkhom khan anchalī
 nop nop mop krān
 nop nop mop krān krāp wai
 khaorop nop nop yop kī
 bangkhom khaorop
 kom klao khaorop aphiwāt
 khaorop aphiwan
 nop niu wantā
 rap sang bangkhom wai
 rap sang sai kesī (kesā)
 khamnap rap thewa banchā

OCTa. Speech:

thūn
 thūn khadī
 thūn klāo
 thūn chaeng
 thūn khai
 thūn khwām
 krāp thūn
 phet thūn
 chamnan chā
 cherachā phāthī
 thalaeng khai
 mī wāchā
 pleng wāchā
 mī phochanāt chaloei khai
 prāsai

b. Motion:

sadet choralī
 sadet choradon
 sadet khlāt klaew
 sadet līlā khlā khlai
 rap sadet pin klao
 choralī khao mā
 choralī pai
 yuāng yāng
 khlūan khlai
 sanchon
 bothachon

Speech (con.)

phāthī
 tɔp chalo*e*i khai
 sang anuson
 chaeng anuson
 trat
 trat sang

c. Obeisance:

krāp bāt
 krāp wai masakān
 krāp anchalī
 thawāi anchalī
 wanthā
 kom klao kesā
 bangkhom khan
 pranom wai
 pranom kom klao dusadī
 pranom nua kesā
 yɔ kɔn bangkhom
 nop nɔp aphiwāt
 rap sang sai kesā

IOLa. Speech:

thūn
 thūn chaeng
 krāp thūn
 bangkhom thūn
 cherachā
 cherachā phāthī
 mī phra wāchā
 mī wāchā prāsai
 samdaeng chaeng chai
 samdaeng chaeng khwām
 mī phochanāt prāsai
 klāo khwām
 trat
 tamrat trat sang

b. Motion:

sadet ɔk
 phra sadet khao mā
 khlā khlai
 khluān khlai
 lin lā khlā khlai
 līlā khūn
 chorachan

c. Obeisance:

bangkhom lā
 bangkhom wai
 bangkhom pranom wai
 kom klao krāp long
 kom klao bangkhom dusadī
 kom klao krāp lā

Obeisance (con.)

yò kòn nùā kesā
 yò kòn chūlī
 masakān būchā
 nop nòp aphiwan
 rap sāng krāp bāt long

FADa. Speech:

thūn wā
 thūn khwām
 thūn thalaeng hai chaeng khwām
 thūn chaeng thalaeng khai
 krāp thūn
 mī ongkān sān sanong
 chí chaeng thalaeng khai
 bòk chaeng thalaeng kitchā
 trat sang
 tamrat trat lao
 trat bòk yubon sonthanā

b. Motion:

sadet pa
 yūang yang chorali
 khlāt khlaew pai
 khlā khlai

c. Obeisance:

bangkhom lā
 bangkhom kom krān khlān òk
 kom klao bangkhom nùā kesī
 thawāi bangkhom kom krān
 kom klao krāp lā
 khaorop nop nòp
 yò kòn aphiwan nùā kesī
 rap sāng sai kesī (kesā)

MS.82/41a. Speech:

thūn khadi
 krap thūn
 trat
 mī banchā trat
 ophā prāsai
 phāthī
 cherachā

b. Motion:

sadet pai
 sadet linlā
 linlā
 linlā khlā khlai
 khlāt khlā
 khlāt khlaew òk mā
 chorali

c. Obeisance:

krāp wai
 thawāi bangkhom lā
 yò kòn chūlī nùā kesā

MS.34a. Speech:

thūn
 thūn klao
 thūn chaeng thalaeng khai
 krāp thūn
 mī wāchā
 mī phra rācha banhān
 mī singhanāt kat sang
 mī singhanāt banhān
 phāthī
 prāsai tai thām
 thalaeng chaeng khadi
 lao chaeng thalaeng khai
 tōp chaloei khai
 prārom trat
 banhān

b. Motion:

sadet līlā
 sadet mā
 sadet khilā khilai
 tām sadet phan phāi
 chon pai
 choralī
 chorachan
 yātarā
 yāng yūang
 yūang yāng khilā khilai
 līlā khilā khilai

c. Obeisance:

bangkhom
 bangkhom khan
 bangkhom pranom wai
 bangkhom khan anchali
 thawāi bangkhom khan
 thawāi bangkhom yō romanāt
 pranot bothasī
 pranom hat masakān
 pranom hat aphiwan
 krāp kom bangkhom lā

MS.86/33a. Speech:

thūn
 thūn thalaeng khai
 thūn lā fā thulī
 thūn chaeng thalaeng khai
 thūn amlā
 thūn chaeng kitchā
 thūn thām nūa khwām
 krāp thūn
 mī ongkān prakāt pai
 mī phra wāchā
 mī banchā
 sanong phra wāchā
 klāo wāchā
 tōp wāchā
 oḥ wāchā
 singhanāt prakāt pai

b. Motion:

sadet
 sadet līlā
 sadet tām pai
 sadet choralī
 sadet yūang yong khao
 sadet yurayāt
 yurayāt nātakrai choradin
 yūang krai khun
 yurayāt nātakon
 yāng yūang choralī
 bothachon khilai khilā
 damnoen doen khao
 līlā khilā khilai
 dām sadet lin lā khilā khilai

Speech (con.)

trat prakāt
 trat thām
 tamrat trat prakāt
 tōp rot photchanā
 tōp maturōt photchnāt
 thalaeng tōp wā thī phiprai
 thalaeng chaeng khwām tām khadī

c. Obeisance:

thawāi bangkhom
 thawāi bangkhom lā anchalī
 pranom kōn nua ket
 pranom kōn pranot bothamān
 krāp phra bāthā
 khao mā anchalī
 rap sang sai kesī

Royal vocabulary, too, follows the convention of freely combining individual lexemes into longer, stylized phrases. This is true in all seven texts. In FAD, for example, the act of speaking may be bok chaeng thalaeng khai, thūn thalaeng hai chaeng khwām, thūn chaeng thalaeng khai in addition to the shorter thūn khwām and krāp thūn; in MS. 34, the act of walking is yāng yūang, yūang yāng khlā khlai and līlā khlā khlai; and in PDE, obeisance is bangkhom khaorop, krāp thawāi bangkhom, thawāi bangkhom khan anchalī and rap sang bangkhom wai. Furthermore, a core of lexemes is again common to many if not all the texts. They include thūn, krāp, bangkhom, līlā, sadet and khlā khlai.

To summarize, the poetic diction of the seven Sang Thong texts consists of (i) common nouns and verbs expressed in stylized phrasings, (ii) three types of pronoun-substitute epithets, (iii) similes, (iv) realistic vocabulary, and (v)

royal vocabulary. Within every category we find that each text combines different lexemes, some of which are common to all the texts, into longer phrases whose construction does not appear to follow any set formula; instead, free variation and combination of the individual lexemes that make up these phrases seems to be the rule.

The poetic dictions of all seven Sang Thong texts are therefore fundamentally similar, and the individual differences between any two texts in the six categories examined above, for example, the difference between phra ong song sākōn in FAD and phra phū song sakdā prākot in MS.82/41, or between sadet choradon in OCT and yurayāt nātakrai choradin in MS.86/33, or between phiang chan an song klot in PDE and dang chan mua wan pen in FAD, are a reflection of the poetic preference of different poets and not of any true stylistic variation.

2.13. Conventional topics, that is, those aspects of the overall narrative by means of which the basic narrative strand is both conveyed and embellished and which are found in other dramatic works, include (i) love and love-longing, (ii) divine intervention and magic, (iii) genre descriptions and (iv) extended verbal exchanges. To avoid tedium, a detailed examination of these topics will be made in only two texts - PDE and OCT, the two longest Sang Thong specimens. Only brief mention will then be made to the topics in the remaining texts.

2.14. Love and love-longing are a major convention in PDE. There are eight instances when a character reflects upon his separation from a loved one and expresses his sorrow and longing in the form of a monologue in which happier times are recalled. They are: (i) Phra Sang's longing for his mother, Nang Chan (Canto 7); (ii) his sorrow at leaving Nang Phanthurat (Canto 10); (iii) his longing for Nang Phanthurat when she dies (Canto 38); (iv) Nang Rochana's sorrow at leaving the palace (Canto 130); (v) Nang Montha's longing for Nang Rochana (Canto 323); (vi) Thao Yotsawimon's two occasions of longing for Nang Chan (Cantos 431 and 460); and (vii) the exchange between Nang Montha and Nang Rochana when the latter prepares to depart (Cantos 561 and 563).*

An example of love-longing occurs when Phra Sang realizes that Nang Phanthurat is dead. In the following passage he thinks back to the extent of her love for him, blames himself for her death and laments at the fact that he did not repay her kindness. The canto ends, as so many of those which contain love-longing monologues do, with the speaker expressing physical grief as a reinforcement of his words of sorrow.

'Alas, O beloved mother
 Whose kingness ever graced my head,
 Your love for me has always been great,
 And you never let my heart know displeasure.
 Where can I ever find another such as you,

*All PDE cantos referred to here and in the following pages may be read in their entirety in the accompanying translation.

For indeed you have been a true mother to me.
 Driven by longing, you struggles in search,
 Only to perish here in the forest.
 The guilt I bear is infinitely great;
 It is as though I deliberately caused your death.
 Your time of reckoning finally came,
 So you breathed your last and lay down in death.
 Your love for me was the best in all the world,
 Yet I did not repay you for that love.¹
 And with that lament he then continues to grieve.¹
 Hanging his head, he sobs and cries without end.¹

Expressions of love are not limited to those between mother and child, however. At Phra Sang's first encounter with Nang Rochana, love between equals is described. Two important elements function here, namely, physical¹ beauty and the fact that the man and woman involved once loved each other in a former existence. Lovers are never ugly but are endowed with great beauty: Nang Rochana is described in Phra Sang's eyes as being,

Unblemished and bright as the full moon.
 Her every part so delicate,
 She is without equal in the world²

Rochana, for her part, is attracted by Phra Sang's golden body,

'She sees his gold body hidden within,
 The ngō worn to cover it and deceive.
 No other is able to discern that
 He is all of gold, shining to the eye.
 'Perhaps it is my merit that enables me to see
 The golden body of this man I may be destined
 to wed.'³

¹PDE Canto 38.

²PDE Canto 110.

³PDE Canto 111.

Later, after Phra Sang removes his ngổ suit, Rochana thinks,

'How handsome he is now that he has shed the ngổ.
His complexion is indeed just like gold,
And his face is so beautifully delicate.'
Smiling in happy satisfaction, she says:
'Your skin so pure and flawlessly bright,
You are just as you appeared to me that day.
Truly more handsome than any on earth,
You are like a god dwelling in the heavens.'¹

Physical beauty is not the only consideration in a relationship of love between two equals. The love is predicated first and foremost on whether those involved ever loved in a previous life. Upon seeing Nang Rochana for the first time, Phra Sang makes a vow of truth to the effect that if in some former existence they were lovers, Nang Rochana should see through his disguise to the golden body that lies hidden under the ngổ suit,

'If we ever loved each other,
May this fair and lovely princess
Now see my gold body and desire me.'²

Rochana has similar thoughts with regard to Phra Sang:

'If we ever loved each other,
May these flowers which I shall now throw
Find the hand of that golden ngổ for all to see.'³

¹ PDE Canto 140. The term "ngổ" refers to a tribe of people, inhabiting the Malay Peninsula, who have Negroid features. Given to him by Nang Phanthurat, his ogress step-mother, the suit, complete with head, enables Phra Sang to fly. With it on his body, he is called Chao Ngổ.

² PDE Canto 110.

³ PDE Canto 111.

The build-up which leads to the consummation of love between equals illustrates a very important convention found in other examples of Thai drama, especially in the Rāmakian. It is the extended and highly stylized repartee between lovers, in which the male makes both verbal and physical advances, and the female rejects him, expressing shame and repulsion, much of it contrived. This verbal sparring results, inevitably, in a sexual union described in terms of nature symbols. The verbal exchange between Phra Sang and Nang Rochana, for example, is eleven cantos long (Cantos 133-38, 142-46). He asks her repeatedly to sit close to him, e.g., "So come now, O lovely lady, // Let us sit inside together", and "Come, come let us sit together inside the net. // Here in the country the mosquitoes are many."¹ Then, being rejected at every turn, he resorts to gentle force:

'Come, let us go inside together.
Let us rest, for you must be weary,
Then taking her hand, he asks: 'Why delay?
Come along, and do not be difficult.'²

Again he is rejected by Rochana, who answers:

'Such shameful words!
How maddening your actions are!'
She turns her face and pinches him, crying:
'I shall scream if you do not stop.
Pulling my arm almost from my shoulder,
How brazenly you intimidate me!

¹PDE Cantos 133 and 136.

²PDE Canto 142.

Oh, now I see how super-human you are:
Like a god surpassing all imagination! ¹

In the end Phra Sang triumphs, and their love-making, which is always conveyed symbolically, is referred to as bot asachan.

Something wonderous then occurs in the sky:
A star glitters brightly and sends forth its light;
A refreshing mist settles upon the earth
And gently cleanses their unhappiness. ²

There are no examples of love and love-making in OCT, hence the absence of references to physical beauty, love in a former existence, the repartee and the bot asachan. There are, however, four instances of love-longing. They are:

- (i) Phra Sang's lament for his mother (Cantos 17 and 36);
- (ii) Thao Yotsawimon's lament for his wife and child (Cantos 76 and 97);
- (iii) Nang Chan's lament for Phra Sang (Canto 82);
- (iv) Nang Chanthi's lament for her mother (Cantos 138, 143 and 147).

After learning that he has wrongfully banished his wife and child, Thao Yotsawimon engages in the following monologue of love-longing:

Then
After Phra In departs,
Thao Yotsawimon the King
Thinks to himself with fear:
'Because of your merit you are still alive.
O child, I did not know the greatness you possessed.
How could I have cast you into the waters.
I was deceived by that evil Chantha.
Your mother was my royal queen;

¹PDE Canto 143.

²PDE Canto 146.

I should not have banished her to the forest.
 My beloved wife of royal blood,
 Alas, she has fallen into such poverty.¹
 As he thinks of her he cries,
 And drops of tears begin to fall.
 'I shall bring her back to the palace,
 But perhaps she will be angry and refuse.
 Then Phra In shall come for my life,'
 He reflects, anxiety weighing upon his heart.
 'I do not deserve such a fate.
 I listened without a thought to that Chantha,¹
 And he sighs heavily from the heart.
 When the sun's first light appears
 He thinks again with fear of the mighty Phra In,
 And appears at once upon the throne in the royal hall.¹

There are three instances of love-longing in IOL: in Canto 20, when Nang Phanthurat discovers Phra Sang has gone; in Canto 28, when Phra Sang realizes Nang Phanthurat has died; and in Canto 89, when Nang Rochana is exiled from the palace. There are no examples of love-making, hence the absence of any bot asachan, but reference to love in a former existence does occur in four cantos: in Canto 36, when Phra Sang lands in Thao Samon's kingdom; in Canto 62, when Nang Rochana rejects the suitors; in Canto 78, when Phra Sang sees Nang Rochana; and in Canto 79, when Nang Rochana prays before throwing her garland to Phra Sang. Physical beauty is also described in Canto 79, when Nang Rochana sees through Phra Sang's ngõ suit to his golden body.

Love-longing monologues appear in five FAD cantos: in Canto 64, when Thao Yotsawimon thinks of Nang Chan; in Canto 104, when Phra Sang is separated from Nang Chan; in Canto 124,

 1

OCT Canto 76.

when Nang Chan realizes Phra Sang has been taken from her; in Canto 148, when Nang Chan sees Phra Sang thrown into the waters; and in Canto 149, when Phra Sang sinks to the bottom of the river. There are no references to love in a former existence, physical beauty, love-making or any examples of bot asachan, however.

The love and love-longing convention is totally absent from MS.82/41. MS.34 contains only two love-longing monologues: in Canto 19, when Phra Sang realizes Nang Rochana has been abducted; and in Canto 62, when Phra Sang takes leave of Nang Phanthurat's spirit. Physical beauty and the lovers' repartee appear twice: first, in Cantos 72-76, when Nang Phanthurat's spirit, in the form of a maiden, accosts Phra Sang in the forest; and second, in Cantos 93-96, when Waiyawek adopts Nang Rochana's appearance and is courted by Phainasun. There are no references to love in a former existence nor are there any examples of love-making.

MS.86/33 contains only three love-longing monologues: in Canto 23, when Nang Rochana departs from the palace; in Canto 56, when Phra Sang realizes Nang Rochana has been abducted; and in Canto 105, when Phra Sang takes leave of Nang Phanthurat's spirit. Physical beauty and the lovers' repartee appear only once: in Cantos 87-93, when Nang Phanthurat's spirit, in the form of a beautiful maiden, accosts Phra Sang in the forest. Like MS.34, MS.86/33 contains no references to love in a former existence and no examples of the bot asachan.

2.15. Divine intervention and magic are two very common convention-favoured topics in PDE. There are six instances when a celestial being appears in the narrative. They are: (i) when Thao Samon is moved by the gods to have Chao Ngổ included in Rochana's marriage selection (Canto 96); (ii) when Rochana is moved by the gods to see Chao Ngổ (Canto 109); (iii) when Phra In challenges Thao Samon to khli (Cantos 269-292); (iv) when Phra In sends celestial clothing to Phra Sang for the khli contest (Cantos 351-353); (v) when the gods cause Thao Samon's soldiers to capture Phra Sang's horse (Canto 372); and (vi) when Phra In commands Thao Yotsawimon to find his wife and child (Cantos 421-430). The following passage is typical of divine intervention in the affairs of men. Phra Sang has for the second time rejected the clothing offered to him by Thao Samon in preparation for the khli match. At this point the gods involve themselves in the affairs of men.

Then
 Knowing within his heavenly mind
 That now is the time he must act,
 That Lord of the Thirty-third Circle of Heaven
 Speaks to Phra Wisanukan these words of command:
 'Prepare a magnificent outfit,
 And deliver it to Phra Sang at once.
 In this way he can play and impress the king.'

Then
 Receiving the celestial commandment,
 The fearless Phra Wisanukan
 Takes up the outfit and departs at once.

There at the prince of the conch-shell's little
 dwelling,
 He makes himself invisible and goes inside.

He places the Thousand-eyed One's clothing
 Before Chao Ngổ and explains with these words:
 'This outfit of garments and jewels
 Is for you to wear at the contest.
 The Anointed One bestows them upon you.'
 And with those words he then returns through the
 skies.¹

The use of magic is also important throughout the PDE text. There are four examples, and they are: (i) when Nang Phanthurat changes her form (Canto 3); (ii) when Phra Sang flies through the air (Canto 11); (iii) when Nang Phanthurat's magic mantra is described (Canto 33); and (iv) when Phra Sang calls the fish and deer (Cantos 187, 200, 236 and 248). The passage that follows describes how Phra Sang uses the magic mantra which Nang Phanthurat gave him to call the fish from the waters.

There he descends and takes shelter
 In the shade of a giant sai tree.
 He sheds the ngổ and promptly hides it
 Then recites the Mahāchindā Mon.

The powers of those magic verses
 Bring to him the fish from everywhere.
 Thrashing and spewing water in the air,
 They fill the river in countless shoals.²

Divine intervention and magic play an important part in the OCT narrative. There are six instances when a divine being appears, and they are: (i) when Phra In reminds Thao Samon of his promise to play khli (Canto 12); (ii) when Phra In sends clothing to Phra Sang (Cantos 32-34); (iii) the

¹PDE Cantos 351-353.

²PDE Cantos 185-186.

khli contest (Cantos 49-56); (iv) when Phraya Nak gives a khli ball to Phra Sang (Canto 51); (v) when Phra In visits Thao Yotsawimon (Cantos 64-75); and (vi) when the god's stir Phra Sang's heart (Canto 190).

In the following passage, Phra In dispatches a heavenly messenger with clothing for Phra Sang to wear at the khli contest.

Now let us tell the story
Of the Thousand-eyed One, Lord Kosi.
He commands Wisanukan at once,
Saying: 'Phra Hoi Sang has not yet shed the ngõ.
He is not pleased with what they bring him,
So go down at once in fastest flight.
Give this heavenly garb to Chao Ngõ.
Be off at once without delay.

Having heard,
He bows his head and leaves.
Bearing those garments, he takes to flight,
And in an instant he arrives below.

Then having given them to Chao Ngõ,
That god speaks these words of explanation:
'Accept these clothes and adorn your body
For the khli challenge that shall soon take place.'
Then Phra Wisanukan
Departs without further delay.
Flying into the highest heavens,
He returns to Phra In's celestial abode.¹

The use of magic is described on only one occasion, namely, when Sumetha prepares a love potion for Nang Chantha (Cantos 117-119). An excerpt from this incident is presented below.

The old one then enchants holy water
And raises it in homage above her head.

¹ OCT Canto 32-34.

With those words, she splashes the water about,
 Intent upon bringing the lampong seed to life.*
 In an instant a pod springs up,
 And she opens it and looks inside.
 By the time the sun has set,
 That pod bears both fruit and leaves.
 Taking the fruit of that plant,
 She mixes it with hair from a still-born foetus.
 Grinding it all carefully together,
 She turns and says to Chantha:
 'Give me the blood from your breast
 To mingle with the potion I have made.
 If I do not have what is needed,
 I cannot follow what is prescribed.'

* * *

She then concocts a paste of blood and plant,
 Which she spreads onto a betel leaf,
 Saying: 'Whoever eats this will love only you.'¹

In IOL, the gods appear once, in Canto 36, when they cause Phra Sang to land in Thao Samon's kingdom. Three incidents of magic are also described: in Canto 5, when Phra Sang puts on the ngõ suit and flies in the air; in Canto 24, when Nang Phanthurat describes the power of her mantra; and in Canto 96, when Nang Rochana fails to destroy the ngõ suit.

In FAD, divine intervention occurs in Canto 6, when Phra Sulalai decides to enter Nang Chan's womb; in Canto 55, when the gods come down to earth in the form of jungle fowl to bring Phra Sang out of his shell; in Cantos 109 and 113, when the gods protect Phra Sang from Thao Yotsawimon's

* A plant whose poisonous seeds are, according to McFarland, used "for criminal purposes." See his Thai-English Dictionary, p. 743.

¹ OCT Canto 117.

efforts to kill him; in Canto 126, when the gods shorten Nang Chan's journey from 15 into a single day; and in Canto 150, when the gods cause the naga king to leave his kingdom and find Phra Sang. Magic is described in Cantos 82-85, when Sumetha and Nang Chantha cast a love spell over Thao Yotsawimon; in Canto 153, when the nagas turn themselves into humans; in Canto 158, when the naga king produces a magic boat; in Canto 162, when the magic boat defies the giants' efforts to board it; in Canto 173, when Nang Phanthurat's servants turn themselves into humans; and in Cantos 193-194, when Phra Sang discovers the magic power of the ngo suit.

In MS.82/41, there is no reference to divine intervention, but magic does appear in Cantos 13-16, when Sumetha's spell is described.

In MS.34, the gods witness and protect Nang Rochana during her ordeal by fire (Canto 5) and Nang Phanthurat, in the form of a celestial being, returns to earth to help Phra Sang fight the demons (in Canto 70). Magic appears in Cantos 4-5, when Waiyawek's magic tube is described; in Canto 18, when Phra Sang flies through the air with the ngõ suit; in Cantos 33-34, when Waiyawek uses his magic powers to escape battle; and in Canto 92, when Waiyawek assumes the likeness of Nang Rochana.

In MS.86/33, divine intervention occurs in Canto 45, when Nang Phanthurat, in the form of a celestial being,

returns to earth to help Phra Sang fight the demons; and in Cantos 70-71, when Phra In intervenes in Nang Rochana's fire ordeal. Magic occurs in Cantos 30-31, when Waiyawek casts a sleeping spell on Phra Sang and Nang Rochana; in Cantos 42-43, when Waiyawek uses his magic powers to escape battle; in Canto 46, when Nang Phanthurat's powers cause Waiyawek to fly in circles; in Canto 56, when Phra Sang flies through the air with with ngo suit; in Canto 103, when Nang Phanthurat gives Phra Sang a magic arrow and mantra for the coming battle; in Cantos 114-115, when Thao Phainasun orders a pavilion produced by the powers of thought; in Canto 136, when Nang Phanthurat becomes a naga and coils herself around the enemy; in Canto 138, when Waiyawek and Phainasun become invisible and hide in a cloud; and in Canto 141, when Waiyawek and Phainasun are felled by Phra Sang's magic arrow.

2.16. Genre descriptions are an important feature of the PDE text. They include descriptions of the hero's and heroine's dress, the common people, and the comic king.

a. The clothing worn by the hero and heroine is described in very detailed and highly stylized form and, as Prince Damrong points out, the actual costumes worn by the lakhon players of the times are depicted.¹ In the first of the

¹

Damrong, op.cit., pp. 20-30.

two PDE dress descriptions, Thao Samon's seven daughters prepare for their marriage, and a full 20 wak (in Canto 69) are devoted to the kinds of garments and jewels they wear. In the second and shorter description, Phra Sang prepares for the khli contest, and his dress is depicted as follows:

Then rubbing his unblemished skin,
 Its color the purest of gold,
 He bathes in fragrant perfumes
 And dons curve-bordered leggings.
 Over this, beautiful heavenly-cloth is placed,
 Wrapped and fastened in swan-tail fashion.
 The belt clasp is decorated with sparkling diamonds;
 The breast pendant is all of glittering gems.
 Wristbands of Burmese stones shine beautifully;
 Rubies as big as corn kernels glitter brightly.
 The woven necklace and breast chains are studded
 with jewels;
 Garuda-claw ring settings hold bright and precious
 stones.
 Both sides of the lower crown are of a finely-
 wrought design.
 The crown itself sits carefully placed upon his head,
 Magic garlands never before seen by mortal eyes hanging
 from it.
 In beauty, he equals the celestial beings.¹

b. Descriptions of the common man are characterized by lively speech and mannerisms, all of which serve as comic relief and, as the Inao study points out, add to the overall realistic physical setting in which the basic story is conveyed.² There are four instances when ordinary people are portrayed. They are (i) the buffalo boy's encounter with Chao Ngõ (Cantos 43-47, 101-103); (ii) the suitors at

¹ PDE Canto 355.

² Nilprapasorn, op.cit., pp. 119-123, 126-127.

Nang Rochana's marriage selection (Cantos 87-89); (iii) the people at the khli contest (Cantos 308 and 406); and (iv) the market women of Samon City (Canto 485).

In the following passage, Nang Rochana's suitors, all hoping to be chosen by her, prepare themselves for the ceremony. Notice the different characteristics of each group assembled and the comic tone conveyed by their actions:

Then
 Hearing this news, the common people
 Dance and jump in wild abandon,
 And smile with happy satisfaction.
 The gamblers who play at shells and stones,
 Their households lacking and destitute,
 Are without a shred of cloth to wear
 And sneak about stealing some from a friend.
 Those of eccentric disposition
 Seek the unusual and cut their hair short.
 They comb each strand so that their heads look
 like bushes,
 Oil their foreheads and shave the hairline clean.
 Some dry their hair with great elaboration;
 And hunched over their mirrors, they neatened every
 strand.
 Annoyed that it does not look just right,
 They comb themselves into a stupor.
 The ladies' men, with their tragic airs,
 Their hair askew and faces heartbroken,
 Are always ready with a flirting glance
 As they hold their knees in feigned misery.
 The gentry all try on their finest,
 Gold-embroidered lower cloth of betel-red.
 Some try on green cloth of print design
 And grandly flaunt their ill-worn garb.
 When those who are sick hear the news proclaimed,
 They jump up and walk as though completely well.
 Infuriated at the thought of their plight,
 They find fault with wives and mothers-in-law.¹

1

FDE Canto 87.

c. The comic king is a third form of genre description prominent not only in Sang Thong but other examples of lakhon nok, e.g., Sang Sin Chai and Chai Chet, as well as the lakhon nai Rāmakian. However, it is not mentioned by either the Manōrā or Inao studies. Like the descriptions of the crowd, it is used as a vehicle for comic relief. One possible explanation for this satirising of royalty when so much of Thai literature is devoted to just the opposite is to be found in the Inao study, which points out that a common way in which the hero's beauty is emphasized is to describe the ugliness of his adversaries.¹ This could certainly apply to the relationship between Phra Sang, on the one hand, and Thao Samon and the six princes, his adversaries, on the other, and thus explain why the latter are generally depicted as buffoons. There are seven instances when the more human and comic aspects of the king are described. They are (i) Thao Samon's boasts about Phra Sang's beauty (Canto 362); (ii) Thao Samon's reaction of fear to Phra In's second challenge (Canto 401); (iii) Thao Samon's excitement at watching the khli match (Cantos 405-407); (iv) his boasts about Phra Sang's victory (Canto 410); (v) Thao Samon's excitement during the preparations for Phra Sang's anointment (Canto 415); (vi) Thao Yotsawimon's fear of Phra In (Canto 425); and (vii) Thao Yotsawimon's encounter

¹

Nilprapasorn, op.cit., p. 220.

with the market women (Canto 486).

In the following passage Thao Samon's excitement at watching the khli match is described. Notice the comic tone suggested by his words and deeds.

Then
 Thao Samon cries out: 'Strike it well, my child.'
 He claps in approval and cranes his neck;
 And seeing his son's advantage, he laughs with
 glee.
 Jumping wildly as he watches,
 He falls and almost breaks his leg.
 Dazed with exhaustion and gasping for breath,
 He leans back wearily and rocks back and forth.
 Then seizing a spittoon, thinking it is water,
 He drinks it down, chokes and sputters and spits.
 Lighting a cigarette, he burns himself with the
 flame;
 And flinging out his arm quickly, he strikes his
 wife's nose.
 'I am in such an excited state,' he declares.
 'Forgive me, my dear, and do not be angry.
 I am old and my eyes are dim;
 I cannot make out just who is who.'
 And with those words he then calls for his
 spectacles;
 And putting them on his nose, he looks up for his
 son.¹

a. Descriptions of the hero's dress appear twice in OCT: the first when Phra Sang prepares for the khli match (Canto 39), and the second when he prepares for a royal tour of the city (Canto 194). In the following passage Phra Sang dresses himself for the khli match.

He anoints his body with powders and perfumes,
 And they enhance his graceful beauty.
 Sweet fragrances cloud his whole person

1

PDE Canto 404.

As he puts on his shining garments.
 His chāi khraeng cloth sparkles and flashes,
 His chāi wai cloth is beautifully bright.
 He wears a pendant of large diamond stone.
 From which radiate dazzling chains of gold.
 His golden wristlets are studded with the finest
 of gems,
 There are rings on the fingers of both of his
 hands.
 Upon his head sits a crown of shining crystal;
 Indeed he is like the great Lord Rama.¹

b. Descriptions of the common people occur on two occasions in OCT, namely, (i) when the people see Phra Sang arrive at the playing fields (Canto 46) and (ii) when Thao Yotsawimon and Nang Chan walk through the market place (Canto 187). In the following passage Thao Yotsawimon and Nang Chan encounter the market women:

Walking among the common people,
 They stop and ask everywhere.
 Recognized by none,
 They soon arrive at Samon's palace.
 Walking along the royal road,
 They arouse no one's suspicions.
 And as the sun's light begins to fade,
 They come to the market of the city.
 Amidst the confusion of the bartering,
 With people crowded here and there,
 They join in and buy some provisions.
 The market women look them over,
 And some cry out: 'Hey, uncle, buy some,
 And I'll sell them for what I myself paid.'
 The king replies: 'I shall! I shall! Do not fear!
 Why, I've got two-phai worth of shells.'²

c. Only one example of the comic king appears in OCT,

¹OCT Canto 39.

²OCT Canto 187.

and it occurs in the context of Thao Yotsawimon's fear of Phra In. This is the way the king is pictured in OCT:

Then
 Thao Yotsawimon hears a sound
 And cries: 'Eh! Who could it be?'
 Rising from his couch, he rushes forth
 And peeks carefully from the windows.
 What he sees brings panic to his heart,
 And he shakes like a fish being clubbed to death.
 Fleeing back to the shelter of his bed,
 He cannot utter a single word,
 For even his breath sticks in his throat.
 So he lies down and feigns sleep,
 Not knowing whom to call.¹

In IOL, there is one description of dress, and it occurs in Canto 59, when Thao Samon's seven daughters prepare to view the suitors. The common people are portrayed in Cantos 37-39, when Phra Sang meets the buffalo boys, but there are no descriptions of the comic king.

There are no descriptions of dress, people or the comic king in FAD and MS.82/41, but MS.86/33 does contain an abbreviated example of dress in Canto 87, when Nang Phanthurat's spirit assumes the form of a beautiful maiden.

MS.34 contains two references to dress: in Canto 52, when Phra Sang and Nang Rochana prepare for the trial by fire, and in Canto 72, when Nang Phanthurat's spirit assumes the form of a beautiful maiden. The common people are described in Canto 110, when Phainasun's demon armies approach Meran City, but there are no examples of the comic king.

¹
OCT Canto 67.

2.17. One final convention-favoured topic not mentioned by either the Inao or Manōrā studies but one which appears in practically all examples of lakhon nok and lakhon nai is the extended verbal exchange between adversaries. Such dialogue is characterized by sarcasm, mockery, innuendo and the clever rejoinder. It appears often in the lovers' repartee described earlier and also in the wider context of a realistic physical setting in which social conflicts between siblings and between major and minor wives are portrayed. There are four instances of such dialogue in PDE. They are: (i) when Nang Rochana's six sisters reproach her for choosing Phra Sang (Cantos 121-124); (ii) when Phra Sang courts Nang Rochana (Cantos 133-138, 142-146); (iii) when Nang Rochana argues with her sisters (Cantos 379-382); and (iv) when Nang Chantha mocks Thao Yotsawimon for his change of heart toward Nang Chan (Cantos 439-449).

Phra Sang's attempt to seduce Nang Rochana, which was mentioned above with regard to the convention of love and love-longing, is a good example of the convention. In the following excerpt from their dialogue, Phra Sang speaks first and implies a divine nature when he says he comes from "beyond the celestial mountains" (Canto 133). He also makes light of their poverty when he says:

'But it seems the fate of this ngō is good.
Because of my merit, look at what we have:
This wonderful hut and all these fine things.
How great indeed all this our wealth is,

So do not sorrow, O dearest one.¹

Notice the well-phrased rejoinders to these two remarks when Rochana replies. They are examples of what is known as phūt khom - the "biting speech" - which all good examples of this type of dialogue should contain:

'How distasteful!

How great your arrogant and shameless boasts!

This dwelling is like a crow's nest,

How absurd to talk of wealth!

* * *

So, is this what one from beyond the mountains does?

Searching without cease for a woman to court!

Oh my, how skilfully you beg and plead,

Your words so pleasing and sugar-sweet!

Oh, how adorable you are,

With your goose-egg eyes and thick, thick ears.

* * *

My father's love for you must truly be great

Since he bestows upon us such finery.

Shovel and hoe, everything it here at hand,

Perfect for one who comes in your disguise.²

This kind of extended verbal exchange is not, as mentioned earlier, limited to argument between lovers but is also used to depict sibling and marriage rivalries - a popular theme in many examples of Thai dramatic and narrative literature. In the following excerpt from the encounter between Rochana and her sisters, which occurs shortly after she chooses Phra Sang, notice the sarcasm of the sisters' reproach and the eloquence of Rochana's answer:

¹PDE Canto 133.

²PDE Canto 135.

'So, this virtuous one devoid of evil
 Chooses such a handsome and desirable mate.
 How funny his tree-trunk appearance!
 Just look at that belly and long swayed back.
 How adorable and well-proportioned!
 How perfectly proper for our royal sister!
 His face is nicked and scarred like a tom cat's,
 How they shall gossip, yet she feels no shame.

* * *

Although our husbands are nothing special,
 They make us a fitting match, nevertheless.
 But that ngõ is as fitting as a fisher cat!
 How could she possibly love such a thing?
 Perhaps she is under some kind of spell;
 Perhaps some magic power controls her heart.
 She gives no thought to her family name.
 Such temperment is indeed not human.
 So, you would dare turn your head in displeasure.
 Oh, how our hands just itch for a chance to thrash
 you.
 Henceforth we are finished with you forever;
 Come what may, do not think of us as your sisters.'

Then
 Rochana answers without delay:
 'Oh my, how loud and rude your words,
 Falsely accusing me for all to hear.
 How eloquently you threaten to strike.
 Am I the child of some common minor wife?
 Yes, I take this wretched ngõ for my spouse;
 It is but my fate determined by past deeds.
 Your husbands are worthy and well-bred,
 So one day they shall indeed be great.
 How delicate and adorable!
 Hold them close and never let them go.

* * *

How easily you contrive to fault me
 Without the slightest fear of the gods.
 I have always thought of you as my sisters,
 And never imagined you could act this way.
 But it is not proper for adults to mock each other,
 So if I have gone too far forgive me, O sisters.'¹

The prolonged verbal exchange appears only once in OCT,
 when Nang Chantha reproaches Thao Yotsawimon for his change

¹
PDE Cantos 122-123.

of heart toward his chief queen. Sharp words, sarcasm and mockery characterize the dialogue between king and minor wife, and the confrontation ends with Nang Chantha being beaten by the furious Thao Yotsawimon. In the following excerpt, Nang Chantha ridicules the king's decision to look for Nang Chan.

Having heard Thao Yotsawimon's words,
 Nang Chantha answers furiously,
 Hot as though roasted by fire:
 'Who are you blaming for the wrong you have done?
 With angry condemnation, you banished them.
 Was it I alone who counselled such a move?
 Did the seer not say she was evil,
 That to keep her meant calamity for us all?
 * * *
 Everyone knows you cast the shell into the waters.
 Now, whose words have incited this show of royal
 wrath?
 You yourself drove them out and killed them,
 And now in your dreams you want them back.
 * * *
 What is all this talk of Phra In?
 What an imagination you have!
 If you really long for her,
 Why wait? Bring her back. It is no matter.
 How annoying that you should try to blame me!
 You love her yet have the gall to lie like this!
 Go and bring her back. Why do you not go?
 Just which one of us has spoken words of untruth?
 All your men will scorn you.
 They will say you are two-tongued to my disgrace.
 One should not stoop and swallow
 What one once spat upon the ground.
 Having banished her, you now want her back.
 Not a few people will talk of it!
 Are you not, my most gracious Lord,
 Swallowing what you once spat out?'¹

There are two instances of the extended verbal exchange convention in FAD. The first occurs in Cantos 71-74, when Thao Yotsawimon and Nang Chantha argue over Nang Chan's

¹OCT Canto 101.

exile, and the second occurs in Cantos 88 and 91-93, when Thao Yotsawimon, under the influence of Sumetha's love=spell, courts Nang Chantha. MS.82/41 has no examples of this convention, but an abbreviated version of the courting exchange appears in MSS.34 and 86/33 (Cantos 74-76 and 89-93 respectively) when Nang Phanthurat's spirit, in the form of a beautiful maiden, accosts Phra Sang in the forest.

2.18. In PDE, the longest of the Sang Thong texts, we find four major conventional topics. They are love and love-longing, divine intervention and magic, genre descriptions of dress, the common people, the comic king, and extended verbal exchanges. Some but not all of these topics, as we have seen, also occur in the other Sang Thong texts. However, the absence of any one topic may simply be due to the fact that there is no occasion for its use in that segment of the narrative from which it is missing. For example, MS.82/41 is a comparatively short specimen, having only 52 cantos, in which Phra Sang's birth is described. It is therefore not surprising that love and love-longing do not appear, since amorous encounters and separation do not fit into a birth narrative. In OCT, IOL and MS.86/33 - those texts which have narrative segments comparable to those in PDE - we find that conventional topics are generally not as numerous as they are in PDE. References to love predicated upon physical beauty and former existence, the lovers'

repartee and bot asachan, for example, all of which are an integral part of the PDE narrative that corresponds to IOL, do not appear in the IOL text. Detailed descriptions of the common people are also missing from IOL. Similarly, the convention of the comic king, an important genre description in the PDE narrative that corresponds to OCT, is noticeably lacking in the OCT text. Finally, love-longing monologues are absent from MS.86/33 but do appear in the corresponding PDE text. Thus, when direct comparisons can be made, PDE appears to be the text in which conventional topics are generally more complete.

2.19. To summarize, the examination of the Sang Thong narrative as it appears in each of our seven specimens reveals that there is no single segment common to all seven texts. Thus, not every text can be compared to all the others. Those that do have a comparable segment of narrative are listed below.

- (i) FAD = MS.82/41 : birth
- (ii) PDE = IOL : escape and marriage
- (iii) PDE = OCT : khli
- (iv) PDE = MS.34 : departure
- (v) MS.34 = MS.82/41 : journey homeward

Because the birth episode appears only in FAD and MS.82/41, this segment cannot be compared to any of the others.

Similarly, OCT, which consists of the khli episode, can only be compared to part of PDE but not to IOL, FAD, MS.82/41, MS.34 or MS.86/33.

In any two comparable texts, we have seen that there is some narrative similarity, especially in plots and incidents. This suggests that the writers of these texts were aware of a common story, so that PDE and OCT or MS.34 and MS.82/41, for example, could be in the same narrative tradition. However, we have also seen that any two comparable texts differ greatly when their lexemes are compared on a wak by wak basis, so that it is difficult to argue that one text is a copy of the other. Thus, whereas some texts, by virtue of their similar plots and incidents, may be in the same narrative tradition, none of the texts are in the same textual tradition.

As mentioned earlier, it is the narrow interpretation of the term "manuscript tradition" that is used throughout the present study. If the wider interpretation were to be applied to the seven Sang Thong texts - that is, if a similarity of the plots, themes, incidents and settings were indicative of a manuscript tradition, then, using Vansina's terminology, FAD and MS.82/41 would be "variants" or "hybrid" texts; PDE and IOL, OCT and MS.86/33 would be "divergent" or "parallel" texts; and MS.34 and

86/33 would be "combined" texts.¹ However, the narrow interpretation is more suited to the purpose of this study.

A comparison of the poetic diction and conventional topics as they appear in each of the seven Sang Thong specimens reveals great stylistic similarities because all the texts have been shown to use final syllable alteration, stylized phrases formed from a core of common lexemes and many identical conventions. This suggests that the seven texts, some of which are in the same narrative tradition, but none of which are in the same manuscript tradition, may be in the same poetic tradition.

2.20. As we have seen, the only level on which all seven texts can be compared is that of poetic diction and conventional topics. However, any analysis based solely on these two factors is obviously limited and reveals little of the nature of each text's composition. It is therefore necessary to find another level-- one where all the texts can be compared to each other. Such a level does exist, and it is occupied by three things. The first may be termed the "structure" of the text, that is, the relationship between what a given canto says and how that canto is constructed. The second is the "versification" of the text, that is, the

¹Vansina, op.cit., pp. 121-129.

way in which verse is arranged within the confines of rhyme and meter. The third - the "reading" - is the amount of repetition possessed by the text. All seven Sang Thong specimens have a structure, versification and reading, and when the three are combined, the result is a "mode of composition," that is, a picture of the way a text is written. In the following three chapters, the mode of composition of two texts, PDE and OCT, are derived. PDE is chosen because it is the longest of the Sang Thong texts and because it represents a 70-specimen manuscript tradition. OCT is chosen because its mode of composition is most consistently dissimilar to that of PDE.

Chapter III : The Structure of a Text

3.1. The Structure of PDE

All PDE cantos may be divided into two types. Type A cantos are those having an Opening and a Body; Type B are those having only a Body. For Type A, the Opening of a canto is defined as the content of wak 1 and wak 2; the Body is defined as the content of all the remaining wak of the canto. PDE cantos are further distinguished by the standpoint of the narrator. Narration may be entirely in the third-person, for example. In such cases the narrator does not wish to represent a character's speech or thoughts. An example of a third-person canto is the following:

bat nan
 senā rap sang bangkhom wai
 wing wāng ɔk chāk wang nai
 mā yang bān khoei yai thang hok khon¹

Narration may also be a mixture of both the third and first persons, as in the following example:

khran thūng chūng yūn yū ngk rua
 rawāng tua klua sunak nak nā
 rōng riak khao pai mi dai chā
 mōm mae rochanā yū haeng dai ²

In the above canto, the first three wak are narrated in the third person; the fourth wak is in the first person, and it represents what in English translation would be a character's

1

Canto 167.

2

Canto 171.

spoken words. It should be noted, however, that in the performance of such verse, performers do not actually speak these first-person passages themselves but rather act out their meaning by means of the dance. It is the chorus at the side of the stage that vocalizes all the verse.

Finally, entire cantos may be in the first person, as in the following example:

nong oei nong kaew
 tae kɔn phi phit laew hā thiang mai
 dieo nī rū thet ching mai kring chai
 thī nai khwām chua ai chanthā
 mùa khùn nī na nong sak sɔng yām
 phra in mā bɔk khwām hai tām hā
 wā lūk nɔi hoi sang prīdā
 chao yā prārom wā lom tāi
 klap pai dai lūk sǎo thǎo samon
 rī phon ùk-kathùk hùk chai hāi
 yā mún thùng khùng krôt loei thān yāi
 cha tat pen tat tāi kan thammai
 phi kɔ sū utsā mā hā chao
 wang cha lao hai sin song sai
 bat nī cha phā kan khā khāi
 tām pai rap ong phra ɔrot
 maen dai lūk rao mā thùng thānī
 cha khā i khon rāi hai tāi mot
 yā sao sɔi sōk-san ranthot
 phi mai pot mai luang chao duang chai¹

That portion of a canto which is written in the first-person and which represents a character's words or thoughts as he speaks or thinks them may be termed a first-person sequence. Thus, in the second example above, the first-person sequence consists of wak 4, mom mae rochana yū haeng dai, while in the third example, it is the entire canto, that is, wak 1-20.

Type A cantos will now be examined. They are cantos

¹Canto 467.

consisting of an Opening and a Body. Five distinct groups are apparent in PDE.

3.2. Group I:

Canto Opening

Group I cantos have as their Opening the phrase m^ua nan or bat nan occupying all of wak 1, and a subject or a subject together with a predicate occupying all of wak 2. There is no semantic difference between m^ua nan and bat nan; both have the meaning "then" or "at that time." The subject in wak 2 is always an animate noun: a being, divine or human. Moreover, it is the person who carries out most of the actions described in the canto as a whole. The noun is therefore both the grammatical subject as well as the subject of the canto, that is, the person about whom the canto speaks.

It is the nature of this noun-subject that determines which of the two options, m^ua nan or bat nan, appears in wak 1. In the following table all noun-subjects are placed under the Opening with which they appear in the text.

<u>wak 1</u>	=	m ^u a nan	
<u>wak 2</u>	=	Phra Sang	= hero
		Nāng Rochanā	= heroine
		Nāng Phanthurat	= ogress queen
		Thāo Sāmon	= king
		Nāng Chan Thewī	= queen
		Thāo Yotsawimon	= king
		Nāng Chanthā	= queen
		hok nāng	= king's daughters
		hok khoei	= king's sons-in-law
		thāo phrayā rōi-et	= vassal kings
		burī	

wak 2 = nō krasat = vassal princes
(con.) Phra In = god

wak 1 = bat nan

wak 2 = phī liang
nāng nai
sāo chai
sāo sī
nāng nom
sanom
kamnan

} servants

asurasā yaksā
kumphan phutphī
mū mǎn thahān
yaksā khā thai

} giants

senā
mahasenā
senī tua nāi
senī thibodī
senī
khā fao
amāt phū yai
amāt
khun mǎn phan thanāi
phuak ken
chao phanak ngān
nāi pratū
phūsā mālā
nāi wiset
parōhit
khun mǎn fao pratū

} soldiers and
palace functionaries

mae khā
tā yāi
dek chāo bān
prachāchāi
ying chāi chāo mǎng

} common people

mātulī
phra wisanūkan

} minor deities

Because of the absolute consistency between noun-subject and Opening, it is possible to say that two types of characters are distinguished in PDE. The first may be called "primary"

in that it initiates action in the narrative. Characters of this type include the hero and heroine, kings and queens, other royalty and gods. They always require the Opening mua nan in wak 1. The other type of character distinguished in PDE may be termed "secondary" in that it does not initiate action on its own. Instead, it reacts to a primary character's command. Secondary characters include royal messengers, servants, soldiers and lesser deities. They always require the Opening bat nan in wak 1.

When wak 2 contains a noun-subject without its predicate, we have an example of an epithet. There are 120 Group I epithets in PDE, and they may be separated into five groups:

(i) noun-subject together with a phrase, usually a stative verb, describing some physical attribute, e.g., ong phra Sang Thong phong sai (Canto 7), phra butri naeng noi nuan-la-hong (Canto 73), nuan Nang Rochanā mārasi (Canto 519);

(ii) noun-subject followed by a quantifier, e.g., khun mūn phan thanāi noi yai (Canto 54), ying chāi chāo mūang thuan nā (Canto 375), prachāchon khon dū akhanit (Canto 407);

(iii) noun-subject together with a qualifier other than physical, e.g., fāi chao lao hok khoei yai (Canto 377), Phra Sang song sakdā klā hān (Canto 493), Phra Sang suriwong phongsa (Canto 525); (iv) noun-subject followed by a noun in apposition, e.g., Nang Phanthurat yaksi (Canto 15), nuan Nang Monthā mahesi (Canto 128), Thāo Sāmon rātchanaren sūn (Canto 277); and (v) noun-subjects in collective groupings, e.g., phuak phon kumphan phut phi (Canto 19), chūng mū asurasak

yaksā (Canto 22). A complete listing of all epithets may be found on page 307.

When wak 2 contains the noun-subject and its predicate, which is in fact the more frequent form, it conforms to the following examples:

Example A

wak 1 = m̄ua nan

wak 2 = Rochanā t̄op pai
khamī khāman

Example B

wak 1 = bat nan

wak 2 = senā lā hok khoei
yai

In Example A, the noun-subject of the wak is Rochana, and the predicate is d̄op pai khamī khāman. Thus, it is Rochana who "quickly answers." In Example B, the noun-subject senā performs the action of lā hok khoei yai - "take leave of the six sons-in-law." A complete listing of wak 2 predicates in PDE Group I cantos may be found on page 312.

The following table presents in numerical terms the distribution of items that make up Group I canto Openings.

	<u>Total</u>	<u>%</u>
<u>PDE</u> cantos	565*	
Group I cantos	377	68%
<u>m̄ua nan</u>	299	
<u>bat nan</u>	78	
Noun-subject + predicate ...	256	68%
Noun-subject	121	32%
physical attribute.....	39	32%
quantifier	23	19%

*

This figure does not include 6 cantos, Nos. 164, 173-177, which are included in PDE by the editor of the printed text but which do not appear in any of the National Library MSS.

	<u>Total</u>	<u>%</u>
qualifier	48	40%
noun in apposition	9	7%
collective grouping	2	2%

Canto Body

There are 119 cantos whose Bodies contain only third-person wak. PDE avoids restating the noun-subject in the Body of the canto. This means that the majority of wak begin with a predicate whose understood noun-subject is initially stated in the Opening of the canto. The following example is typical of most Group I third-person cantos.

m̄ua nan
 phra sang song sawat ratsamī
 hen m̄andā lom din sin chiwī
 tok chai laen talī talān mā
 khao pai nang klai dang chai chong
 krāp long thaep thao thang sai khwā
 chonanet khlo khlong naiyanā
 sōkā ram rak chonanī ¹

The subject of the canto is stated in the Opening as Phra Sang. Each of the six wak that make up the Body of the canto begins with a predicate whose noun-subject is Phra Sang, but nowhere is that subject repeated in the Body. Nevertheless, it is Phra Sang who performs all the actions, that is, hen m̄andā in wak 3, tok chai laen in wak 4, khao pai nang in wak 5, krāp long in wak 6, and sōkā ram rak in wak 8. In addition,

¹ Canto 37.

it is Phra Sang's naiyanā which fill with tears in wak 7.

When the noun-subject of the canto is restated in the Body, as it is in a minority of cases, that restatement takes one of the following three forms. First, the noun-subject, either singular or plural in number, may be restated as the equivalent of a simple English pronoun, for example,

mūa nan
 nuan nāng montha mahesī
 hen phra phatsadā sāmī
 mai tō tōp phairī prakān dai
 klua khao cha rip ao phārā
 kanlayā ok san wan wai
 khao nang chit sakit phūwanai
 laew krāp thūn pai dang chai pōng¹

The noun-subject of the canto is initially identified in the Opening as Nang Montha. She is the person who hen phra phatsadā in wak 3, mai tō tōp in wak 4 and klua khao in wak 5. In wak 6, Nang Montha is restated as kanlayā meaning 'she' or 'that lady' or 'that woman.'

Second, when the noun-subject is plural in number, it may be restated as lāng, bāng, tāng or a combination of the three. Tāng has the meaning 'each,' while lāng and bāng mean 'some.' The following example illustrates their usage.

mūa nan
 nō krasat suan san hansā
 nop niu pranom bangkhom lā
 laew mā taeng ong arām rūang
 bāng khūn song rot khotchasān
 khī mā phān khāo khiēo kalieo lūang
 tāng yok yōthā nōng nūang
 oḅk chāk mūang rip rōn sanchōn phrai²

¹See Canto 312.

²Canto 57.

The subject of the canto is initially stated in the Opening as no krasat. They are the people who nop niu in wak 3, and mā taeng ong in wak 4. In wak 5, no krasat are restated as bāng and in wak 7 as tāng. Thus in wak 5, "some (no krasat) climb into their chariots," while in wak 7, "each (no krasat) calls up his soldiers."

In the third type of restatement, the noun-subject is a large class, and the restated subject is a particular member of that class. The restated subject in this case is not directly equivalent to the initial subject to the same degree that kanlayā is to Nang Montha, and bāng is to no krasat. Nevertheless, the subject does represent a repetition of the initial noun-subject, as the following example shows:

bat nan
 prachāchai rū thua thuk bān chong
 bāng ten bāng ram tham khangong
 krayim yim yong yū thuk khon
 phuak nak leng len bia sia thua
 khrop khrua attakhat khat son
 mai mī phā sua saeng cha taeng ton
 thieo suk son yum yip phuan kan
 lao phuak uttari ri rāng
 tat phom yak yāng hai sgi san
 wī krachāi rāi sen pen praeng chan
 chet namman kan nā duai mit noi
 bāng tit tamrap yai ao fai ang
 krachok tang nang yong kong khō sgi
 khaen chai mai khrai cha riap-roi
 fao taboi wī hua mua mao
 phuak lao chao chū hua ok krom
 phao phom tok saek tham nā sao
 choeng cha phūt cha chā khiu tā phrao
 nang nai kōt khao fao tham thuk
 phuak khun nāng tāng taeng tua long
 nung yok thong kiao sān sī māk suk
 bāng nung lāi phūn tong long nang luk
 dū kapuk kapui krui krai
 thī puai khai dai khāo khao pao rong

luk khùn doen dai khlóng muan nung hāi
 phān krōt phanrayā dā mae yāi
 khūang khun wun wāi phrǒ rāi nūk ¹

The noun-subject of the canto is initially stated in the Opening as prachāchai, meaning "male subjects of the realm." It is then restated in terms of smaller units all of which are members of the class prachāchai. Thus, some prachāchai are nak leng (wak 5); some are phuak uttari (wak 9); some are chao chū (wak 17); some are khun nāng (wak 21) and some are thī puai khai (wak 25).

In Group I cantos narrated entirely in the third person, PDE generally avoids restating the noun-subject in the Body of the canto. There are 119 Group I third-person cantos, and they contain a total of 700 wak, only 62 (or 9%) of which begin with a restated noun-subject. PDE therefore favours a Body whose wak begin with a predicate, and whose understood noun-subject is initially stated in the Opening of the canto.* A complete listing of all 119 cantos, showing number of wak, initial and restated noun-subjects and their position in the canto, may be found on page 329.

There are 258 Group I cantos that contain at least one first-person sequence. Cantos with a single such sequence are the most numerous, being 168 in number; multi-sequence cantos total 90. PDE generally favours introducing at least the first first-person sequence with a predicate which denotes

¹ Canto 87.

* There are instances where a verb construes with a noun other than the one found in the Opening. In such cases that noun appears somewhere in the Body of the canto.

some form of the speech or thought act when it appears. This predicate is found in the wak immediately preceding the sequence. When a concluding predicate appears, it does so in the wak immediately following the last first-person wak of the sequence. Take, for example, the following canto with a single first-person sequence. The canto reads:

mua nan
 thān thāo sāmon chon chit
 kōt khao khao talūng ramphūng khit
 ok kū dū phit pralāt chai
 burut nai phaen dīn kō sin laew
 khuan rū lūk kaew mai lūak dai
 khit phlāng thāng sadet khilā khilai
 ok banchonchai mi dai chā¹

The noun-subject of the canto is Thao Samon. He is described as being chon chit in wak 2, and doing two actions in wak 3, namely, kōt khao and khao talūng ramphūng khit. These wak are all in the third person. In wak 4, narration shifts to the first person, and Thao Samon's actual thoughts are given. The first-person sequence thus begins at wak 4 and ends at wak 6. In wak 3, the wak immediately preceding the first-person sequence, there is the predicate ramphūng khit, telling the listener that the noun-subject is in the act of "thinking." Because the next wak presents the actual thoughts as the noun-subject thinks them, that predicate functions to prepare the listener for the shift in narration from the third to the first person. The predicate ramphūng khit may therefore be

1

Canto 93.

thought of as a cue, telling the listener that a first-person is to follow. When that sequence is concluded, another predicate cue is given, making clear to the listener that narration has returned to the third person. That cue is found in wak 7, khít phlāng thāng sadet, and it tells the listener that "having had such a thought, (he, i.e., the noun-subject) proceeds ahead."

When the first-person sequence is introduced and concluded by a predicate cue of this type, there is no confusion as to where the first-person sequence begins and ends, that is to say, where narration shifts from the third to the first person and then back to the third person. In cantos without predicate cues, the listener must rely on the context to know exactly when narration changes. Such cantos include the following:

m̄iā nan
 f̄ai chao lao hok khoei yai
 khran rung riak hā khā thai
 b̄ao phrai nap r̄oi mai n̄oi loei
 taeng ong song sua long r̄ua yuan
 hae uan khong khrai ao pai woei
 phanrayā h̄a khanom nom noi
 tām khoei khon song long mā phlan¹

In this canto the first-person sequence is wak 6, by virtue of the expletive particle woei. Thus the noun-subject of the canto, hok khoei, speak the words hae uan khong khrai ao pai woei - 'Whoever has nets, bring them!' Because this

1

Canto 188.

sequence is not introduced by a predicate cue, it may be difficult to tell just when narration shifts from the third to the first person. Wak 1-5 are all in the third person, and they tell the listener that the six sons-in-law assemble hundreds of servants at dawn, dress, and then step into their boats. It is not, in fact, until one comes to the particle woei that the first-person sequence is absolutely clear, since the predicate ao pai in wak 6 could be rendered as "every net is taken" or "they (hok khoei) take every net." In this same way, wak 7 - phanrayā hā khanom nom noei - could be understood as a continuation of the first-person sequence and rendered as 'wife, bring me some cakes!' This kind of ambiguity does not occur when predicate cues of the type found in the previous example are used.

There are instances in PDE where the first-person sequence ends the canto. In these cases a concluding predicate cue is not possible, as the following example shows:

mua nan
 senā mā thūn thalaeng khai
 khā ɔk pai ao tua ai ngǝ phrai,
 bat nī dai mā laew phra rāchā¹

The first-person sequence in this canto begins at wak 3 and ends at wak 4. It is cued by the predicate thūn thalaeng khai ("to report") in wak 2, but since the canto is only four wak long, no cue is possible after the sequence. In cases such as these, there is little likelihood of confusion as to

¹Canto 107.

where the sequence ends.

It is clear that PDE favours introducing at least the first first-person sequence with a predicate cue. Of the 258 cantos containing one or more sequences, 211, or 82%, introduce the first sequence with a predicate cue. Furthermore, of the 148 cantos where the sequence does not end the canto, 55, or 37% conclude the first sequence with a predicate cue. A complete listing of all the cantos containing first-person sequences may be found on page 315 . The listing shows number of wak per canto, position of the sequence and introductory and concluding cues when they appear.

Group I cantos may be summarized as follows:

- (i) wak 1 contains either mua nan or bat nan, depending on the nature of the noun-subject in wak 2.
- (ii) wak 2 contains either the noun-subject together with its predicate, or the noun-subject without its predicate. PDE favours the former in wak 2. When the noun-subject appears without its predicate, it follows one of five forms, i.e., with a phrase denoting physical attribute, with a quantifier, with a qualifier other than a physical attribute, with a noun in apposition, and in a collective grouping.
- (iii) Noun-subjects do not generally appear in the Body of cantos with no first-person sequence. Most wak therefore begin with a predicate and leave the subject understood.

(iv) There is a general tendency to introduce a first-person sequence with a predicate cue which acts to prepare the listener for the shift in narration from the third to the first person. A little more than one third of all cantos with first-person sequences also conclude the sequence with a predicate cue which prepares the listener for a shift back to the third person.

3.3. Group II

Canto Opening

Group II cantos have as their Opening the phrase mā cha klāo bot pai occupying all of wak 1. Wak 2 begins with the word thūng and a noun-subject in epithet form. There are only four such cantos in PDE, and their Openings are listed below.

<u>Canto No.</u>	<u>Wak 1</u>	<u>Wak 2</u>
1	mā cha klāo bot pai	thūng nāng phanthurat yaksī
48	mā cha klāo bot pai	thūng thāo sāmon rūang sī
270	mā cha klāo bot pai	thūng thāo sahatsanaī trāi trūngsā
422	mā cha klāo bot pai	thūng thāo sahatsanaī trāi trūngsā

Canto Body

The Body of the canto has two distinct parts. The first supplies certain facts either about the noun-subject, which appears in the Opening, or about some other character relevant to the subsequent narrative. The second part then describes

an action to be carried out by the noun-subject - an action that allows the new episode, of which mā cha klāo bot pai is the first canto, to begin. The following two cantos typify the FDE usage. The first is Canto 1, and it introduces Nang Phanthurat - Phra Sang's ogress guardian. The Body of this canto reads:

tae wang wen pen mai mā lāi pī
 sāmī mōt muai duai khai phit
 dai lūk nōi hōi sang mā liang wai
 rak khrai pen but sut-charit
 fak fūm um chū chom chit
 loem khit thūng phua khong tua tǎi
 mùa werā mā tit tām than
 nāng nan cha sin bun sūn hāi
 hai rōn nūa dūat chai mai sabāi
 cha phan phāi pai pā phanāwan

A

B

Part A gives certain background information concerning Nang Phanthurat, the noun identified in the Opening. One learns that she is a widow, that her husband died of the plague, and that she has become Phra Sang's guardian. Part B then says that because her time of death is at hand, she has a desire to go into the forests. This fact begins the escape episode, for it is precisely her decision to go to the forest that allows Phra Sang to steal the ngổ suit, fly off and begin his search for his real mother.

The second example is Canto 48, and it introduces Thao Samon. His history and the main idea that allows the marriage episode to begin are given in the Body. It reads:

sawoei rā́tcha sombat sawatdī
 nai buri sāmōn phra nakhōn
 an ong ek akha-chāyā
 chū monthā thewī sī samōn
 mī thīdā nārī ruam uthōn
 thang cet nāng nāmakōn tāng kan
 nōng nut sut thōng chū rochanā
 sōphā phiang nāng nai sawan
 phrang phrōm phra sanom kamnan
 pen suk thuk niran wan khun
 thāo kit ramphūng thūng wiang chai
 nan pai cha pen khōng khao ūn
 hen cha mai chiran yang yūn
 duai lūk tao tae phūn pen thīdā
 cham cha khīt plūk fang sia yang laew
 hai lūk kaew mī khū sanehā
 thā khoei khon dai dī mī bunyā
 cha yok phārā mōp hai khrop khroṅ

A

B

cha yok phārā mōp hai khrop khr
 Like Nang rnanrurat in Canto 1, Thao Samon's background
 is present in wak 3-10. We are told that he rules the
 kingdom of Samon, that his queen is called Montha, and that
 he has seven daughters, the youngest of whom is called Nang
 Rochana. In the second part of the canto, wak 11-18, his
 decision to marry off his daughters is presented, and it is
 this fact that gives rise to the subsequent 45 cantos in
 which suitors are summoned, a choosing is held and Rochana
 is finally exiled for selecting Chao Ngổ. All these events
 follow directly out of Thao Samon's desire to marry off his
 daughters - the idea expressed in the Body of the Group II
 canto.

From these two examples it is apparent that Cantos 1
 and 48, each of which appears at the beginning of individual
 episodes in the narrative, have one primary function - to

introduce the new episodes of which they are the first cantos.

Group II cantos may be summarized as follows:

- (i) wak 1 always contains the phrase mā cha klāo bot pai occupying the entire wak.
- (ii) wak 2 begins with the word thung, followed by a noun-subject in epithet form.
- (iii) the Body of the canto gives background information on that noun-subject or some other principal character, and describes an action important to the subsequent narrative.
- (iv) the purpose of the Group II canto is to introduce what in English would be considered a distinct episode.

3.4. Group III:

Canto Opening

Group III cantos have as their Opening a phrase, beginning with the word khran, occupying all of wak 1. The

khran phrase may take any one of the following four forms:

(i) khran + thùng + place-name; (ii) khran + thùng + chùng + predicate; (iii) khran + predicate; (iv) khran + noun phrase + predicate. Each will be discussed in detail below.

(i) There are 16 cantos with the Opening khran + thung + place-name. In every case but one the verb thùng, which is a predicate in itself, construes with the noun-subject of the immediately preceding canto. This makes the khran canto a continuation of the canto which immediately precedes it in the text because both cantos have the same noun-subject. Two alternatives are possible in wak 2 of the khran canto. Note the following example in which only the first two wak of each canto need be given. Canto B is the khran canto; Canto A is its immediate predecessor in the text. The cantos read:

Canto A: m^ua nan
amarin in ong song sanⁿ

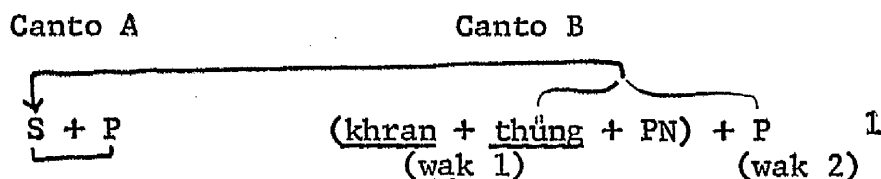
Canto B: khraⁿ th^ung ph^ar^a s^amon
kha^p phaⁿ kha^o lom khet khaⁿ¹

In Canto B the verbs thùng (in wak 1) and khap (in wak 2) construe with Amarin in ong (the noun-subject in Canto A). Thus, it is Amarin who thùng ph^ar^a and khap phan. Because the noun-subject of the two verbs in Canto B is understood, there can be said to be a "structural" link between the two cantos. That link may be expressed in the following way:

¹

Canto 273-274.

Diagram A:



If, however, the noun-subject, stated in the Opening of Canto A, appears in wak 2 of Canto B, then the link described above is altered. In the following example only the first two wak of each canto need be given. The cantos read:

Canto A: mūa nan
 hok khoei nā chōi ngoi ngao

Canto B: khran thung rārchathān thawān wang
 khaō bok wā rap sang khoi thā²

It is hok khoei, the noun-subject in Canto A, who thung rārchathān in wak 1 of Canto B. They are also the ones who bok wā in wak 2. Unlike the previous example, however, the subject is not unstated in Canto B but appears as the pronoun khaō in wak 2. This khaō refers to hok khoei. Because the noun-subject is stated in Canto B, the verb thung (in wak 1) does not have to refer back to the noun-subject in Canto A (as in Diagram A above) but can construe directly with the khaō in the same way that a dependent clause does in English, i.e., "Having come to the Royal Gates, they order all to stop and wait." The two cantos are therefore structurally

1

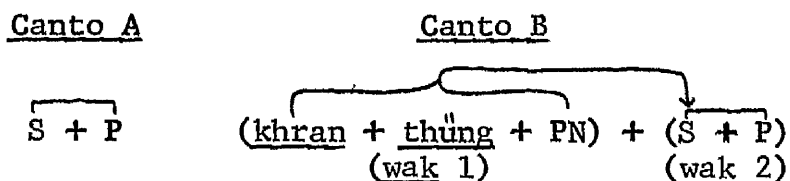
S=noun-subject; P=predicate; PN=place-name.

2

Canto 298-299.

independent of each other and may be expressed in the following way:

Diagram B:



The presence of a restated subject in wak 2 of Canto B allows Canto B to be structurally free of Canto A. Nevertheless, the two cantos are related in that they have a common subject. It is possible to think in terms of a "semantic" link joining them: the S in Canto B is a pronoun which substitutes for the noun-subject in Canto A. In both cases, no matter whether structurally or semantically linked, the khran canto remains a continuation of the canto immediately preceding it in the text.

Of the 16 PDE cantos with the Opening khran + thung + place-name, 14 appear structurally linked to their immediate predecessors as shown in Diagram A. This means that wak 2 in these 14 cantos begins with a predicate and leaves the noun-subject understood. Only one canto is of the construction shown in Diagram B, that is, semantically linked but structurally independent of its immediate predecessor.* A complete listing of these as well as the remaining khran cantos appears on page 334.

* One khran canto, No.65, conforms to neither of the two forms because its noun-subject is different from that of the canto which immediately precedes it in the text.

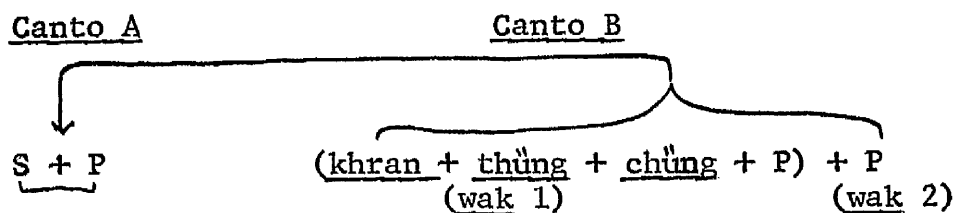
(ii) There are 33 cantos with the Opening khran + thùng + chùng + predicate. In every case the verb thùng and the predicate following the chùng construe with the noun-subject in the immediately preceding canto. Thus, the khran canto is, again, a continuation of the canto which immediately precedes it in the text because both cantos have the same noun-subject. In the following example only the first two wak of each canto need be given. Canto B is the khran canto; Canto A its immediate predecessor in the text. The two cantos read:

Canto A: bat nan
khun mún phan thanāi nòi yai

Canto B: khra n thùng chùng khao pai wanthā
krāp thūn krasatrā thuk khet khan ¹

In Canto B the verbs thùng and khao pai (in wak 1) and krāp thūn (in wak 2) construe with khun mún phan thanāi - the noun-subject in Canto A. Thus, it is khun mún phan thanāi who thùng, khao pai wanthā and then krāp thūn. Because the subject is not restated in Canto B, there is once again a "structural" link between the two cantos. It may be expressed in the following way:

Diagram C:



¹Canto 54-55.

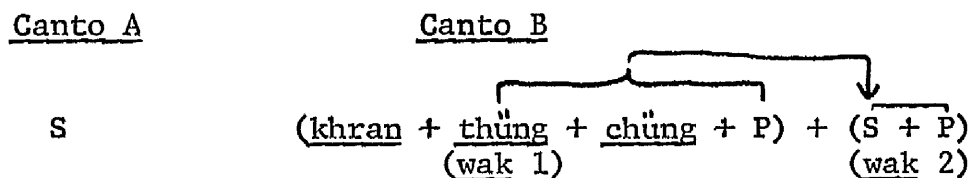
Khran + thung + chung + predicate is in PDE a fixed form and never varies. A restated subject may appear in wak 2 of Canto B. Unlike the khran + thung + place-name form, however, the restated subject does not alter the "structural" link between the khran canto and its predecessor. In the following examples only the first two wak of each canto need be given. The cantos read:

Canto A: mua nan
thāo yotsawimon chung wā khān

Canto B: khran thung chung khun bon phlap phlā
phra trat sang senā khamī khaman¹

In wak 2 of Canto B the word phra is a pronoun substitute for Thao Yotsawimon the noun-subject in Canto A. The two cantos remain structurally linked, however, because the predicate khun bon phlap phlā in wak 1 is without a stated subject and must construe with the subject in Canto A. If a restated subject were to appear before the khun, then the two cantos would be independent. However, because khran + thung + chung + predicate is a fixed form, the khran canto and its predecessor are always "structurally" linked. That link is:

Diagram D:



¹

Canto 474-475.

Despite their grammatical differences, the two constructions are similar in meaning. Take, for example, the following two phrases: khran thùng bān khao pai thī hōng khrua and khran thùng chùng khao pai thī hōng khrua. In both cases the noun-subject enters the kitchen after having arrived at a place. The only difference between the two phrases is that in the first, the place where the noun-subject arrives is stated, i.e., bān, whereas that place is understood in the second. If the meaning of the two constructions is so similar, what determines which of the two is used? In PDE there are 33 khran + thùng + chùng + predicate cantos and 16 khran + thùng + place-name. The answer seems to lie in the content of the canto immediately preceding the khran phrase.

In every case where khran + thùng + place-name appears, the immediately preceding canto contains no direct mention of the place where the subject will arrive. If a specific reference is made to that place, it always occurs in some preceding canto other than the immediately preceding one. The following example is typical of the cantos immediately preceding the khran + thùng + place-name construction. Canto A is presented in its entirety while only the first two wak of Canto B, the khran canto, need be given. The cantos read:

Canto A: mūa nan
 nō krasat suan san hansā
 nōp niu pranom bangkhom lā

laew mā taeng ong arām rüang
 bāng khūn song rot khotchasān
 khi mā phān khāo khiēo kalieo lüang
 tāng yok yothā nong nüang
 ọk chāk müang rīp rōn sanchōn phrai

Canto B: khran thūng phārā sāmon
 chūng phak phon wai nọk krung yai¹

In Canto A the vassal princes dress, mount their steeds and depart from their cities, but their destination is not explicitly stated. One is simply told that they ọk chāk müang rīp rōn sanchōn phrai. In Canto B they are said to arrive at phārā sāmon, but nowhere in Canto A is a reference made to this place. One must instead look two cantos prior to Canto B to find such a reference. There it appears as pai phārā sāmon hai than kām.²

By contrast, in every canto where khran + thūng + chūng + predicate appears, the immediately preceding canto contains a specific mention of the place where the subject is to arrive. In a majority of instances that place-name appears in the last wak of the canto so as to be in close proximity to the verb thūng. The following example is typical of cantos that precede the khran + thūng + chūng + predicate construction. The cantos read:

Canto A: bat nan
 senī mī chāo riak bāo phrai
 tāng thū mīt phrā laew khīā khlai
 trong pai plāi nā nọk thānī

1

Canto 57-58.

2

Canto 56, wak 8.

Canto B: khran thūng chūng thieo kio faek
tat mai phai baek mā ũng mī¹

In Canto A the destination of the king's soldiers is explicitly stated in wak 4 as plāi nā nok thānī. Canto B then says that "upon arriving (there), they go about gathering reeds." Because of the absolute regularity of the two patterns described above, it is not impossible to suggest that the khran + thūng + chūng + predicate construction is used when the verb thūng and its object are in close proximity, and that the khran + thūng + place-name construction is used when the object of the verb thūng is distant or not explicitly stated.

(iii) There are 13 cantos with the Opening khran + predicate. In every instance but one, that predicate construes with the noun-subject in the immediately preceding canto.² This type of khran canto, like the ones mentioned above, is a continuation of its immediate predecessor in that both cantos have the same noun-subject. Again, two alternatives are possible in wak 2. In the following example only the first two wak of each canto need be given. Canto B is the khran canto; Canto A its immediate predecessor in the text. The cantos read:

Canto A: mua nan
rochanā nārī sī sai

1

Canto 118-119.

2

The exception is Canto 291. The canto immediately preceding it has no noun-subject, so the predicate in Canto 291 construes with the noun-subject in Canto 189.

cantos shown in Diagram B. That link is:

Diagram F:

Canto A

Canto B

S

(khran + P) + (S + P)
 (wak 1) (wak 2)

Notice that in neither Diagram E or F is the fundamental relationship between the khran canto and the canto immediately preceding it in the text altered. The khran canto in both cases remains a continuation of the preceding canto in that there is a subject common to both.

(iv) There are 11 cantos with the Opening khran + noun phrase + predicate. Unlike all three of the previous constructions, that predicate does not construe with the noun-subject in the preceding canto but rather with the noun phrase, forming an independent clause. Nevertheless, the khran canto is a continuation of the canto that precedes it because the predicate in wak 2 of the khran canto construes with the noun-subject in the preceding canto. In the following example only the first two wak of each canto need be given. Canto B is the khran canto; Canto A its immediate predecessor in the text. The cantos read:

Canto A: mua nan
 song krasat yim yong phong sai

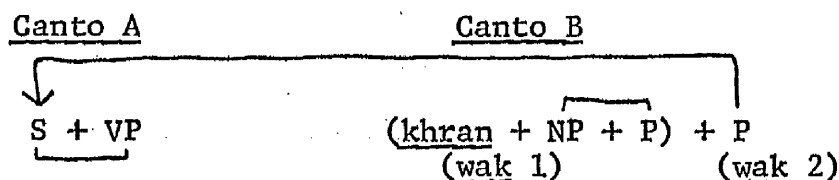
Canto B: khran talāt loek welā yen
 pho lae hen sālā āsai¹

¹

Canto 487-488.

In wak 1 of Canto B the verb loek construes with the noun talāt; it does not construe with song krasat of Canto A. Thus, it is the talāt which loek welā yen. The presence of the khran makes the clause dependent, i.e., "when the market closes in the evening." The predicate lae hen in wak 2 does however take as its noun-subject song krasat (in Canto A). The above example therefore reads: "when the market closes in the evening, they (song krasat) see a shelter." Because the noun-subject in Canto A is not restated in Canto B, there is a "structural" link between the cantos which may be expressed as follows:

Diagram G:



That link may be altered by the presence of a restated subject in wak 2 of Canto B. Note the following abbreviated example:

Canto A: bat nan
prachāchāi rū thua thuk bān chong

Canto B: khran kai khan sae siang thiang khun¹
tāng khon tāng tūn khun¹ tae duk¹

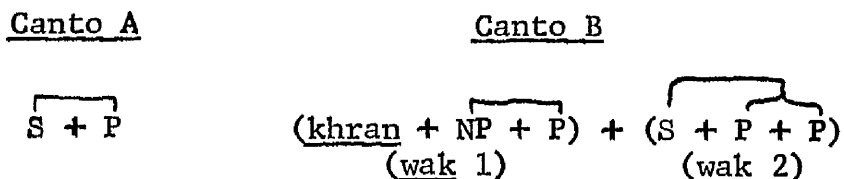
In wak 1 of Canto B the verb khan construes with the noun

¹

Canto 87-88.

kai. The presence of the tāng khon in wak 2 means that the remaining predicates of Canto B need not refer back to the noun-subject in Canto A. The two cantos are structurally independent of each other and may be expressed as follows:

Diagram H:



Like each of the other khran forms discussed above, the khran + NP + P is a continuation of the canto immediately preceding it, and this relationship is not affected by the type of link between the two.

Canto Body

There are 27 Group III cantos which are narrated entirely in the third person. Restated subjects generally do not appear in the Body of these cantos. This means that the majority of wak begin with a predicate whose understood noun-subject is initially stated in the immediately preceding canto.*

If the noun-subject is restated in the khran canto, it appears either as a pronoun equivalent, e.g., phra for chao ngǒ, or as tāng, lāng or bāng when the initial noun-subject

* In instances when one khran canto follows another or when a khran canto follows a non-Group I canto, then the subject is identified in the first Group I canto.

is plural in number, e.g., bāng for senī. The 27 third-person khran cantos contain 110 wak, only 15 (or 14%) of which have a restated noun-subject. This relatively low figure is consistent with that calculated for Group I cantos. A complete listing of all khran cantos, identifying initial subject, restated subject and position, may be found on page 340.

There are 46 Group III cantos whose Body contains at least one first-person sequence. Once again, PDE generally introduces the first sequence with a predicate cue. Thirty-six of these 46 khran cantos, or 78%, introduce the first sequence with such a cue. In addition, of the 19 cantos where the sequence does not end the canto, 7 cantos, or 37%, conclude the sequence with a predicate cue. These figures, although slightly lower, are also generally consistent with those for Group I cantos. See p.337 for all predicate cues.

Group III cantos may be summarized as follows:

- (i) The khran canto is a continuation of the canto that immediately precedes it in the text because both cantos have the same noun-subject.
- (ii) wak 1 contains a phrase beginning with the word khran.
One of the following four forms may appear:
 - (a) khran + thùng + place-name;
 - (b) khran + thùng + chùng + predicate;
 - (c) khran + predicate;
 - (d) khran + noun phrase + predicate
- (iii) If wak 2 begins with a predicate, the khran canto may

be said to be "structurally" linked to its immediate predecessor in the text. If wak 2 begins with a restated noun-subject, then the khran canto is, in all but one form, "semantically" linked to its immediate predecessor. The presence or absence of a restated noun-subject in the khran canto does not, however, affect the fundamental connection between the khran canto and its immediate predecessor in the text.

(iv) The use of khran + thùng + place-name or khran + thùng + chùng + predicate depends on the content of the immediately preceding canto. If it contains an explicitly stated object of the verb thùng, then the khran + thùng + chùng + predicate form is used; if not, then the khran + thùng + place-name form is used.

3.5. Group IV:

Canto Opening and Body

Group IV cantos have as their Opening a four or sometimes five-syllable phrase in the form X oei XY or X oei XYZ occupying all of wak 1. The phrase is formed by reduplicating the first syllable of a given two-syllable word, adding the syllable oei and prefixing this phrase to the initial word. That word may be a noun or an active or stative verb. Thus one finds, for example, such phrases as chao oei chao phi from the noun chao phi; bat oei bat si from the stative verb bat si, and dai oei dai fang from the verb dai fang. The following

list identifies all X oei XY Openings in PDE, giving both canto number and the words from which they are derived.

<u>Canto No.</u>	<u>Wak 1</u>	<u>Derived From</u>	
20	khra ⁿ oei khra ⁿ thū ^{ng}	khra ⁿ thū ^{ng}	
29	mā oei mā thū ^{ng}	mā thū ^{ng}	
32	mae oei mae chao	mae chao	
a {	133	nō ^{ng} oei nō ^{ng} rak	nō ^{ng} rak
	135	nā oei nā cha ^{ng}	nā cha ^{ng}
	136	saen oei saen kha ^{na} eng	saen kha ^{na} eng
	137	nā oei nā sua ⁿ	nā sua ⁿ
	138	chō ^m oei chō ^m cha ^{lao}	chō ^m cha ^{lao}
b {	142	chao oei chao phī	chao phī
	143	bat oei bat sī	bat sī
	144	duang oei duang samō ⁿ	duang samō ⁿ
	145	nō ⁱ oei nō ⁱ chai	nō ⁱ chai
	146	yō ^t oei yō ^t mī ^{ng}	yō ^t mī ^{ng}
d {	158	song oei song rit	song rit
	159	nā oei nā hua-rō ^ḥ	nā hua-rō ^ḥ
184	nō ^{ng} oei nō ^{ng} rak	nō ^{ng} rak	
313	phā ⁿ oei phā ⁿ kla ^o	phā ⁿ kla ^o	
c {	441	nā oei nā hua-rō ^ḥ	nā hua-rō ^ḥ
	442	khaen oei khaen chai	khaen chai
	443	chā oei chātā	chātā
	444	ī oei ī khon khot	ī khon khot
	445	ī oei ī chantha	ī chantha

<u>Canto No.</u>	<u>Wak 1</u>	<u>Derived From</u>
446	khan oei khan chān	khan chān
447	dū oei dū ao	dū ao
448	phū oei phūmī	phūmī
449	ī oei ī chāt chua	ī chāt chua
467	nong oei nong kaew	nong kaew

A total of 27 cantos begin with the X oei XY Opening. Three categories of usage are identifiable. The largest, 21 cantos, is a verbal exchange between two primary characters, one male and one female, where words of love or anger are expressed. The form taken is one of verbal sparring in which the male expresses his love and the female rejects it, or where one character expresses his anger and the other replies. Because the dialogues in these cases tend to be extended, the X oei XY cantos appear in groups rather than singly. In the listing above, the letters A, B, and C denote instances of such extended dialogue. In Group A, Phra Sang, beginning his speech with the phrase nong oei nong rak, expresses his love for Nang Rochana. She answers with a canto of speech, beginning with nā oei nā chang, in which she berates his appearance and rejects his love. Phra Sang then answers with the canto saen oei saen khanaeng. The dialogue continues in this fashion - one character speaking, the other answering back. Group B contains a similar love exchange between Phra Sang and Nang Rochana. Group C involves Thao Yotsawimon and Nang

Chantha in a nine-canto verbal dispute where she ridicules him for his change of heart toward Nang Chan, and he in turn accuses her of treachery. Group D is a short exchange between Phra Sang and Nang Rochana in which they argue over the ngo.

A less frequent usage of the X oei XY form, 6 cantos in all, is in non-extended dialogue situations where one character answers another, usually explaining some important event. Cantos 32, 158, 159, 184, 313 and 467 are of this type. In Canto 32, for example, Phra Sang answers Nang Phanthurat with a speech beginning mae oei mae chao in which he explains the reason for leaving her city.

Because cantos of the extended and non-extended dialogue situations represent the actual words that the characters are supposed to be saying, wak 1, wak 2, as well as most of the Body are in the first-person: twelve cantos are entirely in the first person, while thirteen cantos contain some third-person narration.

The least common usage of the X oei XY form, two cantos only, is in a non-dialogue situation. Here wak 1 and wak 2 are entirely in the third-person, and the canto has no apparent special function. The two cantos, numbers 20 and 29, consist of the Openings mā oei mā thung and khraⁿ oei khraⁿ thung ~ the latter being semantically identical to the Group III khraⁿ + thung construction.

Group IV cantos may be summarized as follows:

- (i) Group IV cantos are used in the following three situations listed in decending order of frequency:
- (a) extended dialogue situations where courting or argument takes place.
 - (b) non-extended dialogue situations where a character explains an event.
 - (c) non-dialogue, third-person narrative situations.
- (ii) wak 1 of the canto takes the form X oei XY or X oei XYZ; both of which are derived from simpler two and three-syllable phrases.
- (iii) In dialogue situations, wak 1, wak 2 and a majority of the Body are in the first-person.
- (iv) The first-person sequence is in most cases neither introduced nor concluded by a predicate cue.

3.6. Group V:

Canto Opening and Body

Group V cantos have as their Opening a phrase, beginning with the word ō/wā, occupying all of wak 1. There are a total of 8 such cantos in PDE. Wak 1, wak 2, as well as most of the Body are in the first person, and the canto expresses the sorrow of the character who is speaking. Unlike cantos of Group IV, however, ō/wā cantos all end with third-person narrative. Below is a list of the 8 ō/wā cantos in which the speaker, length of the first-person sequence, and the wak following the sequence are identified.

<u>Canto No.</u>	<u>Wak 1</u>	<u>Speaker</u>	<u>Speaker?</u>	<u>Predicate following cluster</u>
10	Ō anitchā mādā liang	Phra Sang	1-10	ram phlāng
38	Ō wā mādā khong lūk oei	Phra Sang	1-14	ram phlāng
127	Ō wā phra chonani chao	Nang Rochana	1-12	ram phlāng
182	Ok oei ō wā khra nī	Nang Rochana	1-18	wā phlāng
232	Ō wā phra ong song det	Nang Rochana	1-18	wā phlāng
332	Ō anitchā phra sāmī	Nang Rochana	1-11	ram rai
563	Ō wā lūk rak khong mae oei	Nang Rochana	1-12	ram phlāng
565	Ō chao prakhun thūn kramom	Nang Rochana	1-12	ram phlāng

In every canto but No.332, the first-person sequence ends with the predicate cue ram phlāng or wā phlāng. Furthermore, the sequence is introduced by a predicate cue which in every case is found in the canto immediately preceding the Ō/wā canto. There, the speaker of the Ō/wā canto is identified, his physical sorrow is described and the predicate cue is given. Thus Canto 37, typical of those cantos preceding the Ō/wā canto, says:

mūa nan
phra sang song sawat ratsamī
hen mādā lom din sin chíwī
tok chai laen tali talān mā
khao pai nang klai dang chai chong

krāp long thaep thāo thang sai khwā
 chonlanet khlḥ khlong naiyanā
 sōkā ram rak chonanī

Phra Sang is the speaker of the ō/wā canto. His physical sorrow is described in wak 6-8 where he tearfully prostrates himself before his dead stepmother. The predicate ram rak denotes a form of the speech act ("to profess love for"), and thus it serves to cue the first-person sequence beginning ō/wā in wak 1 of the following canto.

Group V cantos may be summarized as follows:

- (i) The canto is an expression of sorrow on the part of the speaker.
- (ii) Wak 1, which begins with the word ō/wā, and the majority of the Body are in the first person.
- (iii) The first-person sequence is ended by a predicate cue.
- (iv) The speaker of the ō/wā canto and the predicate cue introducing the sequence are found in the canto immediately preceding the Group V canto.

3.7. Type B Cantos

At the beginning of this chapter PDE cantos were divided into two types. Type A was said to consist of cantos with an Opening and a Body. Having examined these in detail, we may now turn to Type B - those cantos with only a Body.

There are in PDE a total of 76 Type B cantos. They may be divided into those whose noun-subjects are the same as

those of cantos which immediately precede them in the text, and those whose subjects are different. There are 68 Type B cantos which are of the former type. Their noun-subjects, initially stated in the cantos immediately preceding the Type B cantos, may be either restated or left understood in the Type B canto. In neither case, however, is the fundamental connection between the Type B cantos and their immediate predecessors changed. The following abbreviated examples are typical of these 68 cantos.

Example I:

Canto A: m̄ua nan
chao nḡō saen kon khon khayan

Canto B: ch̄ung th̄ot nḡō ok sia hai mia hen
r̄up pen th̄ong ar̄am nḡam sap
ao r̄up nḡō son wai hai lap
laew klap m̄a nang sang sonthanā
ing aep naep chit sakit kao
saphayok yok yao khanithā
choei kaem naem pr̄ang pr̄idā
suan san hansā ph̄athī¹

Example II:

Canto A: m̄ua nan
phra butrī naeng noi nuan hong

Canto B: th̄ung th̄ong phra r̄ong thān m̄an kan
chet n̄ang n̄uk phran pen nak nā
hai ot-sū phū ch̄ai ai winyā
nuang nak chak chā mai khlā khlai
phī liang th̄un t̄uan hai ch̄oralī
n̄ang yik tī khon khwak phlak sai
khao aep faeng m̄an kan chan nai
khuai khoen sathoen chai pai mā²

1

Canto 150-151.

2

Canto 73-74.

In the first example, Chao Ngổ, the noun=subject in Canto A, is not restated in Canto B but nevertheless construes with all the predicates in the canto. It is he who thot rūp ngổ (wak 1) and klap mā nang (wak 4), for example. Cantos A and B are therefore "structurally" linked. In the second example, the noun=subject in Canto A, phra butrī, is restated in Canto B as chet nāng (in wak 2) and as nāng (in wak 6). The two cantos are "semantically" linked in this case.

There are 8 Type B cantos in PDE whose subjects differ from those of cantos which immediately precede them in the text. They represent an interesting departure from the conventional method of noting a shift in narration from one character to another. Each new character in Group I cantos is introduced by the Opening mūa nan or bat nan, depending on the importance of that character. To a lesser extent the Opening mā cha klāo bot pai is used. In these 8 Type B cantos, however, narration shifts to a new character without any Opening introduction. Instead, the character is simply stated. In the list below the first wak of each canto is given along with the noun=subject of the canto immediately preceding it.

<u>Canto</u>	<u>Wak 1</u>	<u>Subject of preceding canto</u>
80	fāi chom rochanā sām wai	chet butrī
187	decha wēt wiset khong māndā*	chao ngổ

*

The noun=subject appears in wak 2; it is fūng plā.

<u>Canto</u>	<u>Wak 1</u>	<u>Subject of preceding canto</u>
236	fūng nua nai pā mā māk māi	chao ngǒ
240	phrān pūn sum rok khūn nok ngao	hok khoei
276	phuak phrayā phra luang thang lāi	chāo mūang
411	phanak ngān chat samrap khap khang	thāo sāmon
463	fāi song thāo chārā tā yāi	nāng chan
546	thang phrai nāi lāi khon phrom phrang	amāt

In every example but the second and third, where the noun-subject of the cantos is neither a human nor a divine being, the conventional mua nan or bat nan Opening could be used. Notice the words fāi, thang and phuak which begin cantos 80 and 463, 546 and 276 respectively. PDE contains many cantos with the mua nan and bat nan Opening whose wak 2 begin with the same fāi, phuak or thang, so the only real difference here is the presence of the mua nan/bat nan Opening. A selected listing is presented below.

<u>Canto</u>	<u>Wak 1</u>	<u>Wak 2</u>
43	bat nan	fāi phuak dek dek chāo bān
56	mua nan	fāi phrayā rǒi-et burī sī
71	mua nan	thang chet butrī sī sai
77	mua nan	thang chet phra thidā duang samon
36	bat nan	phuak yaksā khā thāi thang lāi
63	mua nan	phuak lao thāo phrayā thang lāi

If many of the 8 Type B cantos could appear with the conventional Group I Openings, then why do they not do so? This question shall be considered again after all the corpus manuscripts have been examined. Suffice it to say here that these 8 Type B cantos represent the influence of a type of composition fundamentally different from that of PDE.

One additional point to note is that the general absence of restated subjects and the use of predicate cues with first-person sequences, two traits which are characteristic of Type A cantos, are also the rule in Type B cantos. There are 39 Type B cantos which appear entirely in the third person. They contain a total of 263 wak, only 27 (or 10%) of which have a restated subject. Of the 37 cantos with at least one first-person sequence, 26 (or 70%) introduce the first sequence with a predicate cue. In addition, 5 cantos out of a possible 18 conclude the first sequence with a predicate cue. This represents a figure of 28%. A complete listing of all Type B cantos may be found on page 342.

Let us return to the Type B cantos which have the same noun-subjects as those cantos which immediately precede them in the text. There are 68 of these cantos, and each could be combined with the canto immediately preceding it to form one canto instead of two. There is nothing to prevent such a union since the same character is dealt with in both cantos. Why does PDE elect to present two separate cantos? Once again it will be necessary to wait until all the ~~textual~~ data is

examined before an accurate statement can be made. Suffice it to say here, by way of two short examples, that the reason might lie in the actual staging and performance of the narrative. Take, for example, the following two cantos, the second of which appears in abbreviated form. The cantos read:

Canto A: khran thung himawā pā sūng
 hen fūng nūa būa sūa sī
 nāng yak yāk kin kō yin dī
 khao lai tī lieo lat sakat sakaeng

choet

Canto B: phikhāt khā khō kathing mahingsā
 duai kamlang rithā klā khaeng
 chon chap chap chieo riego raeng
 hak khaeng khā wai nai dong dān¹

Nāng yak, in wak 3 of Canto A, is the noun-subject of the predicates in both cantos. It is she who in Canto B phikhāt khā, chon chap and hak khaeng khā. The two cantos could be written as one with no change in the structure or versification of either canto, yet they appear as separate units because in this way the dancer of the nāng yak part can emphasize the actions described in the last wak of Canto A, i.e., khao lai tī lieo lat sakat sakaeng - "pursue, overtake and block the path of." Notice that the two cantos are separated by the musical direction choet. It tells the orchestra to play an interlude in moderately fast tempo, and the resulting break in the narration allows the dancer to ram nā phāt - "dance to orchestral accompaniment." During this time the chorus is silent, and the dancer can carry on the sense of the last

¹

Canto 4-5.

wak in extended dance movements. Thus, the audience has a chance to watch as nāng yak goes through the many motions of chasing and overtaking the wild forest beasts. Had the two cantos appeared as one, there would be no interlude, and the dancer could only ram bot = "dance to choral accompaniment." In such a case he would have to go directly from khao lai tī lieo lat sakat sakaeng into phikhāt khā khō kathing mahingsā without the opportunity to develop the chase sequence. Thus, by having two cantos, with a musical interlude between them, the narrative is developed and conveyed by the dance just as much as by the recitation of the chorus.

In the next example the existence of two cantos where one would do just as well, not only allows for extended dance expression but also gives the chorus a chance to shift the tempo of their song to fit the content of the narrative. The two cantos read:

Chā

Canto A: mua nan
 thān thāo sāmon chon chit
 kōt khao khao talūng rampūng khit
 ok kū dū phit pralāt chai
 burut nai phaen din kō sin laew
 khuan rū lūk kaew mai lūak dai
 khit phlāng thāng sadet khā khāi
 ok banchon chai mi dai chā

sameo

phleng farang

Canto B: chūng trat kae senā khā fao
 khon nai mūang rao thūng saen kwā
 thī yū bān nok khok nā
 khap mā mot sin laew rū yang¹

1

Canto 93-94.

The choral direction in Canto A is chā, denoting a slow tempo in the singing of the verse. This suits well the content of Canto A since the narrative there describes Thao Samon as being lost in thoughts of sorrow and frustration. The person dancing the part of Thao Samon therefore uses slow movements as he ram bot. The musical direction samoe between the cantos allows the dancer to ok banchon chai (wak 4) in a steady medium-speed tempo. The choral notation phleng farang in Canto B quickens the tempo of the dance still further as Thao Samon is now described in the narrative as asking his commander a question. Notice, therefore, how the tempo of song and dance increases as the narrative goes from a situation of inaction (Thao Samon sits and thinks) to one of action (Thao Samon speaks). Had the cantos appeared as one, the initial chā, that is, a slow tempo, would have to remain for both narrative situations. This performance aspect and its relation to the structure of cantos will be discussed again after all the corpus manuscripts have been examined.

PDE Type B cantos may be summarized as follows:

- (i) Type B cantos have no distinguishable Opening but only a Body.
- (ii) The majority of cantos have the same subject as those cantos which immediately precede them in the text.
- (iii) Eight Type B cantos, having subjects different from their immediate predecessors, represent a departure from the conventional method of noting a shift by the

narrative from one character to another.

- (iv) The coordination of dance and verse is one possible explanation for the existence of Type B cantos.

3.8. The Structure of OCT

Like PDE, all OCT cantos may be divided into two types. Type A cantos are those having an Opening and a Body; Type B are those having only a Body. The Opening of a canto is defined as the content of wak 1 and wak 2; the Body is defined as the content of all the remaining wak in the canto. OCT cantos are further distinguished by the standpoint of the narrator. Narration may be entirely in the third person, entirely in the first person or in both. Those wak narrated in the first person will be called a first-person sequence.

Type A cantos may be divided into five distinct groups. Each will be discussed below beginning, first, with a brief reference to the corresponding PDE group when it occurs.

3.9. Group I:

Canto Opening

In PDE, 68% of all cantos belong to Group I, that is, they contain the Opening mua nan or bat nan in wak 1, and a noun=subject or noun-subject with its predicate in wak 2. As many as 68% of all Group I cantos contain a noun=subject

Thao Sāmon	}	royalty
Nang Sumontha		
Tháo Yotsawimon	}	
Nang Chan		
Náng Chanthā		
Nāng Chanthī		

amāt	}	palace functionaries
senā		
kamnan		
senā raksā khon thōt than		
senā phū yai		
akharā mahā senā		
thao kae chao mae sāo sī		
sāo san		
nāi petchakhāt	}	common people
tā thao petchakhong		
song thao		

Wak 1 = bat nan

Wak 2 = senā

kamnan

} palace functionaries

Only two bat nan Openings appear in the entire OCT text. They introduce the noun-subjects senā and kamnan. However, these same two noun-subjects also appear with the mūa nan

Opening.* In the following list the first and second wak of each canto in question is presented.

<u>Canto No.</u>	<u>Wak 1</u>	<u>Wak 2</u>
14	bat nan	kamnan rap sang bangkhom wai
22	mũa nan	kamnan krap lā laew khlā khlai
78	bat nan	senā rap sang sai kesā
192	mũa nan	senā rap sang sai kesī

OCT is therefore inconsistent in the relationship between the Openings mũa nan/bat nan and the characters introduced by each.

The first seven characters under the mũa nan heading above also appear in PDE, where they are introduced by the same mũa nan Opening. Thus, there is no difference between PDE and OCT with regard to these particular characters. However, there are five OCT characters under the mũa nan heading which in PDE appear with bat nan. They are amāt, song thao, kamnan, akhara mahā senā and senā. In the list below, examples from both PDE and OCT are given.

<u>Character</u>	<u>OCT</u>		<u>PDE</u>	
	<u>Canto No.</u>	<u>Wak 1</u>	<u>Canto No.</u>	<u>Wak 1</u>
amāt	83	mũa nan	53	bat nan
song thao tā yāi	183	mũa nan	476	bat nan

* Notice that three other examples of senā appear with the mũa nan Opening. They are senā raksā khon thōt than (Canto 141), senā phū yai (Canto 159) and akhara mahā senā (Canto 91). However, because each is in some way qualified, it is assumed they are qualitatively different from the single word senā.

(con.) Character	<u>OCT</u> Canto No.	<u>Wak 1</u>	<u>PDE</u> Canto No.	<u>Wak 1</u>
kamnan	22	m ^h ia nan	470	bat nan
senā	192	m ^h ia nan	434	bat nan
mahā senā	91	m ^h ia nan	125	bat nan

Unlike PDE, OCT therefore makes no apparent distinction between primary and secondary characters.

When wak 2 contains the noun-subject without its predicate, as it does in 65% of the Group I cantos (compared to 32% in PDE), we have an example of an epithet. There are 47 Group I epithets in OCT, and they conform to one of the following constructions: (i) noun-subject together with a phrase, usually a stative verb, describing some physical attribute, e.g., ch^hung ch^hom nuan Nāng Sumonthā (Canto 35), nuan Nāng Chanthī sī sai (Canto 135), Nāng Chan Thewī sī samon (Canto 175); (ii) noun-subject followed by a quantifier, e.g., sāo san kamnan noi yai (Canto 179); (iii) noun-subject together with a qualifier other than physical, e.g., Phra Suwanasang sit rithi krai (Canto 45), Thāo Yotsawimon pen yai (Canto 119), ch^hung nāi petchakhāt klaew klā (Canto 146); (iv) noun-subject followed by a noun in apposition, e.g., Nāng Rochanā chāiyā (Canto 4), Thāo Yotsawimon rāchā (Canto 70), nuan Nāng Chanthā kanlayā (Canto 110); (v) noun-subjects in collective groupings, e.g., ch^hung mū amāt senā (Canto 83), Thāo kae chāo mae sāo sī (Canto 140); (vi) noun-subject unmodified, e.g., somdet amarin intharā (Canto 49), ch^hung ong thān thāo hatsanai (Canto 56).*

*See p.378-380 for OCT epithets.

Wak 2 may also contain the noun-subject together with its predicate, e.g., Thảo Sâmon dai yin waew (Canto 67). Unlike PDE, however, this form appears in only 35% of the cantos (compared to 68% in PDE). A complete listing of all wak 2 predicates in OCT Group I cantos may be found on page 381.

The following table represents in numerical terms the distribution of items that make up Group I canto Openings. In comparing these figures to those for PDE Group I cantos (the listing is found on page 114), notice that five epithet-forms are common to both texts. They are: physical attribute, quantifier, qualifier, noun in apposition and collective grouping. The noun-subject-unmodified form appears only in OCT.

	<u>Total</u>	<u>%</u>
<u>OCT</u> cantos.....	194	
Group I cantos.....	72	37%
<u>mũa nan</u>	70	97%
<u>bat nan</u>	2	3%
noun-subject + predicate.....	25	35%
noun-subject.....	47	65%
physical attribute.....	12	26%
quantifier.....	1	2%
qualifier.....	18	38%
noun in apposition.....	11	23%
collective grouping....	2	4%
unmodified.....	3	6%

Canto Body

There are 24 cantos whose Body is narrated entirely in the third person. Like PDE, OCT avoids restating the noun-subject of the canto in the Body. This means that the majority of wak begin with a predicate whose understood noun-subject is initially stated in the Opening of the canto. The following example is typical of most Group I third-person cantos.

bat nan
 senā rap sang sai kesā
 bāt mǎi wun wāi pen kōlā
 chat hā dai phrom thuk prakān
 phā kan ɔk nɔk phra phārā
 tī khong rɔng mā thuk sathān
 thuk bān nɔi yai mai phop phān
 mai rū wā nong khraṅ yū bān khrai¹

The noun-subject of the canto is senā. Each of the six wak that make up the Body of this canto contains a predicate whose noun-subject is senā. Although the noun-subject does not appear in any of these wak, it is nevertheless the senā who carry out all the actions, i.e., bāt mǎi (wak 3), chat hā (wak 4), phā kan ɔk (wak 5), tī khong rɔng (wak 6), mai phop phān (wak 7) and mai rū wā (wak 8).

When the noun-subject of the canto is restated in the Body, as it is in a minority of cases, that restatement appears as a simple pronoun equivalent, e.g., kanlayā for Nang Rochana. Neither the bāng, tāng, lāng nor the subclass form of restatement, found in PDE, are present in OCT,

¹

Canto 78.

however. The 24 Group I cantos which appear entirely in the third person contain a total of 106 wak, only 8, or 8%, of which begin with a restated noun-subject. This figure is generally consistent with the 9% found in PDE. A complete listing of all these cantos may be found on page 385.

There are 48 Group I cantos in OCT that contain at least one first-person sequence. Cantos with a single sequence are the most numerous, being 39 in number; only 9 cantos have multi-sequences. Of the total 48 first-person sequence cantos, 28, or 58%, introduce the first sequence with a cue, while 15 of a possible 26 cantos, or 58%, conclude the sequence with the predicate cue. These figures differ from those found in PDE, i.e., 82% introductory and 37% concluding cues. A complete listing of these OCT Group I cantos may be found on page 382.

Group I cantos may be summarized as follows:

- (i) Wak 1 contains the phrase mua nan or bat nan, but no precise pattern can be found to explain what determines which of the two options appears in wak 1.
- (ii) Wak 2 contains either the noun-subject together with its predicate or the noun-subject without its predicate. OCT favours this latter form. When the noun-subject appears without its predicate, it follows one of six forms, i.e., with a phrase denoting a physical attribute, with a quantifier, with a qualifier other than a physical attribute, with a noun in apposition, in a collective grouping, and unmodified.

- (iii) A restated subject is generally absent in the Body of a canto which has no first-person sequence. Most wak of such cantos therefore begin with a predicate and leave the noun-subject understood.
- (iv) Slightly more than half of all Group I cantos which contain a first-person sequence introduce and conclude the first sequence with a predicate cue.

3.10. Group II:

Canto Opening

The function of Group II cantos in PDE is to introduce a new episode into the narrative. This is done by identifying in the Opening a primary character, then presenting in the Body background information on him or some other character as well as the main idea of that episode. In the three OCT examples, however, only one canto follows the usage outlined above.

OCT Group II cantos have as their Opening the phrase mā cha klāo bot pai occupying all of wak 1. Wak 2 begins with the word thūng followed by a noun-subject in epithet form. There are three such cantos in OCT, and their Openings are listed below.

<u>Canto</u> <u>No.</u>	<u>Wak 1</u>	<u>Wak 2</u>
32	mā cha klāo bot pai	thūng thāo hatsanai kōsi

<u>Canto</u> <u>No.</u>	<u>Wak 1</u>	<u>Wak 2</u>
51	mā cha klāo bot pai	thūng ong phrayā nāk phū bidā
64	mā cha klāo bot pai	thūng thāo hatsanai kōsī

Canto Body

Only Canto 64 is similar to PDE Group II cantos in that its Body gives background information on a major character and states an important idea in the new episode. The canto reads as follows:

mā cha klāo bot pai	}	A
thūng thāo hatsanai kōsī		
khīt thūng nāng chan thewī		
mahesī thāo yotsawimon		
sūng pen mādā chao hoi sang		
yang thon thuk yū nai phrai son		
thieo kep fūn khai liang ton		
narūmon yāk khaen saen thawī		
fāi krung phārā sāmon		
prachon dai suk kasem sī		
yang tae nāng chan thewī	}	B
khrang nī cha chuai nāng nong yao		
wā klāo thāo yotsawimon		
ruk ron ao hai dang fai phao		
yā hai nang tit duai rit rao		
ao chon hai rap klap khao wang		

In section A, a brief but complete history of Nang Chan is given, all of which helps to introduce her to the reader/audience. One is told that she is Thao Yotsawimon's queen and Phra Sang's mother, and that she lives in the forest gathering wood to sustain her existence. In section B Thao Hatsanai decides to help Nang Chan by causing her husband, Thao Yotsawimon, to search and bring her back from

her forest exile. This is precisely the central idea developed by the subsequent cantos of the episode.

The two other OCT Group II cantos neither introduce an important character nor give the central idea of the subsequent narrative. These two cantos do not, in fact, begin new episodes but rather introduce characters that are involved in what may be termed deus-ex-machina situations. These characters appear in response to some immediate need on the part of the hero, and when that need is satisfied, they depart. Take, for instance, the Group II Canto 32. The cantos immediately preceding it in the text tell of Phra Sang's need for clothing with which to dress himself and take up the khli challenge. Garbs are sent from the palace, but he rejects them as unsuitable. Canto 31 ends with the following wak:

phua song mai dai na nāng mia
maen khruang bon fā ao mā hai
ngō thī suam sai cha thōt sia
chīng chīng mai phrāng na nāng mia
khōng bandā sia mai yai dī¹

Notice how Phra Sang says in wak 2 that only if clothing from heaven is sent will he take off his ngō suit. Canto 32, the Group II canto, then reads:

mā cha klāo bot pai
thūng thāo hat-sanai kōsī
sang wisanukan than thī
phra hōi sang yang mi thōt ngō
chao lūak khruang song mai chōp chai
thān reng khli khlai rahet hō

¹
Canto 31.

ao khruang song pai hai chao ngõ
 chong reng rip hõ pai phlan¹

Here the narrative suddenly switches from earth to heaven and, in answer to Phra Sang's need, Thao Hatsanai orders a celestial outfit be delivered. In Cantos 33-34 a messenger descends to earth, delivers the clothing and returns to heaven. The narrative then continues with Phra Sang and his preparations for the khli match.

This same deus-ex-machina situation is described in the other Group II canto - No. 51. Phra Sang and Lord Indra appear on the khli field and prepare for the start of the contest. Canto 50, the canto immediately preceding the Group II canto, describes Phra Sang's thoughts at that time. The canto reads:

m̄a nan
 phra suwanasang an r̄uang s̄i
 phra ong mai m̄i l̄uk khli
 ph̄um̄i chao reng ramph̄ung
 th̄an th̄ao n̄akh̄a dai sang wai
 w̄a m̄i khw̄am thuk hai kh̄it th̄ung
 khrang n̄i thuk cai dang fai r̄ung
 kh̄o hai r̄on th̄ung ao khli m̄a²

Notice that Phra Sang actually prays for Thao Nakha, his step-father, to come with a khli ball. Canto 51, the Group II canto, then reads:

m̄a cha kl̄ao bot pai
 th̄ung ong phraȳa n̄ak ph̄u b̄id̄a
 banthom ȳu nai thaen saiya
 hai m̄a r̄on ron sakon k̄ai

¹Canto 32.

²Canto 50.

khít thūng lūk nòi chao hoi sang
 kọ thūk dang chí thĩ khít mǎi
 cha ao khli suwan phanarāi
 phan phāi pai hai phra lūk yā¹

Once again the narrative switches from earth to another world - in this instance the underworld of the nagas - and the character introduced in this canto appears in response to Phra Sang's need for a ball.

Notice that, unlike PDE, neither of these two Group II cantos begin a new episode. Instead, a character appears, fulfills one specific function and then disappears from the narrative. These cantos thus introduce short interludes rather than new episodes. Notice, too, that both of these deus-ex-machina cantos could appear with the conventional múa nan Opening. In fact, this is precisely the case in the one PDE canto whose narrative corresponds to that of OCT Canto 32 above. That canto is No. 352. Like OCT Canto 32, it describes Phra In's sending of clothing for the khli contest, but unlike Canto 32, it begins with the Opening múa nan.

Group II cantos may be summarized as follows:

- (i) Wak 1 always contains the phrase mǎ cha klāo bot pai.
- (ii) Wak 2 begins with the word thūng followed by a noun-subject in epithet form.
- (iii) OCT is not consistent in its usage of the Group II canto, whereas in PDE, Group II cantos have one specific

¹

Canto 51.

usage.

- (iv) The main purpose of the Group II canto is to describe deus-ex-machina situations where the noun-subject of the canto appears in response to the hero's immediate need.

3.11. Group III:

Canto Opening

Group III cantos have as their Opening a phrase, beginning with the word khran, occupying all of wak 1. The khran phrase may take any one of the following four forms:

(i) khran + thung + place-name; (ii) khran + thung + chung + predicate; and (iii) khran + thung + predicate; (iv) khran + predicate. All khran forms appear on p.386.

(i) There are only two cantos with the Opening khran + thung + place-name. In both cases the verb thung construes with the noun-subject in the immediately preceding canto thereby making the khran canto a continuation of its immediate predecessor in the text.

In the discussion of corresponding PDE cantos, it was shown that the absence of an understood noun-subject in wak 2 of the khran canto causes a "structural" link to exist between the khran canto and its immediate predecessor in the text; the presence of such a noun-subject in wak 2 causes the khran canto to be structurally independent of its

immediate predecessor. In neither case, however, is the basic relationship between the khran canto its immediate predecessor changed. The same is true of two OCT khran cantos: In the following abbreviated examples both cantos are presented with their immediate predecessors in the text. The diagrams accompanying each example illustrate the "structural" and "semantic" links.

Example I:

Canto A: m̄ua nan
nāng chan āi chai pen nak nā

Canto B: khran thūng phlap phlā chai sī
thewi doen pai mi khrai dai¹

Canto A

S + P

Canto B

(khran + thūng + PN) + (S + P)
(wak 1) (wak 2)

Example II:

Canto A: m̄ua nan
kamnan rap sang sai kesā

Canto B: khran wā mā thūng nāng chōm-yong
krāp long laew thūn nāng chōm chāi²

Canto A

S + P

Canto B

(khran + thūng + PN) + P
(wak 1) (wak 2)

(ii) There are four cantos with the Opening khran + thūng

1

Canto 172=173.

2

Canto 166=167.

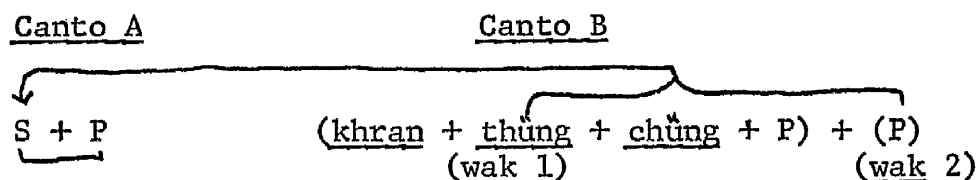
+ chũng + predicate. In every case, the verb thũng and the predicate following the word chũng construes with the noun-subject in the immediately preceding canto. Thus, the khran canto is again a continuation of the canto immediately preceding it because both cantos have the same noun=subject.

In the discussion of corresponding PDE cantos, it was shown that the presence of a restated noun-subject in wak 2 of the khran canto does not affect the kind of link between the khran canto and its immediate predecessor. A "structural" link is inherent in the khran + thũng + chũng + predicate form, and it is unchanged by what wak 2 contains. The same is true of these 4 OCT cantos. The following abbreviated example is typical of the form as it appears in OCT:

Canto A: m̄ua nan
nuan n̄ang chanthā m̄arasī

Canto B: khra n thũng chũng khao pr̄asāt sī
hen phra phūmī nang r̄ong hai¹

The noun=subject is initially stated in wak 2 of Canto A. It is understood to be the noun=subject of both the verb thũng and the predicate which follows the word chũng in wak 1 of Canto B. Thus, it is Nang Chantha who thũng and then khao pr̄asāt sī. The diagram below illustrates the form.



¹

Canto 98-99.

(iii) Two additional cantos may be considered along with the above form. They differ from the khran + thùng + chùng + predicate construction in that they lack the word chùng. Their form, which may be taken as variant, is khran + thùng + predicate. Both the verb thùng and the predicate still construe with the noun-subject in the immediately preceding canto. In the following abbreviated examples each canto is presented with its immediate predecessor in the text. In both cases the cantos are structurally linked to their immediate predecessors because no restated noun-subject appears in Canto B. The cantos read:

Example I:

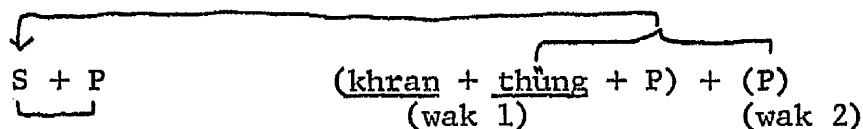
Canto A: bat nan
kamnan rap sang bangkhom wai

Canto B: khran thùng thūn ong mahesī
phra sāmī hai tām ək mā hā¹

Example II:

Canto A: mūa nan
nuan nāng chanthī sī sai

Canto B: khran thùng krāp bāt phra bituret
nam phra net fum fāi thang sāi khwā²



In the discussion of PDE Group III cantos with the forms

¹
Canto 14-15.

²
Canto 135-136.

khran + thùng + place-name and khran + thùng + chùng + predicate, it was pointed out that in every case where the latter construction appears, the object of the verb thùng is explicitly stated in the immediately preceding canto. However, in cantos immediately preceding the form khran + thùng + place name, there is no specific reference to the object of the verb thùng. Based on the regularity of these two patterns, it was suggested that there is a relationship between these khran forms and the content of the cantos which immediately precede them in the text : the presence or absence in the immediately preceding canto of an object of the verb thùng governs which of the two forms appears. If the object is present, then khran + thùng + chùng + predicate appears; if the object is absent, then khran + thùng + place-name appears.

The khran forms in OCT also conform to the pattern described above but they are not as consistent as they are in PDE. The form khran + thùng + place-name occurs twice in OCT. In one instance, Canto 167, the pattern is not followed; in the other, Canto 173, it is followed.

Of the six cantos where the construction khran + thùng + chùng + predicate (or its variant) occurs, two do not conform to the pattern. They are Cantos 20 and 99, and they are listed below along with the remaining examples of the form.

<u>Ganto No.</u>	<u>Opening</u>	<u>Object of thung in preceding canto</u>	<u>Position of object (wak)</u>
15	khraṅ thūṅ thūn ong mahesī	bān rochanā	4
20	khraṅ thūṅ chūṅ thūn khadī	0	
23	khraṅ thūṅ chūṅ thawāi khrūang song	bān rochanā	4
27	khraṅ thūṅ chūṅ thūn phra song det	wang nai	4
99	khraṅ thūṅ chūṅ khao prāsāt sī	0	
136	khraṅ thūṅ krāp bāt phra bituret	phra bidā	4

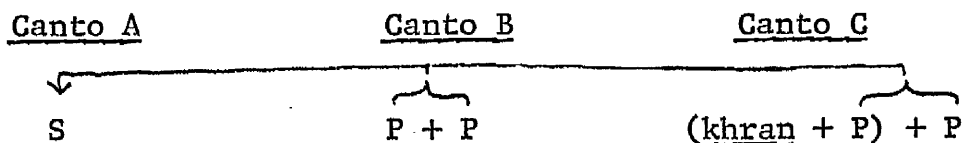
(iv) There is only one canto with the Opening khraṅ + predicate. That predicate construes with the noun-subject of the immediately preceding canto. This makes the khraṅ canto a continuation of the canto which immediately precedes it because both cantos have the same noun-subject. In the discussion of corresponding PDE cantos, it was shown that if the noun-subject is not restated in wak 2 of the khraṅ canto, a "structural" link arises between the khraṅ canto and its immediate predecessor in the text. If the restated noun-subject does appear, then a "semantic" link joins the two cantos. The type of link does not however affect the fundamental connection between the khraṅ canto and its immediate predecessor in the text.

In the one OCT example, wak 2 does not have a restated subject, so a "structural" link joins the canto to its immediate predecessor. In the following abbreviated examples the canto in question is presented with its predecessor in the text.* The accompanying diagram illustrates the structural link. The cantos read:

Canto A: m̄ua nan
phra sang dang cha long loi h̄o

Canto B: song sam-āng ong prachong taeng
choet ch̄om kl̄ong klaeng sanehā

Canto C: khran song samret set laew
khlāt khlaew mā pranot bothasī¹



Canto Body

Only one OCT Group III canto (No. 173) is narrated entirely in the third-person. Its noun-subject, initially stated in the immediately preceding canto as Nang Chan, is restated in the Body only twice - as thewī and nāng. Of the 8 OCT Group III cantos containing a first-person sequence, only one does not introduce the first sequence with the

*

In this example the immediately preceding canto is a Type B canto, so Canto A is once removed from the khran canto.

1

Canto 38-40.

predicate cue. Thus, like PDE, OCT avoids a restated subject in the Body of third-person cantos and introduces the first first-person sequence with a predicate cue. A complete listing of these 8 cantos may be found on page 387.

OCT Group III cantos may be summarized as follows:

- (i) The OCT Group III canto is a continuation of the canto which immediately precedes it in the text because both cantos have the same noun-subject.
- (ii) Wak 1 contains a phrase, beginning with the word khran, occupying the entire wak. One of the following four forms may appear:
 - (a) khran + thung + place-name
 - (b) khran + thung + chung + predicate
 - (c) khran + thung + predicate
 - (d) khran + predicate
- (iii) Like PDE, khran cantos in OCT may have either a restated or understood noun-subject in wak 2. The former produces a "semantic" link between the khran canto and the canto which immediately precedes it; the latter produces a "structural" link. In neither case is the fundamental connection between the khran canto and the canto which immediately precedes it altered in any way.
- (iv) The construction khran + thung + place-name and khran + thung + chung + predicate are inconsistent in their relationship to the content of cantos which immediately precede them in the text. In PDE, by contrast, the same constructions are regular and consistent.

3.12. Group IV:Canto Opening and Body

There is in OCT only one canto which has as its Opening a four-syllable phrase in the form X oei XY occupying all of wak 1. Like PDE Group IV cantos, the phrase is formed by reduplicating the first syllable of a given two-syllable word, adding the syllable oei and then prefixing this phrase to the initial word. The single example, Canto 62, begins wian oei wian thian, and it is formed from the predicate wian thian.

In the discussion of PDE Group IV cantos, three types of usage were identified, the least common of which is to describe non-dialogue situations. In the one OCT example, the canto contains no first-person sequence but simply describes a ceremony in third-person narration. The canto is therefore closest in content and form to the least common type of usage in PDE.

3.13. Group V:Canto Opening

Group V cantos have as their Opening a two or sometimes three-syllable word or phrase occupying all of wak 1. Wak 1 thus takes the form XY. There are a total of 55 such cantos, and they may be divided into those whose noun-subjects are the same as those in the cantos which immediately precede them in the text, and those whose subjects are different.

There are 15 Group V cantos which have the same noun-subjects as the cantos which immediately precede them in the text.* Because of this common noun-subject, the Group V canto is a continuation of the canto which precedes it. The noun-subject is initially stated in the canto immediately preceding the Group V canto, and it may or may not appear again in the Group V canto. The following abbreviated examples are typical of these 15 Group V cantos.

Example I:

Canto A: m̄a nan
chũng chõm nuan nãng sumonthã

Canto B: m̄a thũng
thap nõi lũk yã khao tham wai
hai yut wõ thõng an phõng sai
rõng riak khao pai mi dai chã ¹

Example II:

Canto A: m̄a cha klão bot pai
thũng thão hatsanai kõsi

Canto B: khit laew
phra kaew sadet dõi wang
hõ rahat tret pai duai kamlang
lõng yang m̄uang yotsawimon ²

In the first example, the noun-subject of both cantos is Nang Sumontha, initially identified in the Opening of Canto A. She does not appear in Canto B but is nevertheless the noun-subject of the predicates m̄a thũng (in wak 1); hai yut (in wak 3) and rõng riak (in wak 4). In the second example, the noun-subject in the Opening of Canto A, Thao Hatsanai, is

*A complete listing of these cantos may be found on page 388.

¹Canto 3-4.

²Canto 64-65.

restated in Canto B as phra. In both cases Canto B, the Group V canto, is a direct continuation of its immediate predecessor in the text. Like Group III khran cantos, this continuation is not affected by the absence or presence of a restated noun-subject in the Group V canto.

In Example I notice that the verb mā thūng (in wak 1) and the place-name object of the verb thūng, i.e., thap noi (in wak 2), are semantically identical to the Group III construction khran + thūng + place-name. Both convey the idea of arrival at a specified place. There are in fact seven cantos whose first wak is mā thūng and whose second wak is either the object of the verb thūng or a predicate. If it is a predicate, the canto is semantically equivalent to the Group III form khran + thūng + chūng + predicate, since both convey the idea of arrival at an understood place after which time the noun-subject of the canto carries out some action. Do these seven cantos exhibit the same pattern of usage as their Group III khran equivalents? That pattern was shown to be that if in the canto immediately preceding the khran canto there is not specific reference to the object of the verb thūng, then the khran canto has the khran + thūng + place-name form; in instances where a specific reference does occur, the khran canto has the khran + thūng + chūng + predicate form. In the following list each of the seven cantos in question is given along with its khran equivalent. The first two examples are semantically equivalent to khran +

thùng + chùng + predicate; the remaining five are equivalent to khran + thùng + place-name.

Canto No.	Wak 1	Wak 2	Equivalent to	Place name in preceding canto
48	mā thùng	chùng hai mia rak chòm sī	khran + thùng + chùng + P	rōng phithī
95	mā thùng	chùng khao nai mùang mai chā dai	khran + thùng + chùng + P	*
3	mā thùng	thap nòi lūk yā khao tham wai	khran + thùng + PN	*
29	mā thùng	thap nòi lūk yā yū āsai	khran + thùng + PN	*
114	mā thùng	tamnak nuan nāng chanthā	khran + thùng + PN	*
163	mā thùng	yang sùng bān rai chai pā	khran + thùng + PN	*
185	mā thùng	klai daen sāmōn phra phārā	khran + thùng + PN	sāmōn phra phārā

In the first two examples one would expect to find a stated reference to the place of destination in the canto immediately preceding the khran canto. The canto preceding Canto 48 contains rōng phithī, so the pattern of usage is followed in this case. Notice, however, that in the canto preceding Canto 95 there is no such reference. In the remaining five examples one would expect to find no stated reference to the place of destination. The canto preceding Canto 185 does contain such a reference, however; it is sāmōn phra būrī.

These two instances when the khran pattern of usage is broken further support the observation that OCT is inconsistent in the relationship between the forms khran + thung + PN/khran + thung + chung + P and the content of cantos which immediately precede each.

There are 40 Group V cantos whose noun-subjects are not the same as those in the cantos which immediately precede them in the text. These Group V cantos are therefore not a direct continuation of the cantos that immediately precede them. The following abbreviated examples are typical of these cantos.

Example I:

Canto A: m̄ua nan
th̄an th̄ao s̄amon ph̄u rung f̄a
trat sang mah̄a sen̄a
hai ph̄uk āch̄a than dai

Canto B: sen̄a
rap sang wing m̄a mai ch̄a dai¹

Example II:

Canto A: m̄ua nan
nuan n̄ang ch̄anth̄a kanlaȳa
* * *
khaen phiang ch̄i w̄a cha āsan
anitch̄a t̄i len dai hen kan
cha tham nai song than sadet m̄a
ch̄ung sang s̄ao s̄i than dai
chong ren khl̄a khlai long pai h̄a
pai bok ȳai thao sumeth̄a
phop tua ph̄a m̄a pradioe n̄i

Canto B: dai fang
kamman rap sang sai kes̄i²

¹ Cantos 41-42.

² Cantos 110-111.

In Example I, the noun-subject of Canto B is presented without any type of introduction. Instead, it is simply stated at the beginning of the canto as senā. The abruptness of this kind of presentation is somewhat tempered in Example II, where the Canto B Opening dai fang refers to the words spoken by the noun-subject in Canto A.

In the discussion of PDE Type B cantos, it was pointed out that the eight instances where the noun-subject of the Type B canto differs from that of the canto which immediately precedes it in the text represent a notable departure from the conventional way of marking a shift in narration from one character to another. In PDE such a shift is, in the majority of instances, marked by the Opening mūa nan or bat nan, and to a lesser extent by the Opening mā cha klāo bot pai. In only eight instances is a new character presented without one of the above introductions. In OCT there are 23 cantos of the type seen in Examples I and II above. They are functionally identical to the eight PDE Type B cantos: narration focuses on a character without the mūa nan or bat nan Opening. This relatively large number of cantos in OCT suggest that the convention of using a formal Opening to introduce a character is not as strong in OCT as it seems to be in PDE.

A complete listing of all 40 Group V cantos whose noun-subjects differ from those of their immediate predecessors in the text may be found on page 389. The first

seven are of the type illustrated in Example I: the noun-subject appears as the first wak of the canto. The next 16 are of the type illustrated in Example II: a verb phrase precedes the noun-subject and refers to something in the previous canto. Notice that wak 1 and wak 2 of all 23 of these cantos are in the third person. Of the final 17 cantos in the list, 16 begin in the first person. This means that their Opening wak represent what in English translation would be a character's actual speech. It is these 16 cantos that shall now be examined.

In the discussion of PDE Group IV cantos, it was pointed out that the construction X oei XY is formed from two and occasionally three-syllable words, the first syllable of which is reduplicated, added to the syllable oei and then prefixed to the base word. Thus, words such as chōm chalao and yot ming appear as chōm oei chōm chalao and yot oei yot ming respectively. It was also pointed out that PDE Group IV cantos are most often used to convey extended and non-extended dialogue. Like the 16 OCT cantos in question, they therefore begin with and contain a majority of first-person wak. Is there any relationship between PDE Group IV cantos, whose form is X oei XY, and OCT Group V cantos whose form may be expressed as XY? First, there is no small degree of similarity between the phrases mā thūng and mā oei mā thūng,

for example. The two are identical if the mā oei prefix is added to the first or dropped from the second. OCT Canto 167, whose Opening is nong kaew, is thus similar to PDE Canto 467 which begins nong oei nong kaew.

A second area of commonality between the two forms is in usage. From the list on page 389 it can be seen that OCT cantos 100-104 and 130-133 convey extended dialogue that in content resemble PDE Cantos 441-444: in both texts the cantos convey a verbal dispute between Thao Yotsawimon and Nang Chantha. In addition, OCT Cantos 7, 72 and 169 are of the non-extended dialogue type and thus parallel PDE Cantos 32, 184 and 467 which are also of this type.

Finally, notice that the two PDE cantos of the non-dialogue type, Nos. 20 and 29, beginning khran oei khran thung and thung oei thung khao respectively, bear a marked similarity in both form and content to the OCT Group V cantos that begin mā thung: in both cases the cantos have the same noun-subjects as their immediate predecessors in the text and relate events after the noun-subject of the canto arrives at his place of destination. Given this degree of similarity in both form and usage, it is not impossible to suggest that X oei XY is a stylized variant of the XY form.

Canto Body:

OCT Group V cantos which contain no first-person sequence generally avoid restating the noun-subject in the

Body of the canto. There are 14 such cantos, having a total of 62 wak. Of this number, only 4 wak, or 6%, contain a restated noun-subject. A complete listing of these cantos may be found on page 393.

Of the 41 OCT Group V cantos containing at least one first-person sequence, 19 cantos, or 46%, introduce the first sequence with a predicate cue, while 6 out of a possible 8 cantos, or 75%, conclude the sequence with a cue. A complete listing of these 41 first-person sequence cantos may be found on page 391.

OCT Group V cantos may be summarized as follows:

- (i) A majority of the Group V cantos have noun-subjects that are different from those of the cantos which immediately precede them in the text.
- (ii) Wak 1 consists of a two or three-syllable word in either the first or third person. Unlike PDE, OCT Group V cantos do not have one primary function.
- (iii) Because Group V cantos resemble PDE Group IV cantos in form and usage, we may conclude that the PDE form is a stylization of the simpler OCT form.
- (iv) Those cantos whose subjects differ from those of their immediate predecessors in the text in essence represent instances when the narrative shifts from one character to another without the use of the mua nan and bat nan introduction favoured in PDE.

3.14. Type B Cantos

At the beginning of this chapter, OCT cantos were divided into two types. Type A was said to consist of cantos with an Opening and a Body. Having examined them in detail, we may now consider Type B - those cantos with only a Body.

In the discussion of PDE Type B cantos, it was pointed out that the majority of cantos (68 out of 76, or 89%) have the same noun-subject as those of the cantos which immediately precede them in the text. Only 8 PDE Type B cantos have noun-subjects different from those of their predecessors. In OCT, however, the figures are almost equal.

There are in OCT a total of 54 Type B cantos, 29 of which have the same noun-subjects as those of the cantos which immediately precede them in the text. The noun-subject is initially stated in the canto preceding the Type B canto and is either restated or left understood in the Type B canto. In neither case is the connection between the Type B canto and its immediate predecessor altered, however. The following abbreviated examples are typical of these 29 cantos.

Example I:

Canto A: m̄ua nan
 nāng chan thewī lahqi hai

Canto B: kep fūn laew bat kōng wai
 yut yū āsai rom phrūksā
 khit thūng lūk nqi kō sōkā
 en ong nithrā lap pai¹

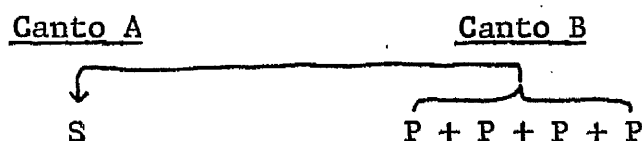
¹

Cantos 79-80.

Example II:

- Canto A: m^ua nan
thāo yotsawimon k^o ph^ong sai
- Canto B: song suk^hon pon prung fung f^uang
ph^usā khā m^uang r^uang lek^hā
- Canto C: phra ong kh^un song kunch^on
klaew kh^lā ngā ng^on s^un yai
chāng prathiap riap riang kan pai
sang hai loek phon y^othā¹

In Example I, the noun-subject of both cantos appears in the Opening of Canto A as Nang Chan Thewi. She is not restated in Canto B but nevertheless is the person who kep fun (in wak 1), yut yū (in wak 2), khit thung (in wak 3) and en ong (wak 4). Because all the Canto B predicates construe with the noun-subject in Canto A, there is a "structural" link joining the two cantos, and it may be expressed as follows:

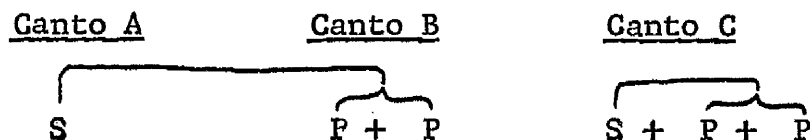


In Example II, the noun-subject in all three cantos appears in the Opening of Canto A as Thao Yotsawimon. He does not appear in Canto B but is stated in wak 1 of Canto C as phra ong. In this case the presence of the restated noun-subject allows the predicates in Canto C to construe with phra ong. Unlike Example I, they do not have to refer back to the original subject in Canto A. By virtue of its

1

Cantos 160-162.

restated subject, Canto C is therefore structurally independent of Cantos A and B. The three cantos may be expressed as follows:



There are 25 Type B cantos in OCT whose noun-subjects are not the same as those of the cantos which immediately precede them in the text. This number, representing a figure of 46%, differs significantly from PDE, where only 8 cantos out of 76, or 11%, have different noun-subjects. The following abbreviated example is typical of these 25 Type B cantos:

Canto A: ^{''}m̄ua nan
 chōm nāng rochanā nam tā lai

Canto B: chōm nāng sumonthā kọ wā lao
 ngǔ mai rak rao kramang nā ¹

In the discussion of PDE Type B cantos, it was noted that when narration shifts from one character to another, the new character is, in a majority of cases, introduced by the m̄ua nan or bat nan Opening and to a lesser extent by the mā cha klāo bot pai Opening. In only 8 cantos does narration switch to a new character without such an introduction. In OCT it was shown that many Group V cantos simply state the new

¹

Cantos 8-9.

character as their Opening with no introduction whatsoever, for example, senā (in Canto 94) and hōn thao (in Canto 128).^{*} The 25 Type B cantos under consideration continue this trend of presenting a new character without the conventional mua nan and bat nan introduction. A complete listing of these and the 29 Type B cantos with noun-subjects identical to those of their immediate predecessors in the text may be found on page 394.

Of the 8 PDE Type B cantos with noun-subjects different from those of their immediate predecessors, two begin fāi + noun-subject. They are Canto 80, fāi chōm rochanā sām wai, and Canto 463, fāi song thao chārā tā yāi. This same fāi + noun-subject form also appears in seven of the OCT Type B cantos, so the form is not peculiar to OCT. The seven cantos are listed in the table below.

Canto No.

55	fāi wā thān thāo hatsanai
60	fāi chōm nuan nāng sumonthā
68	fāi wā somdet amarin
71	fāi wā thān thāo kōsit
124	fāi wā yāi thao sumethā
149	fāi nāi phetchakhāt kọ rọng tuān
164	fāi wā senā bangkhom thūn

*

See p. 389.

One final point concerns the OCT Type B cantos whose noun-subjects are the same as those of the cantos which immediately precede them in the text. Because there is a common subject, the Type B canto could be joined to its immediate predecessor without any change in structure or versification. In the discussion of PDE, one reason suggested to explain why many cantos do not appear as one is that, as they stand, they allow song and music, and thus the dance, to change with the events described in the narrative. It is possible to interpret this as an effort to integrate verse with dance. In OCT, too, there are many instances where performance technique could explain why a Type B canto is not joined to the canto that immediately precedes it. Take, for example, Cantos 33 and 34, the latter presented in abbreviated form. They read:

Canto A: dai fang
 kom klaø rap sang laew phāi phan
 phā khruāng song hō̄ champō phlan
 mi chā kō thūng khao than thī

choet

Canto B: ao khruāng song hai chao ngō̄ pā¹
 thewā bok chaeng pen thuan thī¹

The noun-subject of the cantos A and B, the god Wisanukan, is identified in the canto immediately preceding Canto A. In Canto A, he leaves heaven with celestial garments and arrives at Chao Ngo's country hut. The orchestral direction

¹ Cantos 33-34.

choet, denoting a fast musical tempo, allows the person performing the part of the god to ram nā phāt during the interlude between the end of Canto A and the beginning of Canto B. At this time he can express with physical motions the idea of flight. In this way both music and dance help convey the narrative sung by the chorus. If the two cantos were joined, the musical interlude would not be possible, and the performer would not be able to elaborate the descent from heaven (in Canto A) to earth (in Canto B). More will be said about performance in a later chapter.

Of the total 54 OCT Type B cantos, 20 contain no first-person sequences. Once again, the general trend is to avoid a restated noun-subject. The 20 cantos contain 142 wak, only 10, or 7%, of which have a restated noun-subject. The 34 Type B cantos with a first-person sequence have 19 instances of a predicate cue in introductory position, and 3 instances out of a possible 16 of the cue in concluding position. These figures represent 56% and 11% respectively. A complete listing of all Type B cantos may be found on page 395.

OCT Type B cantos may be summarized as follows:

- (i) Type B cantos are almost evenly divided between those (29 cantos) with noun-subjects identical to those of their immediate predecessors in the text and those (25 cantos) with different noun-subjects.
- (ii) The relatively large number of cantos with a noun-

subject which is different from those of their immediate predecessors suggests that in OCT a new character is not always introduced by the mũa nan and bat nan Opening. In PDE, such an introduction appears to be favoured.

3.15. The Structure of PDE and OCT

Having examined the structure, that is, the relationship between what a canto says and how the canto is constructed, of both PDE and OCT, we find that the area of commonality is large. Each text has cantos of two types, i.e., an Opening and a Body, and only a Body. Furthermore, four kinds of Openings appear in both PDE and OCT. They are mũa nan/bat nan, mã cha klāo bot pai, khran and X oei XY. There are indications, however, that PDE is more regular in its structure than OCT. For example, the PDE Group I canto Opening mũa nan and bat nan are dictated by the type of character that appears in the canto; in OCT this relationship is inconsistent. Two particular forms of the khran Opening always follow a precise pattern of usage in PDE; in OCT the same two forms sometimes break the pattern. There are also indications that PDE is more specialized than OCT in the function of certain cantos. For example, PDE mã cha klāo bot pai cantos are only used to introduce new episodes, while in OCT, they introduce new episodes and deus-ex-machina situations. In addition, PDE X oei XY cantos are almost always used to convey dialogue, while in OCT, many

cantos which contain the XY Opening, a variant of X oei XY
are functionally identical to cantos which have the mua nan/
bat nan and khran Openings.

Chapter IV : The Versification of a Text

4.1. Versification:

Versification is the second of three areas in terms of which a mode of composition may be defined. All the Sang Thong texts under consideration are written in the verse known as klon bot lakhon - a sub-type of klon khap rong.¹ In this chapter we shall review the factors which are involved in klon versification, and propose a way in which the characteristic verse traits possessed by a sample of PDE and OCT may be determined.

4.2. Thai scholars are generally agreed that klon is an indigenous verse form, as opposed to the Sanskritic chan and kāp, and that it is later than them as well as the rāi and khlong forms.² Contradictory and incomplete evidence makes it difficult to say with certainty exactly when klon first appeared in written form. It is, for example, not mentioned in the Chindāmani, a late seventeenth century manual on poetics, but the fifteenth century Palace Law does speak of sephā - a sub-type of klon.³ No example from that period has been found, however. The earliest surviving specimen belongs to the reign of Phra Narai (1657-88). Klon is likely to have existed in both the country and court, and been important in

¹The term is used by Jones and Mendiones. See their Introduction to Thai Literature, Cornell University Southeast Asia Program, 1970, p.217.

²See, for example, Nidaya Kanchanawan, Wanakam Ayudhaya, Bangkok, Ramkhamhaeng University, 1972.

³Nilprapassorn, op.cit., p.170.

both cultures. For example, extemporaneous country songs, composed in klon, were traditionally popular outside the palace, while the composition of sakrawā and doksoi songs, both of which are also in klon, was practiced in the court. Sephā, too, was common to both worlds.¹ It has furthermore been suggested that present-day klon-bot lakhon might have developed from ancient songs because of a similarity of rhyme. One has only to look at the diagrams below to see how much the klon paet rhyme scheme resembles those of yānī, chan and rāi.

yānī (kāp)

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0 0 0 0 0 0 0 0 0 0 0
      |-----|
0 0 0 0 0 0 0 0 0 0 0

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chan

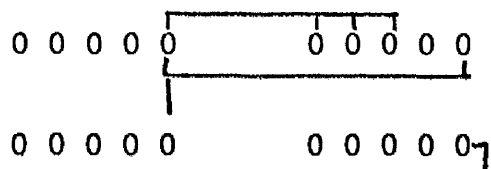
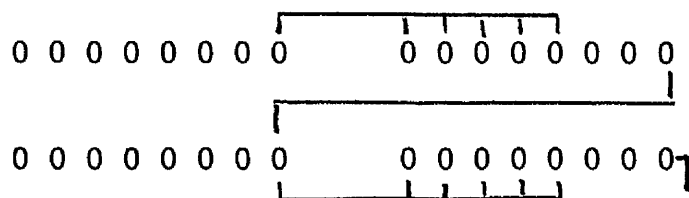
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0 0 0 0 0 0 0 0 0 0
      |-----|
0 0 0 0 0 0 0 0 0 0

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¹

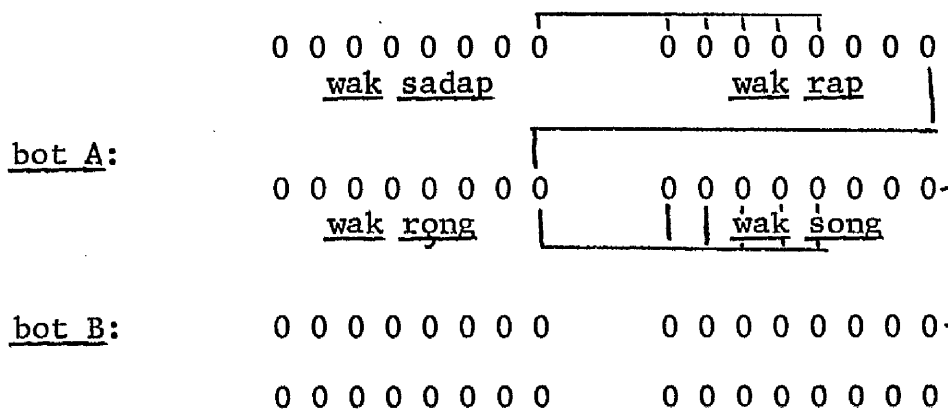
See, for example, Prince Bidyalankarana, "The Pastime of Rhyme-making and Singing in Rural Siam," JSS 20 (1927), pp.101-128, re: country songs; and E.H.S.Simmonds, "Thai Narrative Poetry: Palace and provincial texts of an episode from Khun Chāng Khun Phaen," Asia Major, Vol. X, Pt. 2 (1964), pp. 279-299, re: sephā.

rāi suphāpklōn paet

The klōn rhyme scheme may be interpreted as essentially an expansion of yāni, chan and rāi, the difference being the number of kham and the rhyme between the third and fourth wak. It is therefore not impossible that the earlier forms served as models for a verse with a longer wak and larger rhyme scheme, which came to be known as klōn. The question of klōn development is an interesting one, and one which has yet to be thoroughly answered. We shall return to it during the course of the present discussion.

Despite the dearth of concrete facts regarding klōn verse, it should be clear that klōn developed into its present form only after it began to be written down. This is because only by the setting down of verse "on paper" could the writer see the whole work in a fixed state and emend it where necessary. The result of such a gradual process is a set of precise rules which govern every aspect of klōn composition. Those rules, as they now exist, demand

(i) that each wak have eight kham; (ii) that four wak make up one bot; (iii) that the last kham of the first wak, which is known as the wak sadap, rhyme with one of the first five kham (preferably the third or fifth) of the second wak, or wak rap; (iv) that the last kham of the wak rap rhyme with the last kham of the third wak, or wak rong; (v) that the last kham of the wak rong rhyme with one of the first five kham (preferably the third or fifth) of the fourth wak, or wak song; (vi) that the four-wak bot be joined to the next by having the last kham of the wak song rhyme with the last kham of the wak rap in the next bot. These six rules govern what is known as the samphat nok, or "structural rhyme."¹ The following diagram is commonly used to illustrate this rhyme scheme:



The following tone rules apply to the four kham which are involved in the structural rhyme of a bot: (i) the last kham of the wak sadap may have any tone value other than the sāman, or middle tone; (ii) the last kham of the wak rap

¹

That term, together with "additional rhyme" for samphat nai are those of Simmonds, *ibid.*, p. 297.

must not have the sāman tone and should avoid a trī, or high tone; a chatawā, or rising tone, is preferred; (iii) the last kham of the wak rōng should have either the thō, or falling tone, or the sāman tone, the latter being preferable; (iv) the last kham of the wak song should follow the same rules as that which governs the wak rōng. A bot of klōn verse may therefore be expressed in the following manner, with the numerals 1, 2, 3, 4 and 0 representing the tones ek, thō, trī, chatawā and sāman respectively.¹

0 0 0 0 0 0 0 0 ¹⁻⁴ <u>wak sadap</u>	0 0 0 0 0 0 0 0 ⁴ / <u>wak rap</u>
0 0 0 0 0 0 0 0 ⁰ <u>wak rōng</u>	0 0 0 0 0 0 0 0 ⁰ <u>wak song</u>

In addition to structural rhyme and tones, there are a set of rules which governs the samphat nai, or additional rhyme, within each bot. These rules, as they now exist, demand that in each wak the third kham rhyme with the fourth, and the fifth kham rhyme with the seventh. The additional rhyme pattern may thus be expressed as follows:

0 0 0 0 0 0 0 0 <u>wak sadap</u>	0 0 0 0 0 0 0 0 <u>wak rap</u>
0 0 0 0 0 0 0 0 <u>wak rōng</u>	0 0 0 0 0 0 0 0 <u>wak song</u>

¹

The English equivalents are those of Mary Haas. See her Thai-English Student's Dictionary, Oxford University Press, 1964, p. xii.

One final aspect of klon versification is the lilā, or "rhythmic grouping of syllables within a wag."¹ The number of kham per wak and the position of the structural and additional rhyme must be such that every wak can be read in groups of three, two and three kham or three, three and two kham each.

Before leaving the subject of present-day klon rules, brief mention should be made of the poet Sunthon Phu's contributions to the development of klon verse. Writing chiefly during the reign of Rama II, he came to be regarded as one of Thailand's greatest poets. It is in fact to him that klon verse owes the additional rhyme patterns and the ideal 3-2-3 lilā grouping. Before Sunthon Phu, klon verse was such that the additional rhyme, when it existed, was not regular in its position. Take, for example, the following bot of what is traditionally regarded as Ayudhayan verse:

chan khit khit cha kamnat nai sāmī
 mai khuan thī phatsadā phiralai
 thā kae thao lao thoet mai choet chōm
 nī yang pralom lo chit hai phitsamai ²

Notice, first, the variation in the number of kham in each wak: wak 1 and 2 have 9 kham; wak 3 has 8; wak 4 has 10.

The ideal 3-2-3 lilā grouping is theoretically possible in only one wak, i.e., the third. The ideal 3-4/5-7 additional rhyme scheme appears in only this one wak. In the other

1

The English equivalent is that of Jones and Mendiones, op.cit., p. 189.

2

Prachum Phlaeng Yao, Pt. VIII, Canto 1: wak 5-8.

three, the additional rhyme falls in different places so that there is a noticeable lack of regularity in both the rhyme and rhythm of the bot.

Sunthōn Phu introduced into the composition of klōn verse such a high degree of rhyme and metric regularity that his works are still held to be among the finest examples of klōn ever written.¹ Take, for example, the following lines traditionally ascribed to Sunthōn Phu:

an khwām khīt withyā mūan āwut
 prasoet sut sōn sai sia nai fak
 sangan khom somnūk khrai hūk hak
 chūng khōi chak chuāt fan hai banlai

In contrast to the Ayudhayan bot presented above, notice here the additional rhyme and the rhythm of the verse. Each wak has eight kham, as well as the 3-4/5-7 additional rhyme pattern so that a consistent 3-2-3 līlā grouping is maintained throughout.

The four aspects of klōn versification have been outlined above. They are structural rhyme, additional rhyme, rhythm and tones. In the remainder of this chapter each will be discussed in greater depth so that the interdependence of rhyme and rhythm may be seen, and the workings of klōn verse as a whole better understood. But our primary interest

¹On the subject of Sunthōn Phu's use of additional rhyme see, for example, Udom Warotamasikkhadit, "A Note of Internal Rhyme in Thai Poetry" in JSS, Vol.61 (1968), pp.169-172. Sunthōn Phu's contribution to klōn is not limited to versification alone; see, for example, Manas Chitakasem, The Nature of Nirāt Poetry and the Development of the Genre, unpublished Ph.D. thesis, SOAS, University of London, 1974, pp.148-152, for a discussion on the new themes introduced by the poet into the nirāt literature.

remains to identify a characteristic verse pattern in PDE and OCT, if such in fact exists. Both texts are written in klon, so they should sound the same. This is not the case, however, and to show exactly how and why this should be so, a number of tabulations will be made from samples of PDE and OCT. The resulting figures will then be used to construct a profile of the verse pattern in each text.

4.3. Samphat Nok - The Structural Rhyme:

We begin with samphat nok, or structural rhyme, the following two aspects of which will be examined: the range of sounds involved in the structural rhyme and their positions in the wak. Take, for example, the following two-bot PDE canto:

bot A: khít ān ubāi cha nāi nī
 ao het chonanī nan mā wā
 thùng pai kọ mai khat athayā
 choen long mā hā mae tae sak nọi

bot B: phọ mae dai chom chōm chao
 hái sabāi banthao thī sao sọi
 tae ram rọng hai hā luật tã yọi
 utsā sū tít tọi họi tām¹

Present-day rules of klon composition demand that the last kham of the first wak of a given bot rhyme with one of the first five kham (preferably the third or fifth) in the second wak; that the last kham of the second wak rhyme with the last kham of the third wak; that the last kham of the

1

Canto 33.

third wak rhyme with one of the first five kham (again, the third or fifth) of the fourth wak; and that the last kham of the fourth wak rhyme with the last kham in the second wak of the immediately subsequent bot. This is precisely what happens in the example above. The last kham in the first wak of bot A, i.e., nī, rhymes with the fifth kham in wak 2, i.e., nī (in the word "chonani"); the last kham in wak 2, i.e., wā, rhymes with the last kham in wak 3, i.e., yā (in the word "athayā"); this kham "yā" then rhymes with the third kham in wak 4, i.e., mā. The structural rhyme in bot B follows the same pattern: chao rhymes with banthao, soi rhymes with yoi, yoi rhymes with toi.

Notice that in our example canto there are five different structural rhyme sounds. They are ī, ā, oi, ao and am. There is therefore some variation in the sound pattern of this canto, much more so than in the following OCT example, where the structural rhyme is limited to the two sounds "ai" and "ā":

yāi thao sumethā kọ wā pai
 khoei dai rap prathān mā nak nā
 en dū khā nak mae chanthā
 hai hā laew cham cha rīp pai
 khao pai nai thap chap yām yā
 laew chūng nung phā trang mai
 hua hōng hua phrāi kọ ao pai
 ọk chāk thap dai kọ khlai khla¹

What, then, is the range of sounds involved in structural rhyme? Are a small number of vowels used with a high degree of frequency, or do many different vowels appear? If, for

¹

Canto 113.

example, 80% of the structural rhyme in text A consists of three different sounds, while in text B the number is eight, then the fact that text B has a greater range of sounds could reasonably reflect the complexity and sophistication of the text's structural rhyme pattern.

To determine the range of sounds involved in the structural rhyme, the last kham of each wak of every bot of a sample of the PDE and OCT texts are examined. Because the present-day rules which govern structural rhyme demand that the last kham of the wak rap and the last kham of the wak rong be in rhyme, their sounds are of course identical. It is therefore possible, for the sake of convenience, to note the four structural rhyme sounds as three, and assume as understood that the second of the three listed sounds stands for both the wak rap and the wak rong. Thus, in bot A of the PDE canto given above, the four sounds involved in the structural rhyme can be noted as $\bar{i} - \bar{a} - \underset{3}{oi}$, with the sound "a" representing both wak rap and wak rong.

In certain cases, however, the last kham of the first wak need not fit into the structural rhyme scheme. This occurs when the Group I Opening m^ua nan/bat nan or the Group II Opening mā cha klāo bot pai appears in the first wak of the first bot of a canto. Thus, the vowel sounds "an" and "ai" (from the kham "nan" and "pai" respectively) need not rhyme with any kham in the second wak of a canto. In cases such as these, the notation 0 will be used. It means that the first

wak of a canto consists of the Openings m̄ua nan/bat nan or m̄a cha kl̄ao pot pai.

With regard to the position of the kham involved in structural rhyme, the following distinction should be made: there are two parts to structural rhyme. The first joins wak WITHIN A BOT; the second joins bot WITHIN A CANTO. Notice the two diagrams given below.

Diagram I:

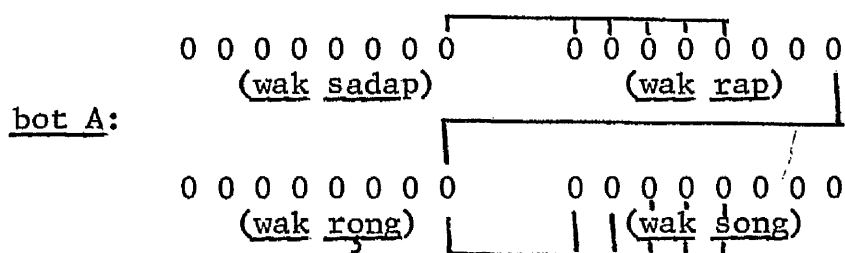
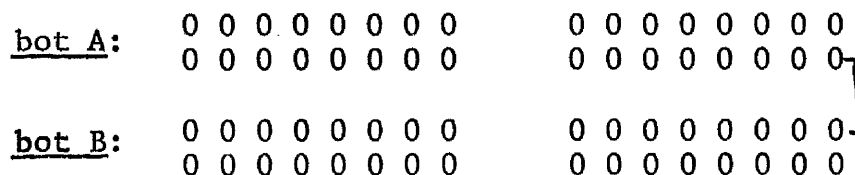


Diagram II:



In Diagram I, rhyme functions solely inside the bot and joins the wak sadap to the wak rap, the wak rap to the wak rong and the wak rong to the wak song. We may think of this part of the structural rhyme as the "internal-link" structural rhyme - "internal" because it functions within a bot. In Diagram II, rhyme joins one bot to another and may thus be thought of as the "external-link" structural rhyme - "external" because it functions outside of a bot.¹

¹The term "external-link" with reference to structural rhyme is that of Simmonds. See his "Mahorasop II: The Thai National Library Manuscript," BSOAS, Vol. XXXIV, pt. 1 (1971), pp.123-4.

Present-day rules which govern the position of the "internal-link" structural rhyme demand that the last kham of the wak sadap and wak rong rhyme with one of the first five kham of the wak rap and wak song respectively, the third and fifth kham being preferred to all others. The ideal "internal-link" structural rhyme scheme is thus:

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To determine both the range and position of the structural rhyme, 200 consecutive bot are examined in a sample of FDE and OCT. A tabulation, which may be found on p. 346, 398, is made of the following data:

(i) the number of different vowel sounds and (ii) the five most common vowel sounds which are involved in wak sadap structural rhyme; (iii) the number of different vowel sound combinations and (iv) the five most common vowel sound combinations which are involved in wak rap, wak rong and wak song structural rhyme. These figures indicate the range and frequency of the structural rhyme sounds in each sample. A text with a relatively small number of sounds or one where a few sounds appear with a high degree of frequency suggests a restricted structural rhyme pattern.

(v) The number of instances when the wak sadap structural rhyme sound is identical to that in the wak song. This is

significant because every bot can have as many as three different structural rhyme sounds - the first in the wak sadap, the second in the wak rap and wak rong, and the third in the wak song. Take, for example, the following bot:

Example I:

chúng thām wā dū kṓn thewā
 hen chao ngṓ hao mā mang rṓ mai
 yā klaeng klāo kham am wai
 chong bṓk pai tām ching bat nī¹

There are three structural rhyme sounds in this bot. They are ā (in the word "thewā"), ai (in the word "mai" and "wai"), and ī (in the word "nī"). However, if the wak sadap has the same structural rhyme sound as the wak song, the range of sounds is reduced from three to two. In the following canto the structural rhyme sounds are only a and ai.

Example II:

chao wā cha ao khruāng bon fā
 thewā kṓ ao long mā hai
 sakdā ānuphāp pen phon chai
 bun khong sāmwai chao rochanā²

The structural rhyme scheme in Example II is therefore slightly more restricted than that in Example I.

(vi) The number of bot in which the "internal-link" structural rhyme appears in the ideal 3-5 position (or some combination thereof). This figure indicates how close each

¹PDE Canto 24: wak 9-12.

²OCT Canto 35: wak 5-8.

sample is to present-day structural rhyme standards. In Example I above, wā rhymes with mā, which is the fifth kham of wak 2, and wai rhymes with pai, which is the third kham of wak 4. This structural rhyme position of 5-3 means that the bot follows the ideal. Such is not the case in Example II, however. Notice that fā rhymes with wā, which is the second kham of wak 2, and chai rhymes with wai, which is the fourth kham of wak 4. The structural rhyme position of this bot is thus 2-4.

The results of the tabulation, which is presented in the table below, suggest that PDE has a more varied structural rhyme scheme than OCT.

Table A: (Sample = 200 bot)

	<u>PDE</u>	<u>OCT</u>
(i) number of different vowel sounds involved in <u>wak</u> <u>sadap</u> structural rhyme	54	42
(ii) five most common vowel sounds involved in <u>wak</u> <u>sadap</u> structural rhyme	<u>ā</u> = 28 ai = 18 ao = 13 an = 11 ak = 11 aew = 10	ai = 33 <u>ā</u> = 31 <u>i</u> = 18 ang = 15 an = 9
(iii) number of different vowel sound combinations in <u>wak</u> <u>rap</u> structural rhyme	98	73

	<u>PDE</u>	<u>OCT</u>
(iv) five most common vowel sound combinations in <u>wak rap</u> structural rhyme	ai-ai-ā̄ = 17 ā̄-ā̄-ī̄ = 15 ā̄-ā̄-ai = 13 ī̄-ī̄-ā̄ = 11 ai-ai-ī̄ = 10	ai-ai-ā̄ = 42 ā̄-ā̄-ai = 33 ī̄-ī̄-ai = 13 ā̄-ā̄-ī̄ = 9 ai-ai-ī̄ = 6
(v) number of <u>bot</u> in which a two-sound structural rhyme scheme appears	17	41
(vi) number of <u>bot</u> in which the "internal-link" structural rhyme appears in the ideal 3-5 position	83	28

The figures in columns i and ii indicate that PDE has a wider range than OCT of sounds involved in structural rhyme: there are 54 different sounds in the wak sadap, and 98 different sound combinations in the wak rap of the PDE sample. By contrast, OCT has only 42 and 73 different sounds respectively. Notice, too, that the five most common wak sadap sounds (column ii) and the five most common sound combinations (column iv) appear a fewer number of times in PDE than in OCT. This is because PDE has a wider range of different sounds: the wider the range, the lower the concentration of sounds which appear most frequently. Finally, columns v and vi show that PDE has a significantly smaller number of two-sound structural rhyme bot than OCT, i.e., 17 as opposed to 41, and a larger number of bot with the structural rhyme in the ideal 3-5 position, i.e., 83 bot as opposed to only 28 in OCT.

4.4. Samphat Nai - The Additional Rhyme:

Samphat nai, or additional rhyme, is of two types, namely, samphat akson and samphat sara. The first, in essence alliteration, is rhyme between consonants, for example, between than and thī, nak and nan, and klaew and klā. The second is rhyme between vowels and whatever final consonants may be present, for example, between tī and nī, pai and phrai, and luang and muang. In neither case does a difference in the tone of a word affect either the vowel or consonant rhyme. Thus, in the wak"chao sang thong lūk rak khong rao nī," there is vowel rhyme between thong and khong, and consonant rhyme between rak and rao.¹ Present-day rules demand that each wak of every bot have additional rhyme of either the vowel or consonant type, or both, and that the rhyming words be ideally located in the third, fourth, fifth and seventh position of an eight-kham wak. These ideal positions are:

0 0 0 0 0 0 0 0

Once again we shall ignore the meaning of the words involved in additional rhyme and examine the sounds produced by those words, as we did in our discussion of structural rhyme above. This is done for the same reason as before, namely, to gain some insight into the underlying rhyme pattern

¹ PDE Canto 21: wak 4.

of each verse sample.

Consider the following PDE canto:

nang yū yai nan pho khwan khao
 khat khuang arai lao chao chung nī
 mā thoet thūn hua yā klua dī
 dū ao thoet sī yang mi mā¹

There are eight rhyming elements in the wak sadap: two involve vowels; six involve consonants. There is vowel rhyme (the vowel an) between the words nan and khwan, and consonant rhyme between khwan and khao, nang and nan, and yū and yai. The wak rap has six rhyming elements: consonant rhyme between khat and khua, and between chao and chung; and vowel rhyme between lao and chao. The wak rong also has six rhyming elements: vowel rhyme between hua and klua, and between mā and yā; and consonant rhyme between thoet and thūn. Finally, two rhyming elements appear in the wak song: consonant rhyme between mī and mā; no vowel rhyme appears in this wak. This example bot has a total of 29 kham, 22 of which are involved in some kind of rhyme, either vowel or consonantal. The result is a highly euphonic example of klon verse.

To determine the amount of additional rhyme, approximately 2000 consecutive kham from each text are examined. A tabulation, which may be found on p.353,405, is made of the following data:

(i) total number of rhyming elements and (ii) the range of vowel sounds involved in additional rhyme. These figures indicate how much rhyme there is in each sample.

¹Canto 30: wak 1-4.

(iii) number of adjacent rhyming elements. This aspect is significant because the impact of rhyme between kham is somewhat lessened by the presence of intervening unrelated kham. Take, for example, the following wak: nī pai mai than cha sia kān.¹ Only two kham are in rhyme, i.e., pai and nai, and they appear in adjacent positions in the wak. The rhyme is more noticeable here than in a wak where rhyming elements are separated, for example, in the wak müan khā lūk kaew hai āsan.² Rhyme is again limited to only two kham, i.e., khā and ā (in āsan), just as in the example above, but the intervening three kham lessen the strength of the rhyme.

(iv) number of overlapping rhyming elements. In cases such as these, kham X is in vowel rhyme with kham Y and at the same time in consonant rhyme with kham Z. Overlapping rhyme reflects the complexity of the additional rhyme scheme. Take, for example, the following wak: tae mā yū müang mān ko nān chā.³ The fifth kham, i.e., mān, is in vowel rhyme with nān and in consonant rhyme with müang and mā. Another example of overlap occurs in the wak lam san khük khak nak nā, where khak rhymes with both khük and nak.⁴ The integration of vowel and consonant rhymes in these two wak produces a higher degree of rhyme than in wak where no overlap occurs, for example, in nap pī düan laew cha khlaew pai and chung khlan khao mā yang nā chān.⁵

¹PDE Canto 11: wak 4.

²OCT Canto 136: wak 10.

³PDE Canto 7: wak 7.

⁴PDE Canto 3: wak 4.

⁵PDE Canto 7: wak 12; Canto 20: wak 2.

(v) number of instances when the additional rhyming elements appear in the 3-4/5-7 position. This figure indicates how close each sample is to the present-day ideal pattern.

The results of the tabulation, which is presented in the table below, suggest that PDE's additional rhyme scheme is greater and more complex than OCT's.

Table B: (sample = 2000 kham)

	<u>PDE</u>	<u>OCT</u>
(i) total number of additional rhyme elements	1440	1170
(ii) number of different vowel sounds in additional rhyme	52	32
(iii) number of adjacent rhyming elements	824	475
(iv) number of overlapping rhyming elements	246	160
(v) number of instances when rhyming elements appear in ideal 3-4/5-7 position	129	77

The figures in columns i and ii indicate that PDE has more additional rhyme and a wider range of sounds: 72% of the PDE sample is involved in either vowel or consonant rhyme as opposed to 58% of the OCT sample; PDE also contains 52 different vowel sounds in its additional rhyme scheme, while OCT is limited to 32. The figures in columns iii-v

indicate that PDE has almost twice as many examples of adjacent and overlapping rhyme: there are 824 adjacent and 246 overlapping rhyming elements in PDE, while OCT has only 475 and 160 respectively. Notice, too, that PDE is closer to the ideal rhyme-position pattern: PDE has 129 instances where additional rhyme falls in the 3-4/5-7 position; OCT has only 77.

4.5. Tones

Having examined the range of sounds and the extent of rhyme in PDE and OCT, we may now consider how closely each sample follows present-day tone rules. Those rules, as mentioned earlier, demand that the last kham of the wak sadap have any tone other than the sāman; that the last kham of the wak rap not be sāman but preferably chatawā; and that the last kham of both the wak rong and wak song be either sāman or thō, preferably the former.

The same 200 bot sample which was used to determine the range of structural rhyme sounds are re-examined to determine the distribution of tones possessed by the kham involved in the structural rhyme. A tabulation, which may be found on p.362,413, is made of the following data:

(i) number of bot which contain the ideal tone sequence of no sāman in wak sadap, chatawā in wak rap, and sāman in both wak song and wak rong; (ii) number of bot with the sāman tone in the wak sadap; and (iii) number of bot with

the sāman tone in the wak rap. All of these figures indicate how close each sample is to the ideal tone pattern. Remember that a sāman tone is prohibited from both the wak sadap and wak rap.

The results of the tabulation, which is presented in the table below, suggest that PDE is slightly closer to present-day tone standards than is OCT.

Table C: (sample = 200 bot)

	<u>PDE</u>	<u>OCT</u>
(i) number of <u>bot</u> with ideal tone sequence	48	45
(ii) number of <u>bot</u> with the <u>sāman</u> tone in <u>wak sadap</u>	79	106
(iii) number of <u>bot</u> with the <u>sāman</u> tone in <u>wak rap</u>	2	8

Both texts have approximately the same number of ideal tone sequences, i.e., 48 in PDE, 45 in OCT. Notice, however, that PDE has less bot in which the sāman tone appears in the wak sadap (79 as opposed to 106 in OCT) and the wak rap (two as opposed to eight).

4.6. Līlā - The Rhythmic Grouping:

The fourth and final area of Versification is the līlā, or rhythmic grouping of syllables within a wak. It is determined by the position of rhyming syllables in the wak. According to present-day standards, each wak of klon verse

must be composed in such a way that its syllables can be read in groups of three, two and three, or three, three and two syllables each. Translated into practical terms, this means a reader must make three slight pauses as he reads the wak, i.e., after the third syllable, thereby delineating a group of three; after the fifth syllable, thereby delineating a group of two; and after the eighth syllable, thereby delineating the final group of three. In order for such pauses to occur, a number of things must theoretically be present in the wak, all of which illustrate the interdependence of several important aspects of klon verse. First, the wak must have the ideal number of eight kham. If more or less should appear, then the 3-2-3 delineation is impossible. Second, the "internal link" structural rhyme must appear in the ideal 3-5 position. Third, additional rhyme must also appear in the ideal 3-4/5-7 position. Take, for example, the following PDE bot:

nāng monthā thewī wā dī laew
 rochanā lūk kaew mā phāi phan
 thang hā ong long chāk prāsāt phlan
 sāo sanom kamnan kō tām hā¹

In the wak sadap of this example bot we can see how the ideal 3-4/5-7 additional rhyme pattern automatically creates the ideal delineation. The third kham of the wak sadap, i.e., thā, and the fourth kham, i.e., the (in thewī), are in consonant rhyme of the additional type. In order for this

¹Canto 530: wak 9-12.

rhyme to be accentuated, a slight pause is made after the reading of the kham "thā". This delineates the three kham group of nāng-mon-thā. Notice, too, that the fifth kham, i.e., wī (in thewī), is in vowel rhyme with the seventh kham, i.e., dī. Again, a slight pause is made after the reading of this kham in order to stress the rhyme. This in turn delineates a two-kham group of the-wī. Because the total number of kham in this wak is eight, and because five kham have already been delineated, the remaining group contains the three kham wā-dī-laew. The entire wak is thus read: nāng-mon-thā/ the-wī/ wā-dī-laew, which is the ideal 3-2-3 syllable-grouping pattern.

The rhyme necessary to separate the three groups of syllables need not always involve the third kham, however, nor is the delineation always determined in reading order, that is, from left to right. For example, in the wak sadap maen mi tham yōk yōn sōn rūp song,¹ the groupings are again 3-2-3 even though the third kham, i.e., tham, does not rhyme with any other kham. The reason is that there is vowel rhyme between the fifth kham, i.e., yōn, and the sixth kham, i.e., sōn. This rhyme necessitates a pause after the reading of the fifth kham, thereby forming the three-kham group sōn-rūp-song. Because the wak has a total of eight kham and because the last three kham have already been delineated, the remaining kham can be grouped into yōk-yōn

1

PDE Canto 143: wak 13.

and maen-mi-tham. The entire wak is thus read: maen-mi-tham/ y₃ok-y₃on/ s₃on-r₃up-song, which is the ideal 3-2-3 pattern. It is of course possible to render the wak maen-mi/ tham-y₃ok-y₃on/ s₃on-r₃up-song. Such a break is awkward, however, because it separates the verb tham from its negative particle mi.

In the wak rap it is primarily the structural rhyme which determines the grouping of the kham. The wak sadap and wak rap of the example bot given above read:

nāng monthā thewī wā dī laew
rochanā lūk kaew mā phāi phan

Remember that the "internal-link" structural rhyme pattern demands that the last kham of the wak sadap be in vowel rhyme with one of the first five kham of the wak rap. In our example the kham "laew" rhymes with the kham "kaew," which is the fifth kham of the wak rap. This results in a pause after the reading of the "kaew," and the three-kham group mā-phāi-phan is delineated. Because the wak has a total of eight kham and because three kham have already been separated, the remaining wak can be grouped as ro-cha-nā and lūk-kaew. The entire wak is thus read: ro-cha-nā/ lūk-kaew/ mā-phāi-phan, which is the ideal 3-2-3 delineation.

The grouping of kham in the wak rong is determined in the same way as that in the wak sadap, namely, by the position of the additional rhyme. The wak rong of our example bot reads: thang hā ong long chāk prāsāt phlan. There is vowel rhyme between the third kham, i.e., ong, and the fourth kham,

i.e., long. Because this is so, and because there are eight kham in the wak, the 3-2-3 delineation is again achieved. The wak is read: thang-hā-ong/ long-chāk/ prā-sāt-phlan.

There are of course instances when the wak sadap and the wak rōng have no additional rhyme, and the delineation of syllable groups must depend primarily on the total number of kham in the wak and on the meaning of the words. Take, for example, the wak "cha thot ngố ok sia kọ mi dai,"¹ None of the kham are in vowel or consonant rhyme, yet any delineation other than the ideal 3-2-3 would be semantically (and grammatically) awkward. The wak is read: chā-thot-ngố/ ok-sia/ kọ-mi-dai.

The grouping of the wak song is primarily determined in the same way as that of the wak rap, namely, by the position of the "internal-link" structural rhyme. In our example bot the wak rōng and wak song are:

thang hā ong long chāk prāsāt phlan
sāo sanom kamnan kọ tām hā

The kham "phlan" is in structural rhyme with the fifth kham of the wak song, i.e., nan (in kamnan). The result is a delineation of the three=kham group kọ-tām-hā. Since the wak has a total of eight kham, the remaining groupings, working backward from the fifth kham, are thus sāo-sa-nom and kam-nan. The entire wak is read: sāo-sa-nom/ kam-nan/ kọ-tām-hā.

¹

OCT Canto 17: wak 3.

Our example bot is a good illustration of how the length of a wak and its structural and additional rhymes all combine to determine the rhythm of a piece of klon verse. The ideal 3-2-3 delineation is achieved in every wak of the example bot. Klon verse is never that regular in its composition, however. Many times wak do not contain the ideal eight kham nor do the structural and additional rhymes fall at the ideal third and fifth positions. In such cases the 3-2-3 delineation is theoretically impossible. Thus, for example, the six-kham wak "nāng kin lūa lon chon rū" must be read: nāng-kin/lūa-lon/chon-rū - a 2-2-2 delineation, while the seven-kham wak "mai chaeng het phet phon kon dai" must, because of the additional rhyme pattern, be read: "mai-chaeng-het/phet-phon/kon-dai - a 3-2-2 delineation. Finally, the wak "song krop phak phanarāi phrāi phraew" must be read: song-krop-phak/phan-na-rāi/phrāi-phraew - a 3-3-2 delineation.¹ This last pattern is recognized by present-day rules as a legitimate variation of the ideal 3-2-3 pattern, however.

It must be stressed that the discussion of rhythmic groupings presented above is to a large extent theoretical. When a text is set to music and actually performed, the use of "sprung" rhythms and "continuant" syllables, for example, allows the ideal 3-2-3 rhythm to be achieved in wak which

¹PDE Canto 6: wak 1; Canto 19: wak 5; Canto 69: wak 17.

have less than the ideal number of eight syllables. In cases where more than eight syllables occur, the 3-2-3 pattern is achieved by running the extra syllables together according to the tempo of the music and ending the last grouping with three syllables. The resulting rhythm has the 3-2-3 effect even though additional rhyme and the ideal number of kham may not be present.¹ To assess the theoretical rhythm of each text, a sample of 1000 consecutive wak are examined for their syllable groupings. A tabulation, which may be found on p.365,416, is made of the following data:

(i) the number of wak with the ideal 3-2-3 delineation, (ii) the number of wak with the alternative 3-3-2 delineation, and (iii) total number of 6-kham and 8-kham wak. These figures indicate how closely each sample follows the ideal grouping pattern.

The results of the tabulation, which are presented in the table below, suggest that PDE is closer to present-day metric standards than is OCT.

Table D: (sample = 1000 wak)

	<u>PDE</u>	<u>OCT</u>
(i) number of <u>wak</u> which contain the ideal 3-2-3 grouping	305	94
(ii) number of <u>wak</u> which contain alternative 3-3-2 grouping	12	6

¹

See Simmonds, op.cit., for a musical transcription of part of a provincial klon text.

(con.)	<u>PDE</u>	<u>OCT</u>
(iii) total number of 6- <u>kham</u> and 8- <u>kham wak</u>	6- <u>kham</u> = 123 8- <u>kham</u> = 386	6- <u>kham</u> = 185 8- <u>kham</u> = 169

The figures in columns i-ii show that PDE has three times more of the ideal or alternative groupings as OCT. Almost one third of the PDE text has the 3-2-3 grouping, while the proportion is less than one tenth in OCT. The total number of 8-kham wak is also higher in PDE, i.e., 386 as opposed to 169 in OCT.

4.7. The Versification of PDE and OCT:

Although both PDE and OCT are composed in klon verse, they do not sound the same. The PDE sample has more rhyme: 72% of the kham are involved in some form of additional rhyme (as opposed to only 58% in OCT). The PDE sample has a greater range of vowel sounds in its structural and additional rhyme schemes: 54 different vowel sounds and 98 different vowel combinations in the structural rhyme, and 52 different vowel sounds in the additional rhyme (as opposed to 42, 73 and 32 respectively in OCT). The PDE sample is closer to present-day standards of ideal klon composition: 83 bot (as opposed to only 28 in OCT) have the "internal-link" structural rhyme in the ideal 3-5 position; there are also 129 instances (as opposed to only 77 in OCT) when additional rhyme elements appear in the ideal 3-4/5-7 position; 48 bot (as opposed to 45 in OCT) have the ideal

tone sequence; 305 wak (as opposed to only 94 in OCT) have the ideal 3-2-3 syllable grouping. Finally, the PDE sample has a slightly more sophisticated rhyme scheme: there are only 17 instances (as opposed to 41 in OCT) when the structural rhyme has only two vowel sounds instead of the normal three; there are also 824 contiguous rhyming elements and 246 overlapping rhyming elements in the additional rhyme (as opposed to 475 and 160 respectively in OCT). Because both texts are written in klon, there is no qualitative difference in their versification. Rather, the two texts differ in the degree to which each follows the rules that govern klon composition.

Chapter V : The Reading of a Text

5.1. The Reading of PDE and OCT:

Reading is the last feature in terms of which a mode of composition may be defined. In Chapter II we examined the narrative content, poetic diction and conventional topics of the Sang Thong MSS., and we found that it was difficult to use them in making a statement about the overall sophistication of a text because it was shown that no single segment of narrative is common to all the specimens and that much of the poetic diction and many conventional topics are identical. The "reading", however, which is taken to mean the many repetitive elements in a given text, has been found to be a useful index of composition. Repetition is perhaps the major factor which can accurately help to distinguish one mode of composition from another, much more so than either the narrative content, poetic diction or conventional topics. In the following examination of PDE and OCT, we shall concentrate on three areas of repetition, namely, (i) personal pronouns in first-person sequences, (ii) words and phrases which are repeated in close proximity and (iii) previously-stated narrative segments.

5.2. Pronouns in First-person Sequences:

In Chapter I it was pointed out that dialogue is an important and very common feature of both texts. Cantos with a first-person sequence form a large part of the Sang

Thong narrative in each text. When these first-person sequences are compared, one immediately notices a difference in the amount of first and second-person pronouns, or their equivalents. By 'equivalents' is meant the use of a proper name or personal reference in place of a 'you' or 'I'. For example, the pronoun phom in the sentence phom cha pai bān can be pho cha pai bān or Somsak cha pai bān if the person speaking is a female, or he if he is named Somsak. In an

English verbal exchange, first and second-person pronouns cannot be omitted without limiting speech to commands and one word answers. In Thai, however, personal pronouns may be safely omitted from first as well as third-person wak with no such limitations. Indeed, it was shown in Chapter III that both PDE and OCT have very low amounts of pronoun-subjects in third-person narrative, so most wak begin with a predicate and leave the noun-subject understood. In first-person sequences, too, equivalents of the English 'you' and 'I' are not essential to the clarity of a sentence.

An examination of first-person sequences reveals that the use of first and second-person pronouns is relatively low in PDE and high in OCT. In a sample of 1000 first-person wak in PDE, there are 278 first or second-person pronouns, or some equivalent. This is equal to 28% of the total first-person wak in the text. By contrast, OCT has 368 pronouns - a figure of 37%.* The following OCT canto, Canto 137, is

*

A complete list of pronouns in both samples may be found on pp.373 and 442.

typical of the first-person sequences found in the sample.

Only the first-person wak need be given. They read:

mùng yā mā khọ thōt phai
 mùng sai cha muai mōranā
 mādā mùng tham khwām chua
 tua mùng pen lūk sanehā
 mùng pen chāt lao phao kā
 khai fā tin kū thuk chao yen
 tua mùng kọ cha khrai khā sia
 thang lūk thang mia mai kọ hen
 cha khọ thōt than hai man pen
 kū mai khọ hen ī chanthā
 mùng pen lūk nọi cha phlọi muai
 kū mai khā sia duai dĩ nak nā
 mùng yā mā khọ rọ nā tã
 kū cha khā hai muai pai duai kan

In this 14-wak first-person sequence, there are seven instances of the second-person pronoun mùng (or tua mùng) and three instances of the first-person pronoun kū. The repetitive tone of the canto is unmistakable. Let us now examine a first-person sequence which typifies the PDE sample. It is taken from Canto 444 and reads:

ī oei ī khon khot
 chang prachot prachan nā man sai
 yao yoei yim hua mai klua khrai
 oe arai sai thọi rọi khwām
 wā lūk aep ang ao phra in
 pramāt min chuang chāp yāp yām
 pāk khọ nọi rừ nan mai khran khram
 luan lām nak nā ī nā pen
 dū dū ying wā dā thọ
 yang khùn khao mā lọ lọ len
 thalao phua tat phọ khọ pen en
 khū khen thaorai kọ mai fang
 cha kamrāp prāp sia sak nọi nùng
 hai mùng rusūk sammük mang

Notice how the concentration of pronouns is not as conspicuous as in OCT. This is due in part to their

spacing throughout the text rather than at the beginning of each wak, as is the case in OCT. There is also variation in the pronouns used. Thao Yotsawimon, the speaker, refers to himself in two different ways, namely kū and phua, and calls Nang Chanthā ī khon khot, ī nā pen and mūng. In the OCT example, however, Thao Yotsawimon consistently refers to himself as kū, and only uses the pronoun mūng (or tua mūng) with Nang Chanthi. OCT favours the use of first and second-person pronouns and generally does not vary the words used. There are 20 OCT cantos where first and second-person pronouns make up more than 50% of the total direct-speech wak. PDE has only 10 such cantos. By contrast, it favours omitting first and second-person pronouns, or varying them when they are used. The 20 OCT and 10 PDE cantos are listed below to show the concentration and variation of pronouns in each sample.

<u>OCT</u> <u>Ganto</u>	First- person <u>wak</u>	Total pronouns	<u>First-person</u>	<u>Second-person</u>
8	10	6	Rochana mia	pho pho chao prakhun pho yot soi Phra Thong nophakhun
10	18	12	lūk = 5 lūk ya = 2 ngō	phra māndā = 3 phra phan pī
23	6	4	0	chao = 2 lūk kaew Chao Ngō

<u>OCT</u> <u>Canto</u>	<u>First-</u> <u>person</u> <u>wak</u>	<u>Total</u> <u>pronouns</u>	<u>First-person</u>	<u>Second-person</u>
84	7	5	khā = 3	senī senā nāng kamnan; thang lāi
97	26	23	phī = 3 phī yā tua phī pho = 3 phua tua kū bidā	chao = 5 lūk = 2 lūk kaew Chao Sang kaew phī nang mia Nang Chan
102	24	14	kū = 7 tua kū	eng = 5 Nang Chan
104	8	7	kū = 2	Chantha ī sāman ī Chantha ī chāt khā mūng ī chanrai chāt khā
106	4	3	phua	ī Chantha ubāt chāt chua
107	7	5	mia = 2	phra ong chao phra = 2
115	17	10	khā = 3 rao	yāi = 3 yāi ā tua yāi Sumethā
119	10	7	phī kū mia khwan	chao = 2 ruam rak nāng mia khwan
124	13	7	khā = 3	phra phra thūn hua phra song sak thāo thāi
129	9	6	0	mūng = 3 ī Chantha = 2 ī chat khā
130	20	11	mia = 4 khā = 3	phra phan pi phra phūthon ong phra song sak phra

<u>OCT</u> <u>Canto</u>	<u>First-</u> <u>person</u> <u>wak</u>	<u>Total</u> <u>pronouns</u>	<u>First-person</u>	<u>Second-person</u>
131	14	12	kū = 4	" mūng = 6 i chantha = 2
132	8	5	khā mia	phra phūmī phra rūsāi
136	10	7	lūk = 4 lūk kaew	phra pho chao phra chao prakhun
137	14	10	kū = 3	" mūng = 5 tua mūng = 2
138	9	6	lūk sanehā	pho = 4 pho chao
148	5	8	mae = 3	lūk = 4 chao
<u>PDE</u> <u>Canto</u>	<u>First-</u> <u>person</u> <u>wak</u>	<u>Total</u> <u>pronouns</u>	<u>First-person</u>	<u>Second-person</u>
317	11	7	phī = 2 bidā phī thao	mae chao = 2
328	9	5	mae = 2	chao Chao Ngō pho
330	17	10	mae = 3 māndon	chao khā Chao Ngō lūk kaew chōmyong thūn hua ngō
332	10	6	nong = 2 tua	phra sāmī phua pho chao
349	9	5	bidā khā pho	pho khun pho nua nophakhun

<u>PDE</u> <u>Canto</u>	<u>First-</u> <u>person</u> <u>wak</u>	<u>Total</u> <u>pronouns</u>	<u>First-person</u>	<u>Second-person</u>
364	13	7	pho = 3 bidā	chao = 2 lūk
393	10	6	kū = 3	müng = 2 hok khoei
419	5	4	pho tua pho	chao lūk
449	8	5	phua	müng tua man ī chāt chua
474	6	4	rao	yāi tā song thāo phua mia

5.3. Words And Phrases:

Words and phrases repeated in close proximity are common in OCT but markedly absent in PDE. PDE tends to vary the way similar ideas are expressed. The resulting overall tone of the text does not suggest repetition and limited word range. The overall OCT reading is markedly restricted and repetitious, however. To avoid a needlessly large amount of data, the first 64 OCT cantos, or approximately one-third of the total text, will be examined for words and phrases repeated in close proximity. Such a sample is sufficient to show the extent of repetition in OCT. The narrative deals with Nang Montha's plea to Chao Ngo, the sending of his garments for the khli contest and the capture

of his horse.

The phrase "mā ram rai" appears twice in Canto 8 - in the wak "hen phra mādā mā ram rai" and "phra mādā sao soi mā ram rai." In Canto 11 the word "chuai" appears in the adjoining wak "rochanā mi chuai wā pai// ning dai mai chuai phra mādā." The construction VP + prakān dai appears twice in Canto 10, i.e., phra mādā cha wā prakān dai// lūk yā cha tham prakān dai. In Canto 12 the phrase "cha yū wā rai" appears in lūk khoei thān chā yū wā rai and again in Canto 13 - in the wak "mia kaew mai chā yū wā rai." The title "thān thāo" appears once in Canto 12 - in the wak "thān thāo hatsanai"; and twice in Canto 13, i.e., thān thāo hatsanai and thān thāo sāmōn rāchā. The epithet "sāmōn rāchā" appears in both Cantos 12 and 13, i.e., thān thāo sāmōn rāchā and dū kōn sāmōn rāchā respectively. The verb "reng," which denotes speed, appears three times in Canto 13, i.e., in the wak "thāo hatsanai mā reng laew// reng pai tit tām nāng mia kaew" and "hai reng khao mā sia yang laew." Similarly, the idea of like and dislike is expressed solely by the phrase "chop chai": in Canto 25 Nang Montha says chao mai chop chai rū thūn klao// tae chai chao cha chop chai and bok wā chao ngō mai chop chai; in Canto 27 there is khruang nan chao ngō mai chop chai and wā khruang ao mā mai chop chai; in Canto 32 Indra says: chao lūak khruang song mai chop chai. The phrase "chop chai" thus appears a total of six times in four proximate cantos. No other verb phrase is used to convey the meaning

of like and dislike. In Canto 29 the wak "khrüang ton khrüang song alongkã," used with reference to Phra Sang's garments, is repeated verbatim in Canto 30. In Canto 31 Phra Sang says: chen nī rū phi cha song dai; one wak later he says: phua song mai dai na nāng mia. In Canto 32 Indra gives the order: ao khrüang song pai hai chao ngõ. The same words then reappear in Canto 34, when the text describes the execution of Indra's order, i.e., ao khrüang song pai hai chao ngõ. In Canto 37, beauty is twice described with the construction ngām pen nak nā, i.e., lūk noi mā ngām pen nak nā and lūk khoei mā ngām pen nak nā. Also in Canto 37 is the wak "thot ngõ ok sia laew," which reappears in Canto 38 as thot ngõ sia laew. In Cantos 40 and 43 the predicate "chop chai" is again used to describe like and dislike, i.e., khā khõ phāchī thī chop chai and mā sùng ao mā mai chop chai respectively. The wak "khāo dang samlī sī sai," which describes Phra Sang's horse in Canto 40, is repeated verbatim in Canto 44. Also unchanged is the wak "khao rōng phithī chap phlan" in Cantos 48 and 58. Finally, the construction laew + predicate appears four times in Canto 55, i.e., laew yōn khli hai thāo kōsī, laew sam pai hai thang song and laew tī sam hai amarin.

OCT is not limited to repeated phrases, however; some variation in the way similar ideas are expressed is also found. Canto 37 has the wak "phõ chao kũ oei ngām lūa chai" and "lūk khā ngām pen nak nā," both of which are exclamations of Phra

Sang's beauty. In Canto 40 speed is denoted by the phrase "yā dai chā" and by the variants "mai chā dai" and "mi dai chā" in Canto 42. The idea of running horses is expressed in Canto 48 as chak wing wian wok hok han and chak mā wian rawai pai mā.

The examples cited above suggest that OCT has relatively many words and phrases repeated in close proximity. Some variation does occur, but it is definitely limited. The result is a reading which may be characterized as being restricted in its range of words and constructions. Such an observation is reinforced by the fact that 37% of OCT's first-person wak have repeated first or second-person pronouns. Thus, typical of the overall reading in OCT is Canto 29, which is given below.

mā thūng
 thap nōi lūk yā yū āsai
 yut chāng phlāng riak khao pai
 chang ning sia dai chao rochanā
 thī nī bidā ọk mā duai
 chong chuai ọn wọn chao ngọ pā
 khruang ton khruang song alongkā
 phọ ao mā laew yā prārom
 reng ao pai hai chao ngọ dū
 khruang phra chao bū thān sāng som
 rochanā lūk rak sām chōm
 muang phọ lom laew chuai kū wai

The canto has a nine-wak first-person sequence containing two first-person pronouns, i.e., bidā and phọ, and two second-person pronoun equivalents, i.e., Chao Rochana and Rochana lūk rak sām chom. The Opening "mā thūng//thap nōi lūk ra yū āsai" is very similar to that of OCT Canto 30 - mā thūng// thap

noi lūk yā khao tham wai. Finally, the wak "khrüang ton khrüang son alongkā" is repeated verbatim in Canto 30.

That portion of the PDE text which corresponds in narrative content to the first 64 OCT cantos will now be examined for words and phrases repeated in close proximity. It will be evident even from this small sample that PDE has a comparatively lower rate of repeated words and phrases and a greater range of different expressions which convey similar ideas.

The few instances of repeated words and phrases in PDE include the construction Predicate + duai cham chái, denoting the necessity of an action, in Cantos 337 and 340; the phrase mā than thī, denoting haste, in Cantos 339 and 341; the phrase "chop chái", for like and dislike, twice in Canto 345, and once in Canto 347; the phrase nā tā chim lim, denoting beauty, in Cantos 358 and 362; and the exclamation fā phī thoet in Cantos 361 and 362.

Variation in the phrasing of identical or similar ideas predominate. They include two instances where Nang Montha asks Nang Rochana to persuade Chao Ngõ to take up the khli challenge, i.e., chao chuai won wā kae sāmī and chuai on won ik sak khrang in Cantos 325 and 330 respectively; two descriptions of sympathy, i.e., songsān mādā nam tā yoi and hai khit songsān phra mādā in Cantos 326 and 331 respectively; two expressions for dying, i.e., nong cha lā āsan sia wan nī and hen mia cha mot muai sangkhā, in Canto 326; two expressions

for having to give something, i.e., tae cha tong hai man duai cham chon and chon yū cham chai tong hai man in Cantos 337 and 348 respectively; three descriptions of Phra Sang's complexion, i.e., phiu phan phut phong dang thong thā, phiu nūa rüang lüang rüang rong and phiu nūa rüa rüang lüang pralāt in Cantos 358, 359 and 362 respectively; and two expressions for volunteering to do something, i.e., phanak ngān phi cha āsā and khā cha khō āsā fā la-ong in Cantos 333 and 365 respectively.

The examples cited above suggest that PDE has few instances of repeated words and phrases which appear in close proximity. Instead, there is variation in the way similar ideas are expressed. The result is an reading that may be characterized as relatively wide in its range of words, phrases and constructions. Such an observation is reinforced by the fact that 29% of PDE's first-person wak have repeated first or second-person pronouns. Thus, typical of the overall reading in PDE is Canto 326, given below.

mūa nan
 rochanā fang lao kō sao soi
 songsān mādā nam tā yoi
 nāng phloi sōksān phan thawī
 krāp bāt phatsadā laew wā won
 phra mādā utsā mā thūng nī
 phō mai metā prānī
 chuai kū burī hai phon phai
 chong thot ngō sia thoet na thūn hua
 cha sōn nūa sōn tua pai thūng nai
 chon tok rāi dai yāk lambāk chai
 chang karai mai khit klaeng bit būan
 phra mae mā kō mai thak tae sak kham
 dī tae tham lālai lai lūan
 mai hen thuk rōn loei chang choei chūan

dū muan nung mai mī metā
 an khwām thuk khrang nī maen mi chuai
 hen mia cha mōt muai sangkhā
 wā phlāng thāng song sōkā
 pim wā chiwan cha banlai

The canto has a 13-wak first-person sequence which contains one first-person pronoun, i.e., mia, and two second-person pronouns, i.e., pho and thūn hua. Notice the different ways in which the 'you' is expressed. Also different are the three expressions for sorrow, i.e., sao soi (wak 2), sōksan phan thawi (wak 4) and song sōkā (wak 19), the two terms for mother, i.e., phra mādā (wak 6) and phra mae (wak 13), and the two expressions for death, i.e., mōt muai sangkhā (wak 18) and chiwan cha banlai (wak 20). Repeated words are limited to metā (wak 7 and 16), and the form songsān + noun (wak 3), which is repeated in the next canto.

5.4. Ellipsis And Repetition of Narrative Content:

Ellipsis and repetition of story segments is the last prominent feature to be examined in the reading of the texts. OCT favours the repetition of certain narrative details in order to clarify, emphasize or simply remind the reader/ audience of past events. PDE, on the other hand, makes use of elliptical references, or omits altogether previously-stated facts. In the following paragraphs certain portions of narrative are examined to see how narrative repetition is handled in each text.

Repetition of story segments in OCT centers around Lord Indra's visit to Thao Yotsawimon, which begins at Canto 64. In Canto 70 he is described as carrying a great club (kwaeng tabong lek thao lamtān). In Canto 71 Indra says three things: (i) he asks why Thao Yotsawimon exiled his wife (Nāng Chan nan phit sing an dai// kap lai pai yū nai phraison); (ii) he asks why Thao Yotsawimon killed his son (Chao Sang pen nō thosaphon// thuang long thale won duai an dai); and (iii) he orders both be found and returned to the palace (klua phai pai rap Chao Sang mā// laew hai pai rap Nāng Chan mā// mi tham tām cha khā sia bat nī). In Canto 72 Thao Yotsawimon explains the reasons for his actions. He tells Lord Indra (i) that Nang Chan was a danger to the city because she gave birth to a shell (wā pen kālī nai wiang chai // ok lūk mā pen hoi sang); (ii) that Nang Chantha told him that the child who emerged from the shell was evil, so he killed it (Chanthā thūn wā pen chanrai// khā hai thuang sia nai sai sin); (iii) that fifteen years have passed since these things happened, so both must now be dead (sāp sūn pai laew Amarin// luang sin dai thūng sip hā pī). In Canto 73 Lord Indra explains to Thao Yotsawimon all the events surrounding Phra Sang and Nang Chan, and what really happened to them. He tells the king (i) Phra Sang's great virtue caused him to be saved (Chao Sang bun nak sak yai// thūng cha tham yāngrai mai moranā); (ii) the naga king rescued him from the waters (mua thuang chao long thale won// thāo kamphon rap

wai pen sukhā); (iii) Nang Phanthurat the ogress raised him (Phanthurat yaksā liang wai//nāng liang pen but bun than); (iv) when she died he went to Samon City, where he married the king's daughter (thoe sai rūp ngǒ hǒ pai//chūng dai pen khoei thāo sāmōn//bat nī khrop khroṅ phra nakhōn); (v) Nang Chan is alive but lives in misery in the forest (Nāng Chan thewī narūmon//yāk chon pim thaep tua tāi//tae phā cha nūng kō mai mī); (vi) she lives in the forest gathering wood (thewī thieo kep fūn khāi); (vii) Thao Yotsawimon must retrieve both or die (mī dai Chao Sang ka chonani//khūn mā burī pen sukhā//tua thān cha muai moranā). This canto, which contains the seven facts stated above, forms the crux of the repeated passages that follow, all of which make reference to Indra's visit and his conversation with Thao Yotsawimon.

Lord Indra's visit is mentioned four times in the remainder of the OCT text, and each time much of what is described in the original visit is repeated in detail in the subsequent telling. In many cases, the phrasing used to describe the original visit is repeated verbatim. The first repetition of the visit comes in Canto 77, when Thao Yotsawimon relates to his counsellors what happened. He tells them: (i) that Phra In came at dawn: mūa klai rung saeng anōthai // mī Thāo Hatsanai long mā. (This fact is not mentioned in the original scene); (ii) that Phra In carried a club as big as a palm tree: tū tabōng lek yai thao lamtān (a repetition of Canto 70 - kwaeng tabōng lek thao lamtān);

(iii) that Phra In ordered both be retrieved: laew hai pai rap Nāng Chan mā//maen khaeng khat cha khā hai banlai (a repetition of Canto 71 - laew hai pai rap Nāng Chan mā//mi tham tām cha khā sia bat nī); (iv) that Phra Sang did not die: thuang long nam nan yang mai taksai (a repetition of Canto 73 - thūng cha tham yāngrai mai moranā); (v) that the naga king rescued him: nākhā rap pai liang wai (a repetition of Canto 73 - thāo kamphon rap wai pen sukhā); (vi) that Phra Sang lived in the city of Nang Phanthurat: laew pai yū müang Phanthurat (a repetition of Canto 73 - Phanthurat yaksā liang wai); (vii) that Phra Sang now rules Thao Samon's city: bat nī pen khoei Thāo Sāmon (a repetition of Canto 73 - chūng dai pen khoei Thāo Sāmon); (viii) that Phra In ordered him to find Phra Sang and make him king: hai pai rap Chao Sang mā müang rao// hai chao khrop khrong pen sukhā (a repetition of Canto 71 - hai chao khrong rāchasombat// pen krasat suriwong phongsā); (ix) that Phra Sang must be found in 7 days: thā phon pai kwā chet wan// Phra In cha mā ao chīwit (a repetition of Canto 74 - khō phat tae nai chet wan). Notice that all the important facts concerning Phra Sang, first stated in the original exchange (Cantos 70-73), are repeated in detail in this canto. Notice, too, the repetition of certain phrases, e.g., tabong lek thao lamtān, laew hai pai rap Nāng Chan mā, and pen khoei Thāo Sāmon.

In Canto 87 the king's soldiers relate the visit and the news of Phra Sang to Nang Chan. Again, the facts which were

first stated in Cantos 70-73 are given in detail. This represents a second repetition of the original scene. The following things are said (i) Lord Indra came with a club as big as a log: mī thāo kōsī long mā// thū tabong lek yai thao lamtān (appears in both Cantos 74 and 77); (ii) Phra Sang did not die in the waters: thuag long phra khōngkhā yang mai tāi (appears in both Cantos 73 and 77); (iii) the nagas rescued him: fūng nāk thang lāi liang wai (appears in both Cantos 73 and 77); (iv) Phra Sang is an in-law of Thao Samon: bat nī pen khoei Thāo Sāmon (appears in both Cantos 73 and 77); (v) Phra Indra ordered Thao Yotsawimon to find Phra Sang and make him king: hai rap mā khrong rāchai// thaen thai Thāo Yotsawimon (appears in both Cantos 71 and 77); (vi) all must be done in seven days time: maen chā pai thūng chet wan// song than cha muai taksai (appears in Cantos 74 and 77).

In Canto 100 Thao Yotsawimon relates Indra's visit to Nang Chantha. This constitutes a third repetition of certain details which were first presented in Cantos 70-73. Thao Yotsawimon says (i) Phra Indra came with a club to smash in his head: thū tabong tawāt dang fā phā// cha tī sian hai taek moranā (appears in Cantos 77 and 87); (ii) Phra Sang did not die: lūk kū mī bun mai banlai (appears in Cantos 73, 77 and 87); (iii) the Naga King rescued him: phrayā nāk liang wai pen lūk yā (appears in Cantos 73, 77 and 87); (iv) Phra Sang was sent to Nang Phanthurat: chūng song pai hai Nāng Phanthurat// laew phlāt chāk nāng yaksā (appears in Cantos 73,

77 and 87); (v) Phra Sang married Thao Samon's daughter and rules the city: pai dai chōm Nāng Rochanā// pho tā nan chū Thāo Sāmon (appears in Cantos 73, 77 and 87); (vi) Nang Chan dwells in the forest: Nāng Chan nan thieo yū nai phrai (appears in Canto 73); (vii) Thao Yotsawimon will die if he does not find them: maen mi pai rap klap mā// cha tāi duai atyā Thāo Kōsī (appears in Cantos 73, 77 and 87).

The fourth and final reference to the visit scene is presented in Canto 176, when Thao Yotsawimon is reunited with Nang Chan. He says (i) Phra Indra came and threatened: bat nī Hatsanai thoe long mā// cha khā chīwit khong phua sia (in Cantos 73, 77 and 87); (ii) Phra Sang is not dead: thāo thai wā mai mōranā (in Cantos 73, 77 and 87); (iii) Phra Sang rules Samon City: lūk yā dai khrong muang sāmon (in Cantos 73, 77 and 87).

Here is one scene which is subsequently related by different people on four occasions. Identical or similar phrasing is used to express many of the details. In Canto 176 the retelling is abbreviated, but the basic facts are there, and at no time is there any form of ellipsis used with regard to the original scene. Instead, OCT chooses to repeat the scene in detail every time. By contrast, FDE handles the same portions of narrative quite differently. In place of repetitions, FDE employs what may be termed an "elliptical reference" - a device which allows mention to be made of certain facts without having to repeat them in detail.

In FDE Canto 423 Lord Indra is described as carrying a great iron club: thū^h trabong lek yai khlai khlā. In Canto 425 the club is described in Thao Yotsawimon's eyes as being as big as a palm tree (the same phrasing used in OCT): thū^h trabong lek yai thao lamtān. In Canto 429 Indra confronts Thao Yotsawimon and (i) asks why he exiled Nang Chan: Nāng Chan nan phit sing rai// chūng khap nī tī lai ok yū pā; (ii) asks why he killed Phra Sang: mi nam sam chap Phra Sang mā // thuang long khōngkhā mai prānī; (iii) orders both to be found: maen rak tua klua tāi yā ning sia// pai tām lūk tām mia mā hai dai. In Canto 430 Thao Yotsawimon explains his actions to Lord Indra by saying: (i) Nang Chan was exiled many years ago, so she must be dead: an Nāng Chan nan khā hai khap nī// kō sūn pai lai pī nak nā; (ii) Phra Sang was thrown into the waters, so he, too, must be dead: hōi sang thuang long nai khōngkhā// pān nī plā man kin sin chīwit.*

In Canto 431 Lord Indra explains what happened to Phra Sang and Nang Chan. The first eight wak of the canto are given below. They read:

mūa nan
 sahatsanai dai fang chūng wā khān
 an lūk nōi hōi sang kūmān
 bunyāthikān khao lon phon
 thūng cha tham yāngrai kō mai tāi
 banyāi lao khwām mā tae ton
 bat ni dai lūk sāo thāo sāmon
 khroṅ khroṅ phrai fā montri

* Notice that this canto gives relatively few details about past events. By contrast, the corresponding OCT canto, e.g., No.72, gives the reader/audience a full account of what Thao Yotsawimon did.

Wak 3-5 are narrated in the first-person and represent Indra's words. The wak thus make up a first-person sequence. At wak six, narration shifts to the third person, so the narrator of the canto, i.e., the chorus, no longer conveys Indra's direct speech but rather reported speech: we, the reader/audience, are told that "He (Lord Indra) explains all from the beginning." At wak 7 narration returns to the first person, and Indra's words are again given. This single intervening wak of reported speech allows an ellipsis to be made of all the events that happen "from the beginning," that is, up until Phra Sang's marriage.* This shift in narration from what the chorus presents as direct speech to what it presents as reported speech is an example of one kind of elliptical reference.

Three references are made in the subsequent narrative to the original visitation scene as it appears in Canto 431. The first is Canto 433, where Thao Yotsawimon tells his counsellors of Indra's visit. The king says (i) that Indra came at dawn: Phra In bon sawan thān long mā//kū khane phelā rāo khon rung (not mentioned in the original scene); (ii) that he carried a club and threatened: thū trabong lek yai thao mai sung//māi mung cha thup hai yup yap (mentioned in Canto 425); (iii) that his own fear was great: khwām klua

*

These events as they appear in OCT are Phra Sang's birth, Nang Chan's exile, the naga king's rescue of Phra Sang, and Phra Sang's childhood with Nang Phanthurat.

tua san khwan khwaen//cha krasaen lom loi cha phloi chap
tua san khwan khwaen//cha krasaen lom loi cha phloi chap
 (not in the original scene); (iv) that Indra ordered him to
 find his son and wife: hai pai rap Hoi Sang Nāng Chan mā
 (in Canto 429).*

There is in PDE no equivalent to OCT Canto 87, where
 the king's soldiers relate Indra's visit to Nang Chan. The
 next reference to the visit comes in PDE Canto 442, where
 Thao Yotsawimon confronts Nang Chantha. This is equivalent
 to OCT Canto 100. In PDE, he says (i) that Phra Sang did
 not die: thung lūk kū thuang long nai khōngkhā//cha mot muai
moranā nan yā māi (first mentioned in Canto 431). No other
 aspect of the visit is mentioned. Instead, another type of
 elliptical reference is used - one in which Thao Yotsawimon
 says to Nang Chantha, "Indra told me everything," but in
 which he does not tell exactly what the god said. The wak
 reads: Phra In bok het phon ton plāi, and it allows PDE to
 make mention of the visit without having to repeat all the
 details.

The last PDE canto which relates the visit is Canto 467,
 where Thao Yotsawimon is reunited with Nang Chan. It is
 equivalent to OCT Canto 176. He tells her (i) that Phra
 Indra came at the second watch: mua khūn nī na nong sak song
yām// Phra In mā bok khwām hai tām hā (not mentioned in the
 original scene but does appear in Canto 433); (ii) that Phra

* Notice that the amount of detail given about Phra Sang or
 Nang Chan is not as great as it is in the corresponding OCT
 canto - Canto 77. Thao Yotsawimon repeats few of Indra's
 words but rather describes the visitation in skeletal form.

Sang is alive and well: wā lūk noi hoi sang pridā (not mentioned in the original scene); (iii) that Phra Sang married Nang Rochana: klap pai dai lūk sào Thāo Sāmon (mentioned in the original scene).

The differences in the treatment of the original scene and its subsequent retelling is markedly different in the two texts. In OCT there are three references to Indra's club, and in each the same phrase appears, i.e., thū tabong lek yai thao lamtān; in PDE the club is mentioned only once. In OCT the naga king and Nang Phanthurat are also mentioned three times, while in PDE these characters are referred to indirectly, when the elliptical reference banyāi lao khwām mā tae ton is used. In OCT Thao Samon is mentioned four times; in PDE he is mentioned only once. A second elliptical reference, in Canto 442, allows PDE to avoid a repetition of this and other details previously described.

5.5. The Reading of PDE and OCT: Summary

The reading of each text is defined in terms of the amount of repetition of (i) first and second-person pronouns in first-person sequences, (ii) words and phrases in close proximity and (iii) segments of the narrative content. PDE has a relatively small amount of repeated words and phrases in close proximity and a correspondingly high proportion of varied phrasing. It also contains a small amount of first and second-person pronouns in first-person sequences. In

the development of the narrative, PDE relies on the ellipsis of previously-described story segments, so one finds little repetition of narrative details. All these factors combine to give PDE a reading in which variation rather than repetition is the rule. OCT has a relatively high percentage of first and second-person pronouns in its first-person sequence. There is also a large amount of repeated words and phrases in close proximity and a correspondingly small amount of varied phrasing. The OCT reading is thus one in which repetition is fairly evident. The important thing to note here is that there is no qualitative difference in the two readings; both texts have repetition. What distinguishes one text from the other is the amount and concentration of this repetition.

Chapter VI : Analysis of the Corpus Texts

6.1. The preceding discussion has shown that a relationship exists between the way a canto is constructed and what that canto says. This relationship has been termed the "structure" of the text. For example, a particular type of narrative content in a canto Body demands a particular Opening for that canto: in PDE, a canto whose Body introduces a new episode has as its Opening the phrase mā cha klāo bot pai; a canto whose Body contains a first-person sequence of the extended or non-extended verbal exchange type has as its Opening the phrase X oei XY; and a canto whose Body contains a sorrow-monologue has as its Opening the phrase Ō/wā; in OCT, a canto whose Body introduces a new episode or a divine being in a deus-ex-machina situation has as its Opening the phrase mā cha klāo bot pai. In some instances the Opening of a canto is not dependent on the narrative content in its own Body but on that in the Body of the immediately preceding canto: in both PDE and OCT, the appearance of the khran Openings khran + thùng + PN and khran + thùng + chùng + P is dependent on the presence or absence of a place name in the Body of the canto which immediately precedes the khran canto in the text. Finally, the Opening of a canto may be dictated by the narrative content of the Opening itself: if a hero, heroine, king or queen appears in wak 2 of a certain type of PDE canto, then wak 1 will always contain the phrase múa nan. These are some of the aspects of what is termed the "structure" of a text.

It has also been shown that because PDE and OCT are written in klon verse, both are subject to the same set of rhyme and meter rules. The extent to which a text follows those rules and the manner in which a text expresses its verse within the limits defined by those rules has been termed the "versification" of the text. For example, klon demands that there be additional rhyme and that it occur at the third, fourth, fifth and seventh kham of an eight-kham wak. Klon also demands that structural rhyme fall at the ideal 3-5 position and that syllables be grouped in the ideal 3-2-3 pattern. A comparison of a sample of PDE and OCT text shows that PDE has more additional rhyme, that the range of vowel sounds in that rhyme is large and that more of the rhyme occurs in the ideal 3-4/5-7 position. In addition, PDE has more structural rhyme in the ideal 3-5 position and more of the 3-2-3 syllable groupings than does OCT. These are some of the aspects of what is termed the "versification" of a text.

Finally, certain types of repetition have been shown to exist in both PDE and OCT, and the amount of such repetition has been termed the "reading" of the text. For example, first and second-person pronouns are repeated in the first-person sequences of both texts, but the amount is significantly smaller in PDE than in OCT. When certain segments of the narrative content need to be restated, OCT repeats them in detail, whereas PDE does not. These are two aspects of what

is termed the "reading" of a text.

When the structure, versification and reading are combined, the result is a set of characteristics which may be said to distinguish one text from another. These traits have been termed the "mode of composition" of a text. From the large body of descriptive material collected during the course of the preceding discussion, it is now possible to abstract a certain amount of data which reflects the mode of composition of the two example texts. Because PDE represents 70 National Library MSS., the PDE mode of composition which follows characterizes a single Sang Thong MS. tradition. OCT does not represent any other text, and its mode of composition is given as a comparison.

6.2. The PDE mode of composition is one in which the structure of the text is characterized by the following points:

- I. There are two types of cantos: one has an Opening and Body; one has only a Body.
- II. There are five types of Openings:
 - a. m̄ua nan/bat nan
 - b. m̄a cha kl̄ao bot pai
 - c. khran + four forms
 - d. X oei XY
 - e. ō/wā
- III. a. 68% of all cantos have m̄ua nan/bat nan Openings.

- b. A clear and consistent distinction is made between primary and secondary characters. The former are always introduced by the Opening müa nan, the latter by the Opening bat nan.
- c. 68% of all müa nan/bat nan cantos have the form S + P in wak 2; only 32% have S°.
- d. 82% of all first-person sequences in müa nan/bat nan cantos have an introductory predicate-cue; only 37% have the concluding predicate-cue.
- e. 9% of all third-person wak in the Body of müa nan/bat nan cantos begin with a restated subject.

IV. mā cha klāo bot pai cantos appear at the beginning of a new episode in the narrative.

- V. a. Cantos with the khran Opening have no forms other than the following four:
 - i. khran + thüŋ + PN
 - ii. khran + thüŋ + chüŋ + P
 - iii. khran + P
 - iv. khran + S + P
- b. Forms A and B have clear and consistent relationship with the narrative content of cantos that immediately precede each in the text.

VI. X oei XY cantos are almost always used to convey verbal exchanges between adversaries or lovers.

VII. Ō/wā cantos contain monologues of sorrow and longing.

The speaker of the monologue and the predicate cue which introduces the first-person sequence are always found in the canto immediately preceding the Ō/wā canto.

VIII. 90% of all Type B cantos have the same noun-subjects as those of the cantos which immediately precede them in the text.

The PDE mode of composition is one in which the versification of the text is characterized by the following points:

- I.a. There are 54 different vowel sounds in the wak sadap structural rhyme of a 200-bot sample.
- b. There are 98 different vowel-sound combinations in the wak rap structural rhyme of the 200-bot sample.
- c. The four most frequent wak sadap vowel sounds (I.a above) account for 35% of the wak sadap structural rhyme in the 200-bot sample.
- d. The four most frequent wak rap vowel-sound combinations (I.b above) account for 28% of the wak rap structural rhyme in the 200-bot sample.
- e. 9% of the 200-bot sample have the two-sound structural rhyme pattern instead of the normal three-sound pattern.

- f. 42% of the 200-bot sample have the "internal-link" structural rhyme in the ideal 3-5 position.
- II. a. 72% of a 2000-kham sample are involved in additional rhyme.
- b. There are 52 different vowel-sounds in the additional rhyme of the 2000-kham sample.
- c. The four most frequent vowel sounds (II.a. above) account for 8% of the total vowel rhyme in the 2000-kham sample.
- d. 57% of the additional rhyme in the 2000-kham sample have rhyming elements that are adjacent to each other.
- e. 17% of the additional rhyme in the 2000-kham sample have rhyming elements that are overlapping.
- f. 23% of the additional vowel-rhymes fall in the ideal 3-4/5-7 position.
- III. a. 24% of a 200-bot sample have the ideal tone sequence.
- b. 41% of the 200-bot sample have a middle tone in the wak sadap or wak rap.
- IV. a. 32% of a 1000-wak sample have the ideal 3-2-3 or alternative 3-3-2 syllable-grouping pattern.
- b. 39% of the 1000-wak sample are 8-kham wak.

The PDE mode of composition is one in which the reading

of the text is characterized by the following points:

- I. 28% of a 1000 first-person wak sample have a first or second person pronoun.
- II. There are a relatively low number of instances when words and phrases are repeated in close proximity to each other.
- III. When a previously-stated segment of narrative needs to be repeated, an elliptical reference is used; the segment is not repeated in detail.

6.3. The OCT mode of composition is one in which the structure of the text is characterized by the following points:

- I. There are two types of cantos: one has an Opening and Body; one has only a Body.
- II. There are five types of Openings:
 - a. müa nan/bat nan
 - b. mā cha klāo bot pai
 - c. khran + four forms
 - d. X oei XY
 - e. XY
- III.
 - a. 37% of all cantos have the müa nan/bat nan Opening.
 - b. No clear and consistent distinction is made between primary and secondary characters and the Openings which introduce each.

- c. 65% of all mũa nan/bat nan cantos have the form S^o in wak 2; only 35% have S + P.
- d. 58% of all first-person sequences in mũa nan/bat nan cantos have both the introductory and concluding predicate-cue.
- e. 8% of all third-person wak in the Body of mũa nan/bat nan cantos begin with a restated subject.

IV. mã cha klāo bot pai cantos introduce new episodes and short deus-ex-machina situations.

V. a. Cantos with the khran Opening have no forms other than the following four:

- i. khran + thùng + PN
- ii. khran + thùng + chùng + P
- iii. khran + thùng + P
- iv. khran + P

b. Forms A and B have no clear and consistent relationship with the narrative content of cantos that immediately precede each in the text.

VI. There are few if any X oei XY cantos.

VII. XY cantos are similar in form to X oei XY cantos.

They do not appear to have any specialized usage.

VIII. 54% of all Type B cantos have the same subjects as those of the cantos which immediately precede them in the text.

The OCT mode of composition is one in which the versification of the text is characterized by the following points:

- I. a. There are 42 different vowel sounds in the wak sadap structural rhyme of a 200-bot sample.
- b. There are 73 different vowel-sound combinations in the wak rap structural rhyme of the 200-bot sample.
- c. The four most frequent wak sadap vowel-sounds (I.a. above) account for 49% of the wak sadap structural rhyme in the 200-bot sample.
- d. The four most frequent wak rap vowel-sound combinations (I.b. above) account for 40% of the wak rap structural rhyme in the 200-bot sample.
- e. 21% of the 200-bot sample have the two-sound structural rhyme pattern instead of the normal three-sound pattern.
- f. 14% of the 200-bot sample have the "internal-link" structural rhyme in the ideal 3-5 position.
- II. a. 50% of a 2000-kham sample are involved in additional rhyme.
- b. There are 32 different vowel-sounds in the additional rhyme of the 2000-kham sample.
- c. The four most frequent vowel-sounds (II.b. above) account for 32% of the total vowel rhyme in the 2000-kham sample.
- d. 41% of the additional rhyme in the 2000-kham sample

is adjacent.

- e. 14% of the additional rhyme in the 2000-kham sample is overlapping.
- f. 16% of the additional vowel-rhymes fall in the ideal 3-4/5-7 position.

- III. a. 23% of a 200-bot sample have the ideal tone sequence.
- b. 57% of the 200-bot sample have a middle tone in the wak sadap or wak rap.

- IV. a. 10% of a 1000-wak sample have the ideal 3-2-3 or alternative 3-3-2 syllable-grouping pattern.
- b. 17% of the 1000-wak sample are 8-kham wak.

The OCT mode of composition is one in which the reading of the text is characterized by the following points:

- I. 37% of a 1000 first-person wak sample have a first or second-person pronoun.
- II. There are a relatively high number of instances when words and phrases are repeated in close proximity to each other.
- III. When a previously-stated segment of narrative needs to be repeated, it is done so in detail; no elliptical reference is used.

6.4. A comparison of the PDE and OCT modes of composition reveals significant differences. In the structures of the

texts, there are certain qualitative differences. A distinction is made in PDE between primary and secondary characters. When they appear in wak 2 of m^ua nan/bat nan cantos, the former demand the phrase m^ua nan in wak 1, while the latter are always accompanied by the phrase bat nan in wak 2. In OCT, the distinction is not consistent; certain characters appear with either the m^ua nan or bat nan phrase in wak 1. Another qualitative difference may be seen in cantos with the kh^ran Openings kh^ran + th^ung + PN and kh^ran + th^ung + ch^ung + P. In PDE, the presence of an explicitly-stated place-name reference in the canto which immediately precedes the kh^ran canto causes the kh^ran-canto form to be kh^ran + th^ung + ch^ung + P; the absence of such a reference causes the kh^ran-canto form to be kh^ran + th^ung + PN. In OCT, this distinction is again not consistent; the kh^ran + th^ung + PN form sometimes appears even though the canto which immediately precedes it has the place-name reference. A third difference may be seen in cantos which have the m^a cha kl^ao bot pai Opening. In PDE, such cantos only introduce new episodes into the narrative, whereas in OCT, they introduce new episodes and situations in which a non-being, usually divine, appears in answer to a character's need. A final qualitative difference centers on canto-Openings themselves: OCT has the Opening XY in addition to X oei XY, whereas PDE has only the latter, OCT also has the form kh^ran + th^ung + P, a variant of kh^ran + th^ung + ch^ung + P, which PDE does not.

On the other hand, PDE has the $\bar{O}/\bar{w}\bar{a}$ Opening. The phrase appears in the OCT text, but it does so in mid-canto and not as a canto Opening.

In addition to qualitative, there are quantitative differences in the structures of PDE and OCT. M^ua nan/bat nan cantos account for a certain percentage of the total cantos in both texts: in PDE, the figure is 68%, whereas in OCT, the figure is only 37%. Wak 2 of m^ua nan/bat nan cantos in both texts have only one of two forms, i.e., S^0 or $S + P$. In PDE, 68% of all m^ua nan/bat nan cantos have the form $S + P$ in wak 2; in OCT, only 35% have the $S + P$ form. First-person sequences in both texts are introduced and concluded by predicate-cues: in PDE, 82% of all such sequences are introduced by a predicate cue, while only 37% are concluded by the predicate-cue; in OCT, 58% of all sequences are introduced and concluded by the predicate cue. Finally, both texts have two types of cantos which contain only a Body. In the first type, the grammatical subject of the canto is identical to that of the immediately preceding canto; in the second type, the grammatical subject is different. In PDE, 90% of these cantos which have only a Body are of the first type, that is, their grammatical subjects are identical to those of the immediately preceding cantos; in OCT, only 54% are of this type. A full 46% have grammatically different subjects.

6.5. In the versification of PDE and OCT, differences are solely quantitative. Both texts are written in klon verse for which only one set of rules governs the rhyme and meter. Both texts must therefore formulate their verse according to identical guidelines, but PDE and OCT do not sound the same, and this difference may be attributed to the fact that in the structural rhyme, PDE has more vowel sounds involved in wak sadap structural rhyme (54 as opposed to 42 in OCT), more vowel sound combinations in wak rap structural rhyme (98 as opposed to 73 in OCT), a smaller concentration of the four most frequent vowel sounds in the wak sadap and vowel sound combinations in the wak rap structural rhymes (35% and 28% respectively, as opposed to 49% and 49% in OCT), and less of the two-sound structural rhyme bot (9% as opposed to 21% in OCT). The PDE "internal-link" structural rhyme is also closer to the ideal (42% of a 200-bot sample has the 3-5 position; in OCT, the figure is only 14%). The PDE additional rhyme is greater (72% of a 2000-kham sample as opposed to 58% in OCT) and slightly closer to the ideal (23% of the 2000-kham sample appear in the 3-4/5-7 position as opposed to 16% in OCT). Finally, PDE has more wak in which syllables are grouped in the ideal 3-2-3 or 3-3-2 pattern (38% of a 1000-wak sample as opposed to only 10% in OCT).

6.6. In the reading of PDE and OCT, differences are again solely quantitative. First-person sequences in both texts are characterized by the repeated use of first and second-person pronouns. Such pronouns appear in 28% of a 1000-wak PDE sample but in 37% of an equal OCT sample. The PDE text also has a relatively low number of repeated words and phrases in close proximity to each other, and no detailed repetition of previously-stated narrative segments. By contrast, OCT has a relatively large number of repeated words and phrases in close proximity, and many cases where previously-stated narrative segments are repeated in detail.

6.7. Having defined the PDE and OCT modes of composition and having established that they have some qualitative and quantitative differences, we may attempt here to make some statement about the overall nature of each mode of composition, based on the characteristics and data presented in the lists above. In the area of structures, III.b and V.b suggest that PDE is more regular in the relationship it shows between the way a canto is constructed and what the canto says. In PDE, primary and secondary characters, when they appear in mua nan/ bat nan cantos, are always accompanied by only one specific opening in wak 1. In OCT, this is not the case; certain characters appear with either the mua nan or bat nan opening. In PDE, the forms khran + thung + PN and khran + thung + chung + P are directly related to the content of the cantos

which immediately precede each. In OCT, this relationship is inconsistent. IV, VI and VII suggest that PDE is more specialized with regard to the function of certain cantos. In PDE, mā cha klāo bot pai cantos introduce only new episodes and X oei XY cantos are used primarily to convey verbal exchanges between lovers and adversaries. In OCT, this is not the case. Mā cha klāo bot pai cantos have more than one function, and XY cantos, which are essentially a simplification of the PDE X oei XY form, do not signal one specific narrative situation. In fact, many of these XY cantos are structurally equivalent to mūa nan/bat nan and khran cantos. Similarly, monologues in which a character expresses sorrow at the separation of a loved one are, with one exception, always found in Ō/wā cantos. By contrast, OCT places such monologues in a variety of cantos so that the Ō/wā phrase appears in mid-canto rather than in the Opening position.

In the area of versification, I.f, III.f., III.a and b, IV.a and b, suggest that PDE is closer to ideal klōn than OCT. PDE has more "internal-link" structural rhyme in the 3-5 position, more additional rhyme in the 3-4/5-7 position, more 3-2-3 syllable groupings and more 8-kham wak; and although the amount of ideal tone sequences is practically identical in both texts (24% in PDE and 23% in OCT), PDE has fewer bot (41% of 200 bot, as opposed to 57% in OCT) in which the middle tone appears in the wak sadap or wak rap.*

*Remember that present-day klōn rules demand that the wak sadap and wak rap kham have any tone other than middle tone.

Furthermore, I.a-e and II.b-e suggest that PDE is more complex in the construction of its klon verse. The PDE structural rhyme pattern has a greater range of vowel-sounds in its wak sadap and wak rap, and a lower concentration of the four most frequent vowel sounds in each. There are also fewer of the two-sound bot and more of the normal three-sound bot. In its additional rhyme scheme, PDE has a greater range of vowel sounds in its additional rhyme, and a lower concentration of the four most frequent vowel-sounds. PDE also has more adjacent and overlapping additional rhyme than OCT (57% and 17% respectively in a 2000-kham sample, as opposed to 41% and 14% in OCT).

In the area of reading, I-III suggest that there is less repetition in PDE than in OCT. Elliptical references are used in PDE, so previously-stated narrative segments are not repeated in detail when they must be mentioned again. OCT repeats such segments in detail. PDE also contains fewer first and second-person pronouns in its first-person sequences (28% in 1000-first-person wak, as opposed to 37% in OCT). Finally, PDE has fewer words and phrases which are repeated in close proximity to each other.

Because its structure is more regular and specialized, because its versification is more complex and closer to ideal klon, and because its reading has less repetition, PDE may be said to be the more sophisticated of the two texts, that is, its mode of composition exhibits more of the "prepared"

than the "improvised." In short, it appears to be a text which was written "for the page" and thus more carefully planned. By contrast, OCT, because of its structural irregularities, its comparatively simplistic verse arrangement and distance from ideal klon, and its greater amount of repetition, appears to be at the other extreme, reflecting, perhaps, a "by the bard" type of composition.

To assess the position of the other Sang Thong specimens relative to PDE and OCT, the mode of composition of the remaining five texts, namely, IOL, FAD and MSS.82/41, 86/33 and 34, shall be defined below, using the same set of measurements that are used in analyzing PDE and OCT. This may be most clearly presented by constructing a continuum, with PDE and OCT serving as points of reference.

6.8. Structure:

I. Cantos: Type A + Type B = all MSS.

II. Openings:

- a. m̄a nan/bat nan = all MSS.
 b. m̄a cha klāo bot pai = all MSS. except 82/41
 c. khraŋ = all MSS.
 d. X oei XY = not in MS.34, 82/41, 86/33
 e. XY = all MSS. except PDE
 f. Ō/wā = PDE, FAD, 86/33

III. a. Percent of total cantos having m̄ia nan/bat nan Opening :

37%	↑	38%	↑	41%	↑	45%	↑	65%	↑	68%
<u>OCT</u>	↓	<u>FAD</u>	↓	34	↓	82/41	↓	86/33	↓	<u>PDE</u>
				<u>IOL</u>						

- b. Percent of total mua
nan/bat nan cantos
 having S + P in wak 2 :
- | | | | | | | |
|------------|--------------|------------|--------------|-----------|------------|------------|
| 25 | 35 | 35 | 4 | 5 | 64 | 68 |
| | | | | | | |
| <u>IOL</u> | <u>82/41</u> | <u>OCT</u> | <u>86/33</u> | <u>34</u> | <u>FAD</u> | <u>PDE</u> |
- c. Percent of total mua
nan/bat nan cantos
 having S⁰ in wak 2 :
- | | | | | | | |
|------------|-----------|------------|--------------|------------|--------------|------------|
| 32 | 46 | 36 | 58 | 65 | 65 | 65 |
| | | | | | | |
| <u>PDE</u> | <u>34</u> | <u>FAD</u> | <u>86/33</u> | <u>OCT</u> | <u>82/41</u> | <u>IOL</u> |
- d. Percent of total mua
nan/bat nan cantos
 having introductory
 predicate-cue :
- | | | | | | | |
|------------|------------|--------------|------------|-----------|------------|--------------|
| 58 | 66 | 67 | 71 | 77 | 82 | 91 |
| | | | | | | |
| <u>OCT</u> | <u>IOL</u> | <u>82/41</u> | <u>FAD</u> | <u>34</u> | <u>PDE</u> | <u>86/33</u> |
- e. Percent of total mua
nan/bat nan cantos
 having concluding
 predicate-cue :
- | | | | | |
|------------|-----------|------------|--------------|------------|
| 23 | 31 | 37 | 50 | 58 |
| | | | | |
| <u>FAD</u> | <u>34</u> | <u>PDE</u> | <u>86/33</u> | <u>OCT</u> |
| | | | <u>82/41</u> | <u>IOL</u> |
- f. Percent of total third-
 person wak in mua nan/
bat nan cantos having
 a restated subject :
- | | | | | | | |
|------------|------------|------------|--------------|--------------|-----------|------------|
| 6 | 8 | 9 | 11 | 12 | 16 | 18 |
| | | | | | | |
| <u>FAD</u> | <u>OCT</u> | <u>PDE</u> | <u>86/33</u> | <u>82/41</u> | <u>34</u> | <u>IOL</u> |

g. mùa nan - primary character : consistent | inconsistent
bat nan - secondary character : PDE 82/41 | OCT
FAD 86/33 |
IOL 34 |

IV. function of mã cha klào : introduces new does not no one specific
bot pai cantos : episode only occur function
PDE 34 | 82/41 | OCT FAD
IOL 86/33 |

V. a. relationship between clear and consistent | inconsistent
khran + thung + PN/ | OCT
khran + thung + chung : PDE | IOL
+ P and content of 82/41
immediately preceding 86/33
cantos 34

b. khran forms:

- i. khran + thung + PN = all MSS.
- ii. khran + thung + chung + P = not in 86/33
- iii. khran + P = all MSS.
- iv. khran + S + P = PDE, 82/41
- V. khran + thung + P = OCT, FAD, 86/33

vi. others = 34, FAD

VI. function of X oei XY cantos :
 verbal exchange does not occur no one specific function
PDE 34 OCT
 82/41 IOL
 86/33 FAD

VII. function of XY cantos :
 does not occur no one specific function
PDE OCT 82/41
IOL 86/33
FAD 34

VIII. function of Ō/wā cantos :
 expression of sorrow does not occur Ō/wā appears in mid-canto
PDE 82/41 OCT
FAD 86/33 IOL
 34

IX. percent of total Type B cantos whose subjects are identical to those of immediately preceding cantos :
 54 OCT 60 70 75 80 85 90 94
 82/41 FAD 34 86/33 PDE IOL

6.9. Versification:

- I. a. range of vowel-sounds in the wak sadap structural rhyme of a 200-bot sample
- | | | | | | | |
|-------|-------|------------|------------|------------|----|------------|
| 31 | 36* | 42 | 44 | 48 | 50 | 54 |
| ↑ | ↑ | ↑ | ↑ | ↑ | ↑ | ↑ |
| 86/33 | 82/41 | <u>OCT</u> | <u>FAD</u> | <u>IOL</u> | 34 | <u>PDE</u> |
- b. range of vowel-sound combinations in the wak rap structural rhyme of a 200-bot sample
- | | | | | | | |
|-------|------------|-------|------------|------------|-----|------------|
| 56 | 59 | 61* | 73 | 98 | 106 | 114 |
| ↑ | ↑ | ↑ | ↑ | ↑ | ↑ | ↑ |
| 86/33 | <u>IOL</u> | 82/41 | <u>OCT</u> | <u>PDE</u> | 34 | <u>FAD</u> |
- c. concentration of the four most frequent vowel-sounds in the wak sadap structural rhyme of a 200-bot sample
- | | | | | | | |
|-----|------------|------------|-------|------------|------------|-------|
| 33% | 35% | 37% | 39* | 42% | 49% | 52% |
| ↑ | ↑ | ↑ | ↑ | ↑ | ↑ | ↑ |
| 34 | <u>PDE</u> | <u>FAD</u> | 82/41 | <u>IOL</u> | <u>OCT</u> | 86/33 |

* 82/41 sample = 99 bot only.

d. concentration of the four most frequent vowel-sound combinations in the wak rap structural rhyme of the 200-bot sample

19%	21%	28%	43%*	48%	49%	50%
↑	↑	↑	↑	↑	↑	↑
34	<u>FAD</u>	<u>PDE</u>	<u>86/33</u>	<u>82/41</u>	<u>OCT</u>	<u>IOL</u>

e. percent of the 200-bot sample which has the two-sound instead of the normal three-sound structural rhyme pattern

5%	7%*	8%	9%	14%	17%	21%
↑	↑	↑	↑	↑	↑	↑
34	82/41	<u>FAD</u>	<u>PDE</u>	<u>IOL</u>	86/33	<u>OCT</u>

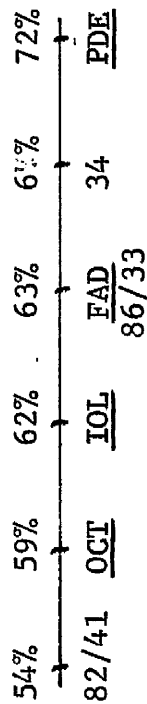
f. percent of the 200-bot sample which has the "internal-link" structural rhyme in the ideal 3-5 position

5%*	10%	14%	16%	32%	42%	49%
↑	↑	↑	↑	↑	↑	↑
82/41	<u>IOL</u>	<u>OCT</u>	<u>FAD</u>	86/33	<u>PDE</u>	34

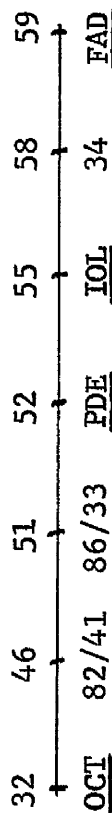
*

82/41 sample = 99 bot only.

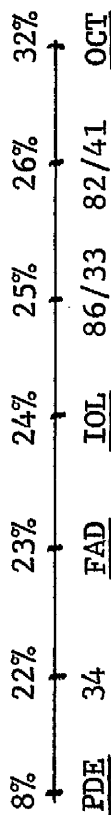
II. a. percent of a 2000-
kham sample which
 are involved in
 additional rhyme



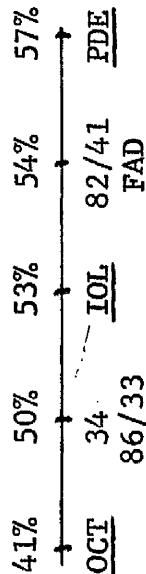
b. range of vowel-
 sounds in the
 additional rhyme
 scheme of the 2000-
kham sample



c. concentration of
 the four most
 frequent vowel-
 sounds in the
 additional rhyme of
 the 2000-kham
 sample



d. percent of the
 additional rhyme
 that has adjacent
 rhyming elements



e. percent of the additional rhyme that has overlapping rhyming elements :

13% ——— 14% ——— 15% ——— 17%
 34 ——— OCT ——— IOL ——— PDE
 82/41 ——— FAD
 86/33

f. percent of total vowel-rhymes that fall in ideal 3-4/5-7 position :

10% ——— 16% ——— 17% ——— 19% ——— 21% ——— 23%
FAD ——— OCT ——— IOL ——— 86/33 ——— PDE
 82/41

III. a. percent of a 200-bot sample which has the ideal tone sequence :

19% ——— 22%* ——— 23% ——— 24% ——— 32% ——— 37% ——— 52%
IOL ——— 82/41 ——— OCT ——— PDE ——— FAD ——— 86/33 ——— 34

b. percent of the 200-sample which has a middle-tone in the wak sadap or wak rap :

24% ——— 41% ——— 45% ——— 53% ——— 57% ——— 60% ——— 64%*
 34 ——— PDE ——— FAD ——— 86/33 ——— OCT ——— IOL ——— 82/41

* 82/41 sample = 99 bot only.

IV. a. percent of a 1000-
wak sample which has
the ideal 3-2-3 or
alternative 3-3-2
syllable-grouping
pattern:

9%*	10%	12%	25%	32%	42%†
82/41	<u>OCT</u>	<u>FAD</u>	86/33	<u>PDE</u>	34
	<u>IOL</u>				

b. percent of the 1000-
wak sample which are :
8-kham wak

15%	16%*	17%	33%	39%	47%†
<u>IOL</u>	82/41	<u>OCT</u>	86/33	<u>PDE</u>	34
<u>FAD</u>					

6.10. Reading:

I. percent of total first-
person wak which contain
a first or second-person
pronoun

22%	28%**	34%	36%	37%	38%	42%
82/41	<u>PDE</u>	<u>FAD</u>	86/33	<u>OCT</u>	34	<u>IOL</u>

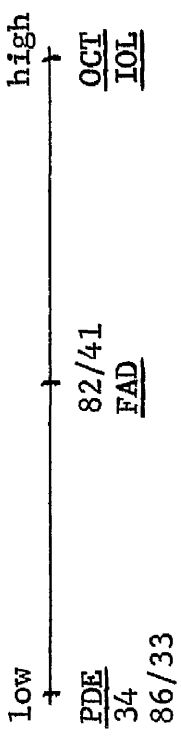
* 82/41 sample = 329 wak only.

† 34 sample = 995 wak only.

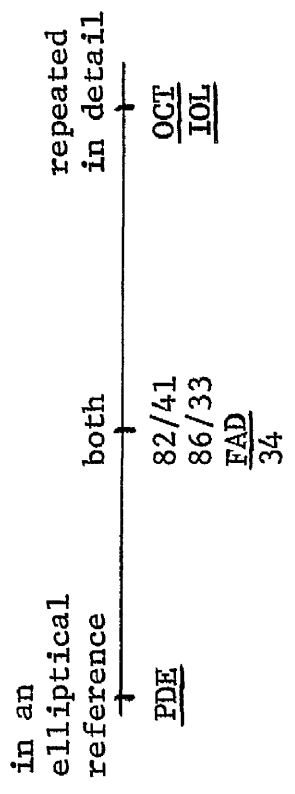
**

PDE and OCT sample = 1000 first-person wak only; 82/41 = 166 first-person wak;
86/33 = 420 first-person wak; 34 = 425 first-person wak; IOL = 531 first-person wak;
FAD = 1244 first-person wak.

II. concentration of words
and phrases which are
repeated in close proximity
to each other :



III. way in which a previously-
stated narrative segment
subsequently appears :



6.11. In the comparison of their structures, it was found that PDE is more consistent than OCT in the relationship between what a canto says and how the canto is constructed: in PDE, primary characters are always accompanied by the m^ua nan Opening, while secondary characters are always accompanied by the bat nan Opening; in OCT, this is not always the case. In PDE, the appearance of the two forms kh^ran + th^ung + PN and kh^ran + th^ung + ch^ung + P are always dependent upon the presence or absence of a stated place-name in the cantos which immediately precede each form; in OCT, this is again not always the case. PDE was also shown to be more specific than OCT in the function of certain cantos: in PDE, m^a cha kl^ao bot pai and X oei XY cantos each have one specific function; in OCT, m^a cha kl^ao bot pai cantos have more than one function, and XY cantos, a variant of the X oei XY form, have no apparent specific function. In PDE, a sorrow monologue is, with one exception, always set off as a separate canto; in OCT, such a monologue appears within different cantos.

6.12. In the structures of the other Sang Thong specimens, i.e., FAD, IOL, MSS. 34, 82/41, 86/33, we see in III.g. that all have a consistent relationship between the m^ua nan/bat nan Opening and the character introduced; only OCT is inconsistent in this case. However, we see in V.a that only FAD shows a clear and consistent relationship between the two kh^ran forms kh^ran + th^ung + PN/ kh^ran + th^ung + ch^ung + P and the

content of the cantos which immediately precede each; IOL and MSS.34, 82/41 and 86/33 are all similar to OCT in that the above relationship is inconsistent. In IV, only MS.34 is similar to PDE in that mā cha klāo bot pai cantos introduce only new episodes; in FAD, IOL and MS.86/33, the mā cha klāo bot pai canto does not have a specific function. In VI, PDE stands alone in that its X oei XY cantos almost always contain dialogue between lovers or adversaries; IOL and FAD are similar to OCT in that their X oei XY cantos have no apparent specific function. In VII, all the MSS. are similar to OCT in that their XY cantos have no apparent specific function and do not differ in content from the mūa nan/bat nan cantos. Finally, we see in VIII that only FAD and MS.86/33, like PDE, set off sorrow monologues in separate ō/wā cantos, whereas IOL and MS.34, like OCT, place the monologue within various cantos.

6.13. Because no single text approximates PDE in all of the above categories, PDE's structure may be said to be more regular and more specialized than the structure of any of the other texts. It must be stressed that this observation is based on a combination of all the measurements which may be said to reflect regularity and specialization. By contrast, we may note, for example, FAD; it is similar to PDE in the consistency of its mūa nan/bat nan Opening to characters introduced (III.g), in the relationship of its

khran + thùng + PN/ khran + thùng + chùng + P forms to the content of the immediately preceding cantos (V.a) and in its delineation of sorrow monologues (VIII). At the same time, however, it is similar to OCT in that its mā cha klāo bot pai (IV) X oei XY cantos (VI) and its XY cantos (VII) have no specialized functions.

In terms of the various quantitative measurements in the structure area, there are indications that MS.34 is comparatively closer to PDE than the remainder of the Sang Thong specimens. This can be seen in III.b, where 55% of its total mūa nan/bat nan cantos have the form S + VP in wak 2 (PDE has 68%); in III.c, where 46% of its total mūa nan/bat nan cantos have the form S⁰ in wak 2 (PDE has 32%); and in III.d, where 77% of its total mūa nan/bat nan cantos have an introductory predicate cue (PDE has 82%).

6.14. In the comparison of their versification, we found that PDE is generally more complex than OCT in the arrangement of its verse: PDE has a greater range of structural and additional rhyme vowel-sounds, a lower concentration of the four most frequent vowel-sounds, fewer two-sound bot, greater additional rhyme, a greater range of vowel-sounds in the additional rhyme and a lower concentration of the four most frequent vowel-sounds. PDE also has slightly more adjacent and overlapping additional rhyme elements than OCT. We also

found that PDE is generally closer to ideal klon than is OCT: PDE has more bot which contain the "internal-link" structural rhyme in the 3-5 position; more bot in which the additional rhyme falls in the 3-4/5-7 position; less bot in which a middle tone appears in wak sadap or wak rap; more bot in which the 3-2-3 or 3-3-2 syllable grouping appears; and more of the ideal eight-kham wak.

6.15. In the versification patterns of the other Sang Thong specimens, we see that, like PDE, only FAD and MS.34 have a relatively large range of vowel-sounds in the structural rhyme (when the figures in I.a and b are combined, PDE has a total of 152 different vowel-sounds, MS.34 has 156, and FAD has 158). FAD and MS.34 are also closer to PDE in that both texts have relatively low concentrations of the four most frequent structural rhyme vowel-sounds (I. c and d), and relatively few of the two-sound structural rhyme bot. The figures in II.b and c are interesting. Notice that FAD MS.34 and IOL all have a greater range of vowel-sounds in their additional rhymes than PDE; however, PDE has a significantly lower concentration of the four most frequent vowel sounds (8% only). Therefore, PDE has the functionally largest range of vowel-sounds in its additional rhyme. The larger number of different vowel sounds in the IOL, MS.34 and FAD additional rhymes are offset by the fact that almost a quarter of each text is taken up by the four most frequent vowel sounds (c.).

In terms of ideal klon, only MS.34 is similar to PDE in that it has a relatively large number of bot in which the "internal-link" structural rhyme falls in the 3-5 position (I.f). Like PDE, MS.34 also contains a relatively large number of bot in which additional vowel-rhymes fall in the ideal 3-4/5-7 position (II.f). Finally, the figures in III.a and b are interesting. Notice that FAD, MS.86/33 and MS.34 have more bot than PDE in which the ideal tone sequence appears (32% and 37% and 52%, as opposed to 24% in PDE). However, the FAD and MS.86/33 figures are offset by the fact that both texts also have more bot in which a middle tone appears in the wak sadap or wak rap (remember that ideal klon demands that a middle tone not appear in these two places). Thus, PDE, by virtue of its smaller figure in III.b, once again has a functionally larger number of bot in which the ideal tone sequence appears; MS.34 has the largest: 52% of its sample has the ideal tone sequence, while only 24% has the middle tone in wak sadap or wak rap. Finally, IV.a and b substantiate the proximity of MS.34 to PDE in terms of ideal klon: both texts have relatively large numbers of 8-kham wak and wak in which the syllables follow the ideal 3-2-3 or 3-3-2 delineations.

6.16. In their overall versification patterns, and the word "overall" must again be stressed, the figures suggest that PDE and MS.34 stand together in opposition to OCT, FAD, IOL and MSS.82/41 and 86/33; these two texts appear to be

closer to ideal klon and more complex in their arrangements of verse than are the other texts. Indeed, in many instances MS.34 exceeds PDE in characteristics that may be said to reflect the ideal and the complex, for example, I.b-f, III. a and b and IV. a and b.

6.17. In the comparison of their readings, PDE was said to have less repetition than OCT: slightly more than one-fourth of a 1000 first-person wak sample in PDE contains a first or second-person pronoun (as opposed to more than a third in OCT); PDE also has a low concentration of words and phrases which are repeated in close proximity to each other, and it uses elliptical references instead of repetition when a previously-stated narrative segment is subsequently mentioned.

6.18. In the reading of the other Sang Thong specimens, only MS.82/41 has a lower amount of repeated first and second-person pronouns: 22% (as opposed to 28% in PDE). It should be noted, however, that the MS.82/41 sample contains only 166 wak, whereas the PDE sample contains 1000 wak. Furthermore, MS.82/41, as well as the other texts, are not consistently low in their repetition. Notice, for example, that MS.82/41 has a larger amount of words and phrases repeated in close proximity than does PDE (II); MSS.34 and 86/33 approximate PDE in words and phrases, but

at the same time they have higher percentages of repeated first and second-person pronouns (I). Finally, PDE is the only text that utilizes only elliptical references (III); in MSS.82/41, 86/33, 34 and FAD, repeated segments of narrative are also found. In its overall reading, then, PDE continues to have a lower amount of repetition than all the other Sang Thong texts.

6.19. In a comparison of the PDE and OCT modes of composition, it was argued that because PDE has a structure which is more regular and specialized, a versification pattern which is more complex and closer to the ideal, and a reading which is less repetitious, the PDE mode of composition is on the whole more reflective of a "prepared" than an "improvised" text. This observation need not be altered with regard to the modes of composition of FAD, IOL and MSS.34, 82/41 and 86/33; PDE remains the more sophisticated text by virtue of its overall mode of composition. It may be noted, however, that MS.34 contains a versification pattern which also suggests the "prepared" rather than the "improvised"

6.20. We have seen in the charts above that no single Sang Thong text approximates PDE in all the qualitative and quantitative measurements in terms of which a mode of composition may be said to be defined. Are there any texts that do? The remainder of this chapter will consider this

and one other interesting question.

In his "Dynastic Chronicals," Prince Damrong tells us that five lakhon nok texts other than Sang Thong were also produced by the poets of Rama II's court.¹ If he is correct and if the measurements proposed in this study accurately show the way in which a text is composed, then these other Rama II works should have modes of composition that are qualitatively and quantitatively consistent with that of PDE. Khāwī is a good example for analysis: like Sang Thong, it is based on a Paññasa Jataka tale, and having a total of 311 cantos, it is the longest of the five lakhon nok texts. If its structure, versification and reading approximate those of PDE, then it is not impossible to think in terms of a distinctive Rama II-type of lakhon nok composition. Once again, data will be placed on a continuum, with PDE and OCT marked as reference points. For the sake of convenience, Khāwī will henceforth be referred to as K.

In his preface to OCT, Prince Damrong also tells us that the text belongs to the Ayūthaya period. However, there is no evidence in the actual manuscript itself, that is, National Library MS.85, of which OCT is a reprint, to substantiate or refute his claim. Thus far, many of the qualitative and quantitative characteristics of the OCT mode of composition have been associated with the "improvised." In the area of structure, some of these include inconsistencies between the Opening mūa nan/bat nan and characters introduced

¹Phrarācha Phongswadān Krung Ratanakōsin, pp.258-261.

by each, and between the khran forms khran + thung + PN/
khran + thung + chung + P and the content of cantos which
immediately precede each form. Lack of specialized function
with regard to certain cantos, i.e., mā cha klāo bot pai,
X oei XY, XY and ō/wā cantos, is another of the "improvised"
traits. In the area of versification, the "improvised" is
associated with a relatively low range of vowel-sounds in the
structural and additional rhymes, a relatively high concen-
tration of the four most frequent vowel-sounds in each type
of rhyme, and relatively few examples of ideal klon construc-
tion, e.g., structural rhyme appearing in the 3-5 position,
additional rhyme appearing in the 3-4/5-7 position, the ideal
tone sequence, absence of a middle tone in wak sadap and wak
rap kham, and the 3-2-3/3-3-2 syllable grouping patterns.
Finally, the "improvised" is said to be characterized by
relatively high amounts of repetition. It would be interesting
and indeed relevant to this study to determine the correlation
between some of the above mentioned traits and the age of a
text. If the mode of composition of a dated text is analyzed
and found to be consistent with that of OCT, then we have
established the possibility that the older a text, the
greater the traits which are said to reflect the "improvised"
as opposed to the "prepared." *

* The fact that the OCT mode of composition may be consistent
with that of a text older than PDE does not necessarily mean
that OCT is an Ayuthaya text, however. It is quite possible
that it is merely a text whose place of composition was not
in the court but in the country, where the older conventions
are likely to have prevailed after their demise in the court.

A lakhon text whose date is known to be earlier than that of PDE is the Rāmakian of Phrayā Tāk, whose short reign comes between the Ayuthaya and Ratanakosin periods. Unlike PDE and K, this text, henceforth referred to as RP (for Rāmakian Phrayā Tāk), is a lakhon nai work - a drama confined to the "inner pale" of the palace. Traditional scholarship has always cited performance aspects as the sole trait which differentiates the two forms.¹ The following series of charts may reveal that the lakhon nok and lakhon nai differ in ways other than that the former is performed strictly by men, while the latter has female players.

The two questions to be considered here are, thus, to what extent are there indications of a Rama II-type of lakhon nok composition, and what is the correlation, if any, between the age of a text and the traits which may be said to reflect an "improvised" mode of composition.

¹ See Prince Damrong, *op.cit.*, pp.1-3, Montri Tramot, Kānlalen Khong Thai, pp.5-8, and Thanit Yupho, Silapin Haeng Lakhon Thai, pp.1-15.

6.21. Structure:

I. Cantos: Type A and Type B = PDE, K, RP, OCT

II. Openings:

- a. m̄ua nan/bat nan = PDE, K, RP, OCT
 b. m̄a cha kl̄ao bot pai = PDE, K, RP, OCT
 c. khran = PDE, K, RP, OCT
 d. X oei XY = PDE, K, RP, OCT
 e. XY = OCT
 f. Ū/wā = PDE, K, RP

III. a. percent of total cantos having m̄ua nan/bat nan Opening :
 16% 37% 62% 68%
 † † † †
RP OCT K PDE

- b. percent of total mua nan/
bat nan cantos having S + :
P in wak 2
- | | | | |
|-----------|------------|------------|----------|
| 3% | 35% | 68% | 79% |
| ↑ | ↑ | ↑ | ↑ |
| <u>RP</u> | <u>OCT</u> | <u>PDE</u> | <u>K</u> |
- c. percent of total mua nan/
bat nan cantos having S⁰
in wak 2
- | | | | |
|----------|------------|------------|-----------|
| 21% | 32% | 65% | 97% |
| ↑ | ↑ | ↑ | ↑ |
| <u>K</u> | <u>PDE</u> | <u>OCT</u> | <u>RP</u> |
- d. percent of total mua nan/
bat nan cantos having
introductory predicate-
cue
- | | | | |
|------------|----------|------------|-----------|
| 58% | 87% | 82% | 85% |
| ↑ | ↑ | ↑ | ↑ |
| <u>OCT</u> | <u>K</u> | <u>PDE</u> | <u>RP</u> |
- e. percent of total mua nan/
bat nan cantos having
concluding predicate-cue
- | | | | |
|-----------|------------|----------|------------|
| 31% | 37% | 51% | 58% |
| ↑ | ↑ | ↑ | ↑ |
| <u>RP</u> | <u>PDE</u> | <u>K</u> | <u>OCT</u> |
- f. percent of total third-
person wak in mua nan/
bat nan cantos which
have a restated subject
- | | | | |
|-----------|----------|------------|------------|
| 5% | 7% | 8% | 9% |
| ↑ | ↑ | ↑ | ↑ |
| <u>RP</u> | <u>K</u> | <u>OCT</u> | <u>PDE</u> |

g. mũa nan - primary character : consistent → inconsistent
bat nan - secondary character : $\frac{\text{PDE}}{\text{K}}$ $\frac{\text{OCT}}{\text{RP}}$

IV. function of mả cha klão : introduces new no one specific
bot paj cantos : episode only function
 $\frac{\text{PDE}}{\text{K}}$ $\frac{\text{OCT}}{\text{RP}}$

V. a. relationship between khran + thùng + PN/ clear and inconsistent
khran + thùng + chùng : consistent
+ P and content of immediately preceding cantos $\frac{\text{PDE}}{\text{K}}$ $\frac{\text{OCT}}{\text{K (19=2X)}}$ $\frac{\text{OCT}}{\text{RP (21=9X)}}$

b. khran forms:

- i. khran + thùng + PN = PDE, K, RP, OCT
- ii. khran + thùng + chùng + P = PDE, K, RP, OCT
- iii. khran + P = PDE, K, RP, OCT

iv. khran + S + P = FDE

v. khran + thung + P = RP, OCT

VI. function of X oei XY cantos : verbal exchange no one specific function

PDE / K | OCT / RP

VII. function of XY cantos : does not occur no one specific function

PDE / K | RP | OCT

VIII. function of O/wā cantos : expression of sorrow O/wā appears in mid-canto

PDE / K | RP* | OCT / RP

IX. percent of total Type

B cantos whose subjects are identical to those of immediately preceding cantos

<u>RP</u>	32	54	90
	<u>PDE</u> / <u>K</u>	<u>OCT</u>	<u>PDE</u> / <u>K</u>

* O/wa in mid-canto = 12 instances; only 2 examples of the O/wa Opening.

6.22. Versification:

- I.a. range of vowel-sounds in the wak sadap structural rhyme :
of a 200-bot sample

42	48	54
↑	↑	↑
OCT	RP	PDE
K		K

- b. range of vowel-sound combinations in the wak rap structural rhyme of the 200-bot sample

37	73	98	126
↑	↑	↑	↑
RP	OCT	PDE	K

- c. concentration of the four most frequent vowel-sounds in the wak sadap structural rhyme of the 200-bot sample

29%	35%	48%	49%
↑	↑	↑	↑
K	PDE	RP	OCT

- d. concentration of the four most frequent vowel-sound combinations in the wak rap structural rhyme of the 200-bot sample

18%	28%	47%	49%
↑	↑	↑	↑
K	PDE	RP	OCT

- e. percent of the 200-bot sample which has the two-sound instead of the normal three-sound structural rhyme pattern
- | | | | |
|----------|------------|------------|-----------|
| 7% | 9% | 43% | 17% |
| | | | |
| ----- | ----- | ----- | ----- |
| | | | |
| <u>K</u> | <u>PDE</u> | <u>OCT</u> | <u>RP</u> |
- f. percent of the 200-bot sample which has the "internal-link" structural rhyme in the ideal 3-5 position
- | | | | |
|-----------|------------|------------|----------|
| 8% | 14% | 42% | 44% |
| | | | |
| ----- | ----- | ----- | ----- |
| | | | |
| <u>RP</u> | <u>OCT</u> | <u>PDE</u> | <u>K</u> |
- II. a. percent of the 2000 kham sample which are involved in additional rhyme
- | | | |
|-----------|------------|------------------------|
| 56% | 57% | 72% |
| | | |
| ----- | ----- | ----- |
| | | |
| <u>RP</u> | <u>OCT</u> | <u>PDE</u>
<u>K</u> |
- b. range of vowel sounds in the additional rhyme scheme of the 2000-kham sample
- | | | | |
|------------|-----------|------------|----------|
| 32 | 37 | 52 | 55 |
| | | | |
| ----- | ----- | ----- | ----- |
| | | | |
| <u>OCT</u> | <u>RP</u> | <u>PDE</u> | <u>K</u> |
- c. concentration of the four most frequent vowel-sounds in the additional rhyme of the 2000-kham sample
- | | | |
|------------|----------|-------------------------|
| 8% | 19% | 32% |
| | | |
| ----- | ----- | ----- |
| | | |
| <u>PDE</u> | <u>K</u> | <u>OCT</u>
<u>RP</u> |

- d. percent of the additional
rhyme that has adjacent
rhyming elements
- | | | | |
|------------|-----------|------------|----------|
| 41% | 44% | 57% | 60% |
| ↑ | ↑ | ↑ | ↑ |
| <u>OCT</u> | <u>RP</u> | <u>PDE</u> | <u>K</u> |
- e. percent of the additional
rhyme that has overlapping
rhyming elements
- | | | | |
|-----------|------------|----------|------------|
| 13% | 14% | 16% | 17% |
| ↑ | ↑ | ↑ | ↑ |
| <u>RP</u> | <u>OCT</u> | <u>K</u> | <u>PDE</u> |
- f. percent of total additional
vowel-rhymes that fall in
ideal 3-4/5-7 position
- | | | | |
|-----------|------------|------------|----------|
| 10% | 16% | 23% | 24% |
| ↑ | ↑ | ↑ | ↑ |
| <u>RP</u> | <u>OCT</u> | <u>PDE</u> | <u>K</u> |
- III. a. percent of a 200-bot sample
which has the ideal tone
sequence
- | | | | |
|------------|------------|----------|-----------|
| 23% | 24% | 30% | 33% |
| ↑ | ↑ | ↑ | ↑ |
| <u>OCT</u> | <u>PDE</u> | <u>K</u> | <u>RP</u> |
- b. percent of the 200-bot
sample which has a middle-
tone in the wak sadap or
- | | | | |
|----------|------------|-----------|------------|
| 31% | 41% | 44% | 57% |
| ↑ | ↑ | ↑ | ↑ |
| <u>K</u> | <u>PDE</u> | <u>RP</u> | <u>OCT</u> |
- IV. a. percent of a 1000-wak sample
which has the ideal 3-2-3
or alternative 3-3-2
syllable-grouping pattern
- | | | | |
|-----------|------------|----------|------------|
| 7% | 10% | 24% | 32% |
| ↑ | ↑ | ↑ | ↑ |
| <u>RP</u> | <u>OCT</u> | <u>K</u> | <u>PDE</u> |

b. percent of the 1000-wak sample which are 8-kham wak :

9%	17%	31%	39%
↑	↑	↑	↑
<u>RP</u>	<u>OCT</u>	<u>K</u>	<u>PDE</u>

6.23. Reading:

I. percent of 1000 first-person wak which contain a first or second-person pronoun :

27%	28%	31%	37%
↑	↑	↑	↑
<u>K</u>	<u>PDE</u>	<u>RP</u>	<u>OCT</u>

II. concentration of words and phrases which are repeated in close proximity to each other

low	high
↑	↑
<u>PDE</u>	<u>OCT</u>
<u>K</u>	<u>RP</u>

III. the way in which a previously stated narrative segment subsequently appears:

in an elliptical reference	both	repeated in detail
↑	↑	↑
<u>PDE</u>	<u>K</u>	<u>OCT</u>
	<u>RP</u>	

6.24. The structure chart suggests that K is generally consistent with PDE, and RP is generally consistent with OCT. Beginning with K and PDE, we find that the two texts are quantitatively proximate in the percent of total cantos which have the m̄ua nan/bat nan Opening: 68% in PDE and 62% in K, but only 37% in OCT (III.a). K and PDE are also similar in the percent of m̄ua nan/bat nan cantos which have introductory predicate-cues: 82% in PDE and 87% in K, but 58% in OCT (III.d). Like PDE, a relatively high percentage of Type B cantos in K have subjects that are identical to those in the cantos which immediately precede the Type B cantos: both texts have 90%, while OCT has only 54% (IX). K is close to OCT in only one place, that is, in the percent of total m̄ua nan/bat nan cantos which have concluding predicate-cues: 51% in K, 58% in OCT, but only 37% in PDE (III.e). K diverges from PDE in the percentage of total m̄ua nan/bat nan cantos which have the form S + P or S^o in wak. As III.b and c show, however, the movement is not toward OCT but rather away from it: 35% in OCT, 68% in PDE and 79% in K.

Quantitatively, PDE and K are similar in that both have the same five Openings (II) and a consistent relationship between m̄ua nan/bat nan cantos and the characters introduced by each (III.g). In terms of canto-function, notice that m̄a cha klāo bot pai cantos in both texts introduce new episodes (IV); X oei XY cantos convey verbal-exchange

situations (VI); and sorrow monologues appear in cantos whose Opening is Ō/wā (VIII).^{*} The one place where PDE and K show a significant quantitative difference is in the relationship between the forms khran + thung + PN/khran + thung + chung + P and the content of cantos which immediately precede each form. V.a shows that this relationship is consistent in PDE and inconsistent in OCT. Of the 19 khran cantos in K which have one of the two aforementioned forms, two do not follow the established pattern, so the khran relationship is judged to be inconsistent in K as well.

6.25. In the area of versification, there is a great deal of similarity between PDE and K. The structural-rhyme measurements (I.a-f) show that PDE and K have the identical range of vowel-sounds in wak sadap structural rhyme (54, as opposed to 42 in OCT); a relatively large range of vowel-sound combinations in wak rap structural rhyme (126 in K, 98 in PDE, but 73 in OCT); relatively low concentrations of the four most frequent structural rhyme vowel-sounds (35%/28% in PDE, 29%/18% in K, but 49%/49% in OCT); a relatively low number of two-sound bot (9% in PDE, 7% in K, but 21% in OCT); and, finally, a relatively high number of bot in which the "internal-link" structural rhyme falls in the ideal 3-5 position (42% of a 200-bot sample

*

It should be noted that K, like PDE, contains one instance when such a monologue, beginning with the Ō/wā phrase, appears within a canto rather than as an individual canto. In K, this exception is Canto 119; in PDE, it is Canto 35.

in PDE, 44% in K, but only 14% in OCT). The additional-rhyme measurements (II.a-f) reveal that PDE and K are identical with regard to the amount of additional rhyme (72% of a 2000-kham sample, as opposed to 58% in OCT). Furthermore, the two texts are very close in the range of vowel-sounds in the additional rhyme (PDE has 52, K has 55, but OCT has only 32), in the percent of additional rhyme which has adjacent and overlapping rhyming elements (57% and 17% respectively in PDE, 60% and 16% in K, but 41% and 14% in OCT), and in the percent of additional vowel-rhymes that fall in the ideal 3-4/5-7 position (23% in PDE, 24% in K, but only 16% in OCT): The only divergence appears in the concentration of the four most frequent vowel-sounds in the additional rhyme: with 19% of a 2000-kham sample, K's concentration is double that of PDE; notice, however, that in OCT the figure is 32% (II.c). With regard to tones, III.a and b indicate that K has the most bot in which the ideal tone sequence appears. Finally, PDE and K are similar in that both have relatively high numbers of 3-2-3 and 3-3-2 wak and 8-kham wak (32% and 39% respectively of a 1000-kham sample in PDE, 24% and 31% in K, but only 10% and 17% in OCT).

6.26. The reading chart reveals that PDE and K are similar in their low amounts of repetition: 28% of a 1000-wak PDE sample has a first or second-person pronoun; K has 27%; but OCT has 37% (I). PDE and K also have low concentrations of

repeated words and phrases in close proximity to each other (II), and both utilize elliptical references (III), although K also has instances when previously-stated narrative segments are repeated in detail.

6.27. Turning to RP and OCT, we find that their structures are quantitatively consistent with regard to their position relative to PDE. In III.a, PDE is characterized by a relatively large number of mua nan/bat nan cantos (68% of the total text), while OCT has a relatively low number of such cantos (only 37%); RP also has a small number (16%). In IX, PDE is characterized by a relatively high percentage of Type B cantos whose noun-subjects are identical to those of cantos which immediately precede them in the text (90%), while in OCT, the figure is again relative low (54%); in this instance, RP is even lower (32%). Thus, although RP and OCT are not quantitatively proximate, they nevertheless stand in contrast to PDE. The only divergence occurs in III.d and e., where RP is close to PDE in the percentage of mua nan/bat nan cantos which have the introductory and concluding predicate cues.

The figures in III.b-c are interesting. PDE, K and OCT, all of which are lakhon nok texts, have the two forms S^0 and $S + P$ in wak 2 of cantos whose Opening is mua nan/bat nan. These same two forms are also present in RP - a

lakhon nai work. An examination of Rama I's Rāmakian, which is also a lakhon nai text, reveals the presence of the S⁰ form only. Thus, Phraya Tak's Rāmakian - the earliest extant lakhon nai - appears to be slightly closer in structure to the lakhon nok than to the later lakhon nai.

What significance is there in the absence of the S + P form? Montri Tramot points out that one trait which distinguishes the lakhon nok from the lakhon nai in performance is the latter's slow tempo and "ordered progression" of events.¹ The single S⁰ form may be a contributing factor because it serves to formally introduce the noun-subject of the mua nan/bat nan canto; action, that is, a predicate, does not begin until the third wak. By contrast, action begins almost immediately in those cantos which have the S + P form, and the result is a slightly faster tempo. Compare the following examples:

lakhon nai:

Then
The shining Lord Rama, descendent of Narai,
Listens to Phiphek the demon
And agrees with all that he says.²

lakhon nok:

Then
Chao Ngo smiles and replies:
' I shall forgive you, Rochana!'.³

¹ibid, p.8.

²Rāmakian Phrabāt Somdet Phraphuthayot-fā Chulālōk, p.1249.

³PDE canto 162.

Qualitatively, OCT and RP are similar in that both have Openings II. a-d. RP does not contain XY cantos, however, and it should be noted that although RP has two Ō/wā cantos, there are 12 instances when the Ō/wā monologue appears within some other canto. In this respect, RP is closer to OCT than it is to PDE. OCT and RP are similar in that the relationship between mūa nan/bat nan Openings and characters introduced by each is inconsistent in both texts (III.g). Like OCT, many of RP's mā cha klāo bot pai cantos have no one specific function (IV). Both texts also have an inconsistent relationship between the khran forms khran + thūng + PN/khran + thūng + chūng + P and the content of cantos which immediately precede each (V.a), and both texts have the khran + thūng + P variant, which is absent from PDE (V.a). X oei XY cantos have no apparent specific function in either text (VI), and Ō/wā monologues appear in mid-canto in both texts (VIII). In their overall structures, then, OCT and RP stand in contradistinction to PDE.

6.28. In the area of versification, OCT and RP are quantitatively proximate in the concentration of the four most frequent vowel-sounds in wak sadap structural rhyme (49% in OCT and 48% in RP, but only 35% in PDE); in the concentration of the four most frequent vowel-sound combinations in wak rap structural rhyme (49% in OCT and

47% in RP, but only 28% in PDE); in the number of two-sound structural rhyme bot (22% in OCT and 17% in RP, but only 9% in PDE); and in the number of bot in which the "internal-link" structural rhyme falls in the ideal 3-5 position (14% in OCT and 8% in RP, but 42% in PDE). In addition, notice that PDE is characterized by a relatively high range of wak sadap structural rhyme vowel-sound (I. a) and a relatively low concentration of the four most frequent vowel-sounds (I. c). OCT is just the opposite; it has a relatively low range of vowel-sounds and a relatively low concentration of the four most frequent sounds. In this respect, RP is similar to OCT; it has a smaller range of vowel-sounds than PDE (48 as opposed to 54 in PDE), and a greater concentration of the four most frequent sounds (48% as opposed to 35% in PDE). The same is true for the range and concentration of vowel-sound combinations in wak rap structural rhyme; like OCT, RP has a relatively small range (37 as opposed to 98 in PDE) and a relatively high concentration of the four most frequent sounds (47% as opposed to only 28% in PDE). OCT and RP are also similar in their relatively low amounts of additional rhyme (58% in OCT and 56% in RP, but 72% in PDE); adjacent rhyming elements (41% in OCT and 44% in RP, but 57% in PDE); overlapping rhyming elements (14% in OCT and 13% in RP, but 17% in PDE); and vowel-rhymes which fall in the ideal 3-4/5-7 position (16% in OCT and 10% in RP, but 23% in PDE). Notice, too, that in PDE the range of additional

vowel-rhyme sounds is relatively high (II. b) but the concentration is relatively low (III. c), whereas in OCT the range is low but the concentration is high. Once again, RP is close to OCT; it has only 37 additional rhyme vowel-sounds (PDE has 52) and a 32% concentration of the four most frequent sounds (PDE has only 8%). Finally, OCT and RP are proximate in their percentages of a 1000-wak sample which has the ideal 3-2-3 or alternative 3-3-2 syllable grouping pattern: 7% in RP and 10% in OCT, but 32% in PDE. OCT characterized by a relatively low number of 8-kham wak (17% of a 1000-wak sample, as opposed to 39% in PDE), and in this respect RP, although not numerically close to OCT, also has a low figure, that is, 9%. The only divergence between the two texts comes at III. a and b, where, like PDE, RP has a relatively high number of bot in which the ideal tone sequence appears.

6.29. In the area of reading, OCT is characterized by a relatively high amount of repetition, and PDE by a relatively low amount. The figures in I show that RP's concentration of repeated first and second-person pronouns is closer to PDE than it is to OCT: RP also uses elliptical references - another of the PDE traits. However, like OCT, it has a high concentration of words and phrases repeated in close proximity and also repeats in detail previously-stated narrative segments. The reading figures may therefore be judged to

be inconclusive at best with regard to the position of RP.

6.30. There are indications in this last series of charts to suggest the possibility of, first, a Rama II-type of lakhon nok composition and, second, a positive correlation between the age of a text and many of the traits which may be said to reflect the "improvised" as opposed to the "prepared." It cannot be overstressed that these observations are based on the overall modes of composition of each example text. Contradictions do occur, as we have pointed out during the course of the above discussion, but they are few and are far outnumbered by the large amount of substantiating data.

Chapter VII : Final Chapter

7.1. Having analyzed the modes of composition of the seven Sang Thong specimens, we may now return to the two questions posed at the beginning of this study. They are, first, why Rama II's drama is so highly valued in the local tradition of literary comment and, second, what contributions Rama II's poets made to the development of the lakhon ram.¹

7.2. In Chapters III-V, a characterization was made of PDE - the Sang Thong text attributed to Rama II. Its mode of composition was compared to those of the other Sang Thong specimens, and it was concluded that PDE is closer to the "prepared" than to the "improvised" because its structure is more regular and specialized, its versification more complex and closer to the ideal, and because its reading contains less repetition. Regularity and specialization of structure were based on (i) the consistency between the Openings mua nan/bat nan and the nature of characters introduced by each, (ii) the consistency between the forms khran + thung + PN / khran + thung + chung + P and the content of cantos which immediately precede each form, and (iii) the specialized function of ma cha klao bot pai, X oei XY and O/wa cantos. Complexity and closeness to the ideal of versification were based on (i) the range and concentration of the structural

¹The term is used by Prince Damrong to mean the lakhon chatri, lakhon nok and lakhon nai; see his Tamra Lakhon Inao, p.1.

and additional rhymes, (ii) the amount of overlapping and adjacent structural rhyme elements, (iii) the amount of two-sound structural rhyme bot, (iv) the position of the structural and additional rhymes, (v) tone sequences, and (vi) the syllable grouping patterns. Repetition of reading was based on (i) the amount of first and second-person pronouns in first-person sequences, (ii) the amount of words and phrases repeated in close proximity, and (iii) the use of elliptical references in place of detailed repetition when previously-stated narrative segments had to be repeated.

One possible reason why Rama II's drama is favoured above those written both before and after his reign may be precisely because his compositions exhibit more of the "prepared," and thus a literary type of composition, and less of the "improvised," or oral type of composition. Certain qualifications are in order here: all the Sang Thong specimens examined in this study are written texts, so all are in the narrowest sense of the word "literary" texts. This does not however preclude the fact that oral elements may exist in them. In his Heroic Poetry, C.M. Bowra makes a distinction between what he calls an "oral" text (his example is the folk tale Igor's Raid) and a "semi-literate" one, e.g., the Gilgamish Epic - a written text which contains oral traits. Furthermore, he says that the difference between the two is not a matter of kind but of degree: the "oral" text has a certain number of oral elements; the "semi-literate" one has

fewer. Among the traits he lists as being "oral" are epithets, stock phrases and formulae, similes and repetition. In Chapter II, we saw that all the Sang Thong specimens have epithets and similes. They are in fact an integral part of each text's poetic diction. However, the degree of flexibility and free variation in the composition of stylized phrases suggest that these phrases are not formulistic in nature. Chapter V showed that each text also contained some degree of repetition. It would therefore seem that each is to some extent an "oral" text. To these traits identified by Bowra we may now argue that the following are also indicative of the "oral": (i) irregularity and non-specialization of structure, (ii) simplicity and distance from the ideal of versification, and (iii) the lack of elliptical references in addition to a relatively high amount of repetition. As we have seen in the preceding discussion, these particular traits are possessed in varying degree by all the Sang Thong specimens with the exception of PDE - the Rama II text. At the same time, all the Sang Thong texts with the exception of OCT also possess traits which are arguably literary in nature. Regularity and specialization of structure is one; complexity and closeness to the ideal of versification is another; a relatively small amount of repetition and elliptical references are a third. Because PDE contains more of these literary traits than any of the other Sang Thong specimens, it is the most literary in

composition.

Let us propose here that Rama II may have introduced literary elements into what was essentially a tradition of oral composition. What he may have done, in short, was to "de-oralize" (but not completely so) the composition of the drama. Simmonds points out that the oral and written traditions, because of the influence of Buddhism, are likely to have existed side by side in the country and in the court for a considerably long period of time. It is therefore not impossible to think of lakhon ram and the influences that determined its composition as having both oral and literary aspects. Perhaps it was not until Rama II, or only with Rama II, that the literary began to prevail.

7.3. Western historians like Vella and Wenk agree that Rama I's reign was primarily one of restoring the culture destroyed in the Burmese victory over Ayudhaya in 1767, and that Rama II's reign was primarily one of refining the work of his predecessor. Wenk in particular believes that it was not until the reign of Rama IV, King Mongkut, that one sees even the vague beginnings of the shift from the old, Ayudhayan cultural forms to the so-called "new Siam." Moreover, these views do not contradict traditional Thai scholarship on the subject: Prince Damrong interprets the literary works of Phraya Tak and Rama I as being essentially efforts at collecting and codefying what was known in Ayudhaya, and the

works of Rama II as being a revision of their efforts.¹

In what ways, then, did Rama II and his poets contribute to the development of the lakhon ram? The data presented in this study suggest that his works do not radically diverge from those of his predecessors. The modes of composition of Phrayā Tāk's Rāmakian (RP in the charts above) and OCT, if we accept Damrong's assertion that it is Ayudhayan in age, are in many ways similar to PDE and Khāwī (K in the above discussion). Thus, it would appear that Rama II must be viewed as something less than a major innovator. If he was a refiner, what did he do to improve that which was already in existence? Let us again cite the "prepared" and the "improvised," and suggest that the nature of his refinement might have been in the direction of creating a literary text, that is, one composed "on the page." Oral elements such as similes and epithets remained, but he added to them traits of the literary.

At the same time, there are indications that Rama II did innovate. One of the structural differences between his lakhon nai texts, i.e., Rāmakian and Inao, and those of his predecessor, Rama I, is that in his, the S + P form appears in wak 2 of mūa nan/bat nan cantos. As mentioned above, this form is totally absent in Rama I's lakhon nai works.

¹Damrong, op.cit., pp.54-55; and Thanit Yupho, op.cit., p.83.

Our statements on the lakhon ram are of course limited by the fact that Sang Thong, from which our supporting data is derived, is only one of many lakhon nok works. There are many other examples, as well as the whole area of the lakhon nai, that have yet to be examined. It is therefore appropriate that this study have no formal conclusions but rather that it offer some beginnings to the study of the lakhon ram as a whole. The method of analysis for arriving at the mode of composition of a text is one. If it is at all accurate, and FAD is not a Rama II text, then perhaps Ingersoll is incorrect when she states that her Sang Thong translation is of a Rama II text.¹ What she has in fact translated is the first episode of FAD, and as we have shown, its mode of composition is significantly different from that of PDE.

Another beginning we have made is toward a precise definition of what is oral and what is literary in the Thai context. Certainly it is not enough to rely solely on the work of Western scholars using only Western texts. Ruth Finnegan calls for the exact definition of the oral, and by extension the literary should also be included, so as to remove what she calls "the slightly mystic awe that often seems to attach to the term 'oral'."² It is hoped that some of what has been proposed in this study can be applied to

¹F.S. Ingersoll, Sang Thong. A Dance Drama From Thai, p.11.

²Ruth Finnegan, "How Oral is Oral Literature," BSOAS, XXXVII, 1, p.52.

that end.

Finally, there are three points that deserve critical comment. The first concerns the overlapping and adjacent additional-rhyme elements which were discussed in Chapter IV. It was suggested that they are indicative of a relatively more sophisticated rhyme scheme. This is to a large extent a personal judgement, however, because they are not mentioned by Prince Damrong or others writing on poetic criticism. The fact that PDE was shown to contain the largest amount of overlapping and adjacent additional-rhyme elements suggests that this is not simply coincidental and indeed bears some relation to the sophistication of the rhyme scheme. However, it must be said that the question is not yet exhausted. A second point concerns the syllable grouping patterns discussed in Chapter IV. As we pointed out then, much of the argument was theoretical and based on a reading of the texts in a non-performance situation. When a text is actually performed, metric regularity can be achieved independent of the number of kham in a wak or of the position of the structural and additional rhymes. The final point concerns the amount of words and phrases which are repeated in close proximity in the reading of a text. This subject was discussed in Chapter V, and it should have been immediately apparent that what constitutes a low and high amount of such repetition was not

based on a precisely measurable standard. For example, the statement that PDE has a low amount of words and phrases repeated in close proximity was based on relative grounds when that text was compared to OCT.

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APPENDIXMode of Composition Data

<u>PDE</u>	307
<u>OCT</u>	378
<u>IOL</u>	429
<u>FAD</u>	459
MS.34	495
MS.82/41	525
MS.86/33	545
<u>K</u>	582
<u>RP</u>	622
<u>National Library Sang Thong MSS...</u>	648

PDE Group I Cantos: S^oa. proper name/noun + physical attribute:

canto

- 7 ong phra sang thong phong sai
- 50 nuan nāng monthā sanehā
- 68 nuan nāng monthā sanehā
- 71 thang chet butrī sī sai
- 72 ong phra bituret ruang sī
- 73 phra butrī naeng noi nuan la-hong
- 77 thang chet phra thidā duang samon
- 79 thang chet butrī sī sai
- 91 nuan nāng rochanā sanehā
- 109 rochanā nārī sī sai
- 115 nuan nāng rochanā mārasi
- 120 thang hok butrī sī sai
- 134 nuan nāng rochanā chōm chāi
- 147 rochanā yaowayot sanehā
- 152 rochanā naeng noi nuan sī
- 154 rochanā nārī sī sai
- 161 nuan nāng rochanā duang samon
- 282 phra wisanukam ruang sī
- 297 thang hok thidā mārasi
- 307 chūng ong amarin ruang sī
- 318 chōm nāng monthā sanehā
- 331 nuan nāng rochanā sanehā

- 350 rochanā nārī sī sai
 437 nāng chanthā nārī sī sai
 456 nāng chan thewī chōm chāi
 462 nāng chan thewī chōm sī
 468 nāng chan thewī sī sai
 484 thāo yotsawimon rūang sī
 489 phra sang thong song chōm sanehā
 503 nāng chan thewī chōm chāi
 515 nāng chan thewī chōm chāi
 517 ong phra sang thong phong sai
 518 nāng chan thewī sī sai
 519 nuan nāng rochanā mārasī
 532 nāng chan thewī sī sai
 542 phra sang ratsamī sī sai
 557 nuan nāng rochanā mārasī
 562 nuan nāng monthā chōm sī
 564 nuan nāng rochanā sanehā

b. proper name/noun + quantifier:

- 13 phuak phī liang nāng nom nōi yai
 17 phuak phī liang nāng nom nōi yai
 24 mū mǎn thahān nōi yai
 36 phuak yaksā khā thāi thang lāi
 54 khun mūn phan thanāi nōi yai
 62 chūng chao phanak ngān thuan nā
 63 phuak lao thāo phrayā thang lāi

- 78 nṛ krasat nap rṛi nṛi yai
 86 senā nāi amphoe nṛi yai
 101 fūng dek liang khō nṛi yai
 106 fūng sanom kamnan nṛi yai
 252 ying chāi chāo müang nṛi yai
 278 senā khā fao nṛi yai
 280 senā khā fao nṛi yai
 375 ying chāi chāo müang thuan nā
 407 pračhāchon khon dū akhanit
 417 parōhit phū thao thang song
 455 senā khā fao nṛi yai
 486 mae khā khai khong thuan nā
 509 lao nāng phanak ngān nṛi yai
 520 fūng sanom kamnan nṛi yai
 548 nāi thap nāi kong nṛi yai
 554 phuak senī rī phon thang lāi
 568 senā khā fao nṛi yai

c. proper name/noun + qualifier other than physical:

- 37 phra sang song sawat ratsami
 40 senī tua nāi sai khwā
 41 phra chōm-yong song sawat ratsamī
 43 fāi phuak dek dek chāo bān
 56 fāi phrayā rṛi-et burī sī
 59 amāt phū yai nai krung sī
 76 phī liang kanlayā atchāsai
 110 chao ngṛ saen kon khon khayān
 111 rochanā nārī mī sak

- 125 chūng mahā senā khon khayān
- 150 chao ngǒ saen kon khon khayān
- 165 thān thāo sāmōn pen yai
- 188 fāi chao lao hok khoei yai
- 210 thang hok butrī phī phū yai
- 219 thang hok butrī phī phū yai
- 277 thāo sāmōn rāchā naren sūn
- 281 ong thāo makhawān pen yai
- 284 khun mūn fao pratū phū kamkap
- 285 phra wisanukam klaew klā
- 289 phra wisanukam klaew klā
- 302 amarin pin phop suang sawan
- 352 chūng ong chao trai trungsā
- 353 phra wisanukam klaew klā
- 367 senī tua nāi sai khwā
- 372 senī sī lao thī fao yū
- 374 phra sang song sawat ratsamī
- 376 thān thāo sāmōn pen yai
- 377 fāi chao lao hok khoei yai
- 379 thang hok butrī phī phū yai
- 399 amarin pin phop suang sawan
- 402 phra sang suriwong song sak
- 403 kōsī mī sak sūng song
- 406 amarin pin fā fung fuang
- 409 phra sang phumī atchāsai
- 414 senī thībodī phū yai

- 421 thān thāo sāmon phū mī sak
 458 senī thī pai thieo hā
 477 thāo yotsawimon pen yai
 481 senī tua nāi sai khwā
 482 thāo yotsawimon pen yai
 493 phra sang song sakdā klā hān
 495 nāng chan thewī mī sak
 510 phra sang suriwong phongsā
 525 phra sang suriwong phongsā
 533 thāo yotsawimon pen yai
 549 phuak senā sāmon khon khayān
 555 thāo yotsawimon pen yai
 566 phra sang suriwong phongsā

d. proper name/noun + noun in apposition:

- 15 nāng phanthurat yaksā
 18 nāng phanthurat yaksī
 28 nāng phanthurat yaksā
 128 nuan nāng monthā mahesī
 312 nuan nāng monthā mahesī
 464 thāo yotsawimon nāthā
 494 thāo yotsawimon nāthā
 571 thāo yotsawimon nāthā

e. nouns in collective groupings:

- 19 phuak phon kumphan phut phī
 22 chūng mū asurasak yaksā

PDE Group I Cantos: S + P*

canto

- 21 phanthurat rɔn rao sao mɔng
 23 phra sang nang yū bon khao yai
 25 phra sang fang kham yaksī
 26 yaksā dai fang wā khān
 27 phra sang tri trūk nūk phran
 31 phra sang fang kham thī ram wā
 33 phanthurat fang wā phiang āsan
 34 phra sang fang kham yaksī
 35 phanthurat khat son pen nak nā
 51 thāo sāmon prī prem kasem sān
 53 amāt rap sang sai kesī
 57 nɔ kasat suan san hansā
 61 phra phū phān khet khan hansā
 66 thāo sāmon yim yaem chaem sai
 70 thāo sāmon yim yɔng phɔng sai
 75 nɔ krasat nang khɔi yū khang nā
 81 thāo sāmon bon ɔt thɔt chai yai
 82 nāng monthā wan chit khit kring
 83 thāo sāmon tɔp chɔp laew chao
 84 senā rap sang sai kesī
 85 nɔ krasat thang hok reng hansā
 87 prachāchāi rū thua thuk bān chɔng

* Because of the large number of S+P forms (there are 258), only the first 50 will be presented in their entirety.

canto

- 90 thāo sām̄on prī̄ prem kasem san
- 93 thān thāo sām̄on chon chit
- 95 senā thūn pai dang chai wang
- 96 thāo sām̄on fang chaeng thalaeng khai
- 97 senā khamnap rap sang
- 102 senā hū̄k hak chak wai
- 103 fū̄ng dek dī̄ chai saluak salon
- 104 amāt tɔp mā hua-r̄ȳ rā
- 107 senā thūn thalaeng khai
- 108 thāo sām̄on hen nḡȳ chang nam nā
- 112 phra phī̄ liang lāk chit khit songsai
- 113 thāo sām̄on sia chai chon lom chap
- 114 nāng monthā ok san khwan hāi
- 116 nāng monthā wan chit khit songsai
- 117 thāo sām̄on fang chang nam nā
- 118 senī̄ mī̄ chao riak bāo phrai
- 123 rochanā tɔp pai khamī̄ khaman
- 124 hok nāng khuang khon laew khon wā
- 126 rochanā sao sɔi la-lɔi hai
- 129 rochanā thuk thon mon mai
- 132 chao nḡȳ prī̄ prem kasem sām̄
- 140 rochanā mai thayā thayae sae
- 141 phra sang kasem hansā
- 148 phra sang prī̄ prem kasem sī̄
- 149 rochanā sōksan ramphan wā
- 153 phra sang choei chom som song

o
canto

157 phra sang lap lai fai fan .

162 chao ng^o yim phlāng thāng wā

PDE Group I Cantos: predicate cues

(single-sequence cantos)

canto	total wak	sequence	introductory cue	concluding cue
7	16	5-16	trūk trā	X*
21	8	4-8	lao	X
23	12	5-8	khit wā	0 ⁺
24	12	9-12	thām wā	X
25	4	4	bok	X
33	28	4-28	chābān	X
50	8	4-8	thūn sanong	X
53	8	8	sang	X
61	12	4-10	sang	sang set
66	8	7-8	0	X
70	12	4-12	trat	X
76-	12	4-10	plop	wā phlāng
81	16	3-16	bon	X
82	12	4-12	thalaeng	X
85	20	6-8	phūt wā	0
86	8	5-8	0	X
90	8	4-8	trat	X
93	8	4-6	ramphūng khit	khit phlāng
95	12	3-12	thūn	X
96	12	6-10	trat	wā phlāng
101	8	5-8	rong	X
102	12	3-12	0	X

X = no cue possible because canto ends with sequence.

0 = no cue appears.

canto	total wak	sequence	introductory cue	concluding cue
103	12	4-12	bqk	X
107	4	3-4	thūn	X
108	12	9-12	mī banchā	X
109	12	6-8	trat	0
110	12	10-12	tang sat	X
112	8	3-8	khīt	X
114	16	6-15	wā	ram phlāng
115	16	4-16	klāo klaeng	X
120	8	6-7	0	wā laew
123	20	3-20	top	X
124	16	3-16	khon wā	X
125	4	4	thūn	X
129	16	11-12	thūn	wā phlāng
132	20	9-10	wā	0
134	16	14-15	khīt thūng	0
148	12	10-12	wā	X
149	12	3-8	ramphan wā	wā phlāng
162	8	3-6	wā	wā phlāng
165	8	5-8	0	X
180	16	9-14	thūn thalaeng	thūn thalaeng
188	8	6	0	0
192	16	6-16	tham thak	X
193	16	7-16	wā	X
194	8	3-8	wā	X
195	8	3-8	rap kham	X

canto	total wak	sequence	introductory cue	concluding cue
196	8	3-8	klāo klaeng	X
200	12	4-6	tang sat	X
204	12	3-8	wā	wā laew
208	16	4-16	wā	X
209	16	4-16	thūn bot	X
211	12	7	0	0
212	16	4-16	wā	X
213	20	3-15	tq̄p	0
214	28	4-26	dā	wā phlāng
220	20	3-18	wā	wā phlāng
221	12	3-12	wā	X
223	8	6	chuan	0
228	12	12	0	X
230	8	3-8	wā	X
242	12	4-12	thām	X
243	12	4-12	chaeng	X
244	12	3-12	wā	X
255	8	5-6	0	0
256	16	3-16	0	X
257	24	5-24	kae khai	X
258	16	4-16	trat	X
261	20	2-18	wā	0
262	20	3-20	thūn khayāi	X
263	8	6-8	trat	X
278	8	7-8	0	0

canto	total wak	sequence	introductory cue	concluding cue
281	8	4-8	sang	X
284	4	3-4	tōp wā	X
289	8	4-7	klāo wāchā	0
293	12	3-10	0	0
294	16	4-16	trat	X
295	8	6	rap wāchā	wā phlāng
297	8	5-8	thām	X
298	28	5-20	bōk lao	wā phlāng
302	16	8-16	rōng	X
303	12	6-12	rōng wā	X
304	8	3-6	chaloei khai	wā phlāng
307	8	3-8	rōng thā wā	X
308	12	12	rap phae	X
310	8	3-8	wā	X
311	12	6-10	nūk trōk trā	0
314	12	5-12	rōng	X
315	8	4-8	rōng wā	X
316	8	3-4	tōp	wā phlāng
318	8	5-8	wā	X
324	12	3-8	prāsai	wā phlāng
326	20	6-18	wā wōn	wā phlāng
327	12	6-8	khit khaen	0
328	12	3-11	phirai wā	0
329	20	4-20	tōp	X

canto	total wak	sequence	introductory cue	concluding cue
343	8	3-8	wā	X
344	4	3-4	tī wā	X
350	16	10-16	wā khān	X
351	8	5-8	wā	X
352	8	5-8	trat	X
361	12	2-12	wā	X
364	16	3-16	0	X
370	8	4-8	thūn	X
371	4	4	trat	X
374	12	7	rong wā	0
375	12	4-7	wā	0
377	8	4	prap thuk	0
380	12	4-12	0	X
381	12	2-12	wā	X
382	8	3-8	thiang	X
383	8	3-8	wā	X
384	8	5-8	hām	X
386	8	3-8	wā	X
387	8	4-8	wā	X
388	8	4-8	top	X
390	12	4-12	thūn	X
391	8	6-8	thām	X
392	8	3-8	thūn	X
393	12	2-12	rong	X
399	16	6-8	trat	wā laew

canto	total wak	sequence	introductory cue	concluding cue
408	12	5-10	wā	wā laew
415	16	8	rong hām	0
419	8	4-8	trat	X
426	12	4-10	rong bok	wā phlāng
429	24	5-22	tang krathū	0
430	16	5-16	khō thōt	X
431	24	3-22	wā khān	0
436	8	5-8	trat	X
437	12	7-12	0	X
440	24	4-24	tawāt	X
454	8	6-8	sang	X
460	8	3-4	wā	0
462	8	6	nūk	0
466	20	5-20	tōp	X
468	16	10-16	thām	X
469	8	4-6	trat tōp	wā phlāng
474	12	3-8	wā khān	wā phlāng
477	8	4-8	sang	X
482	16	6-16	trat	X
483	16	3-16	chaloei khai	X
495	12	5-8	bok	wā phlāng
498	12	5-12	prūksā	X
499	12	3-12	wā	X
500	8	3-4	0	0
502	8	5-8	wā	X
503	8	5-6	phūt chā	sang laew

canto	total wak	sequence	introductory cue	concluding cue
505	16	9-16	wā	X
510	20	15-16	0	0
515	12	5-12	phūt chā	X
522	8	3-4	wā	0
525	12	8-12	thūn chaeng	X
526	8	6-8	prāsai	X
527	12	6-12	wā	X
529	16	5-16	wā	X
532	12	4-5	bok	bok laew
535	8	3-8	wā	X
539	16	9-16	0	X
540	20	3-20	thalaeng khai	X
542	8	4	thūn	wā phlāng
551	12	4-12	trat sang	X
557	8	4-8	tōp	X
558	12	3-8	sanong khai	wā phlāng
560	16	5-16	wā	X
561	8	4-8	rap phon	X
569	8	5-6	wā	0
571	20	4-12	tōp wā	wā phlāng

(multi-sequence cantos)

canto	total wak	sequence	introductory cue	concluding cue
17	12	8-10 12	lao ram rai	lao phlāng X
8	20	4-8 5-18	0 0	wā phlāng 0
27	16	3-8 10-15	tri trūk tang sat	0 0
34	16	5-6 8-16	0 klāo	khīt phlāng X
35	28	5-16 18-22	0 riak	0 0
56	16	6-8 16	bok lao 0	0 X
63	20	6-8 11 15-16 19-20	0 0 0 0	0 0 0 X
72	12	4-8 11-12	klāo kliang 0	0 X
75	12	4 8 11-12	chamnan chā 0 lon lok	0 0 X
78	20	10-12 18	phūt 0	0 0
83	20	2-4 7-20	top trat	wā phlāng X
106	12	5-8 9-11	wā bon wā	0 0
111	16	9-10 12-14	0 siang	khīt phlāng siang laew
113	16	6-12 15-16	tawāt 0	wā phlāng X

canto	total wak	sequence	introductory cue	concluding cue
116	20	5-8 11-20	0 krasip thūn	wā phlāng X
117	20	5-6 8-18	truk trā sang	khít phlāng trat phlāng
140	16	7-9 11-14	0 0	0 0
152	16	4-8 10	won wā truk lao	0 0
157	24	15 17-24	wā thalō	0 X
161	20	5-10 14 18	wing won 0 won khō	wā phlāng 0 0
169	16	4-12 14-16	top sang	wā phlāng X
197	20	3-8 9-12	pruksā wā	0 0
198	12	4 8 11	trat 0 0	0 0 0
199	8	6 8	wā tuan thuang	0 X
206	12	5-8 10-12	0 dā	0 X
207	16	8 10	rong wā 0	0 0
210	12	4-7 10	0 bon	0 0
216	36	9-10 11-15 30	dā wā rong wā	0 dā phlāng 0
218	20	4 16	0 phūt chā	0 0

canto	total wak	sequence	introductory cue	concluding cue
219	16	4-8 10-16	wā dā	0 X
222	44	2-6 15-16 20-24 25-44	wā rong dā 0 riak	0 0 0 X
225	12	4 6 8-12	0 0 trat	0 0 X
233	24	3-6 10-22	yao 0	wā phlāng 0
245	12	4-8 12	bon ninthā 0	wā phlāng X
246	12	3 6 7 10	0 rong 0 0	0 0 0 0
247	8	3-4 8	0 tuan	0 X
248	8	3-4 5-8	tang sat wā	0 X
252	16	3-6 8 11 13-14	rong wā rong rong wā	0 0 0 0
254	12	3-4 7-12	0 0	0 X
259	20	4-6 7-8 9-12 14-16	0 bon wā wā khon wā	0 0 0 0
264	16	9 11	wā wā	0 0
266	24	7-8 9-12 13-14	rong wā wā	0 0 wā phlāng

canto	total wak	sequence	introductory cue	concluding cue
267	20	4-6 11 13-18	wā 0 0	wā laew 0 0
275	20	8 11-12	thām wā wōn	0 0
277	24	11-12 13-16 24	0 wā rōng thām	0 0 X
279	36	8-20 23-26 29-36	thām wā sang	0 0 X
292	20	5 9-10 12-18	riak wā khit wā tōp	0 0 0
300	28	4-8 20	0 0	wā phlāng 0
306	16	4-8 10-12	rōng dā dā	0 0
309	32	6-8 9-12 14-16 18-20 24-28	dā wā takōn phūt chā prap thuk	0 0 0 0 0
323	20	10 19-20	0 wā	0 X
330	20	2-14 17-20	chom bō ^v wā klāo	0 X
333	12	5-8 10-12	lōm lao thūn	0 X
334	8	4-6 8	wā sang	wā phlāng X
337	16	2-8 11-16	0 sang	wā phlāng X
340	8	4 8	khit sang	0 X
° 345	8	2-4 6-8	wā sang	wā phlāng X

canto	total wak	sequence	introductory cue	concluding cue
348	20	3-8	0	0
		11-12	0	wā phlāng
		14-16	rōng riak	0
358	24	7-8	rōng	0
		9-11	wā	0
		13-23	0	0
360	12	3-8	0	0
		10-12	trat	X
362	28	6-20	0	trat phlāng
		23-28	tai thām	X
363	8	4-5	thūn	0
		7-8	0	X
364	16	3-6	0	0
		8-16	0	X
366	8	3-4	wā	wā phlāng
		6-8	sang	X
379	24	5-8	0	0
		15-16	0	0
		21-24	rōng wā	X
385	12	4-7	thiang	0
		9-12	wā	X
389	8	3-4	0	0
		6-8	thām	X
395	20	4-16	wā	wā phlāng
		18	0	0
401	28	6	thām	0
		10-16	wā	wā phlāng
		18-20	plōp	0
		22-26	klāo	0

canto	total wak	sequence	introductory cue	concluding cue
405	40	2	rong	0
		14-16	0	wā phlāng
		20	0	0
		22-30	dā	0
		32	dā	0
		33-36	riak	0
		39-40	0	X
407	24	12	phō tat	0
		14-16	tawāt	0
		20-22	hām	0
410	32	7-22	lōm	0
		25-26	0	0
		28	trat	0
		32	0	X
428	20	4-18	rong	0
		19-20	0	X
432	16	6	ramlūk	0
		9-12	0	0
451	16	4-6	rong riak	0
		10	khit thūng	0
458	20	7	wā	0
		10-12	wā	0
		15-18	wā	0
472	16	4-6	trat thām	wā phlāng
		11-12	wā	0
		13-16	riak	0
484	28	5-8	trat wā	0
		10-16	kamchap	sang phlāng
486	28	5-8	wā	0
		9-12	wā	0
		14-16	rong thak	0
		18-20	wā	0
		22-24	rong	0
		25-26	wā	0
487	20	6	wā	0
		8	tō	0
		9-10	wā	wā phlāng
		14-16	phūt	wā phlāng

canto	total wak	sequence	introductory cue	concluding cue
494	16	6 8 16	0 trat thām	0 wā phlāng X
496	8	5-6 8	wā 0	0 X
497	16	3-4 14	rong hām khit khanung	0 0
514	16	4 6-10 13-16	0 0 0	0 wā phlāng X
528	16	4-12 14-16	top thām	trat phlāng X
530	12	3-4 5-6 7-8 9-10	wā wā wā wā	0 0 0 0
536	12	5-8 10	wā 0	wā phlāng 0
541	20	2-14 16	wā trat sang	0 wā phlāng
554	12	6 7-8 10	0 wā uat	0 0 0
555	20	7-8 11-20	0 prāsai	khit phlāng X
556	12	4-8 11-12	thūn sanong trat	thūn phlāng X

PDE Group I Cantos: restated subjects

canto	total wak in Body	Subject in Opening	Subject restated in Body
13	10	phī liang/ nāng nom	nāng nai, nāng
15	2	Nāng Phanthurat	0
19	6	kumphan phut phī	tāng
22	6	asurasak yaksā	tāng
26	2	yaksā	0
28	2	Nāng Phanthurat	0
31	2	Phra Sang	0
36	2	yaksā khā thai	tāng
37	6	Phra Sang	0
40	2	senī	0
41	10	Phra Sang	0
43	6	dek	0
51	2	Thāo Sāmon	0
54	2	khun mūn ^v phan thanāi	tāng
57	6	ng krasat	tāng, bāng
59	2	amāt	0
62	2	chao phanak ngān	bāng
68	2	Nāng Monthā	0
71	6	chet butrī	kanlayā
73	6	phra butrī	chōm-yong
77	6	phra thidā	bang-on
79	6	butrī	phī nāng
84	2	senā	0

canto	total wak in Body	Subject in Opening	Subject restated in Body
87	26	prachāchāi	bāng, nak leng, phuak utari, bāng, chao chū, khun nāng, bāng, thī puai
91	2	Nāng Rochanā	0
97	2	senā	tāng
104	2	amāt	tāng
118	2	senā	tāng
126	2	Nāng Rochanā	0
128	6	Monthā	thewī, nāng
141	2	Phra Sang	0
147	14	Rochanā	nong yao, kanlayā
150	2	Chao Ngǒ	0
153	2	Phra Sang	0
154	10	Rochanā	nāng, chōm-yong
167	2	senā	0
170	2	senā	0
172	10	Rochanā	0
181	2	Rochanā	0
183	2	Chao Ngǒ	0
201	6	hok khoei	tāng ong, bāng
202	6	Phra Sang	0
215	14	Chao Ngǒ	0
217	14	Chao Ngǒ	0
224	14	Chao Ngǒ	0
226	2	amāt	0

canto	total wak in Body	Subject in Opening	Subject restated in Body
231	2	Nāng Rochanā	0
237	18	hok khoei	0
249	6	hok khoei	hok ong
250	6	Phra Sang	0
253	10	Chao Ngộ	0
260	10	Chao Ngộ	0
265	14	Chao Ngộ	Chao Ngộ
268	26	Chao Ngộ	Chao Ngộ
272	2	Mātulī	0
273	6	Amarin	0
280	10	senā	0
282	2	Phra Wisanukam	0
285	2	Phra Wisanukam	0
287	2	Thāo Sāmon	thāo
305	14	hok khoei	tāng, bāng
312	6	Nāng Monthā	kanlayā
321	6	Nāng Rochanā	nāng
331	2	Nāng Rochanā	0
335	2	sāo chai	0
338	2	phūsā mālā	0
341	2	sāo chai	0
353	2	Phra Wisanukam	0
355	6	Chao Ngộ	phra
367	2	senī	0
372	10	senī	lāng khon

canto	total wak in Body	Subject in Opening	Subject restated in Body
376	6	Thāo Sāmon	phūbān
394	6	hok khoei	0
402	10	Phra Sang	0
403	6	Kōsī	0
404	6	Phra Sang	0
406	6	Amarin	Phra In
409	2	Phra Sang	0
414	6	senī	0
417	6	parōhit	0
420	2	Phra Sang	0
421	6	Thāo Sāmon	0
425	10	Thāo Yotsawimon	0
434	4	senā	0
450	6	Nāng Chanthā	0
453	2	senā	0
455	6	senā	0
456	10	Nāng Chan	thewī
464	6	Thāo Yotsawimon	phra
470	2	nāng kamnan	tāng
471	6	Nāng Chan	nāng chōm-yong
473	6	tā yāi	tāng, mia phua
476	6	song thao	phua mia
478	2	senā	0
479	10	Thāo Yotsawimon	0
481	2	senī	0

cànto	total wak in Body	Subject in Opening	Subject restated in Body
489	10	Phra Sang	0
492	2	senā	0
493	6	Phra Sang	0
506	10	Nāng Chan	nāng, kanlayā
509	8	nāng phanak ngān	sāo sāo lao nāng
512	4	nāng kamnan	0
516	4	sāo chai	0
517	8	Phra Sang	0
518	8	Nāng Chan	nāng, nong lak, chōm chāi
519	8	Nāng Rochanā	chōm chāi
520	8	sanom kamnan	tāng, bāng
533	8	Thāo Yotsawimon	song sak
538	8	Thāo Yotsawimon	0
544	4	amāt	0
548	8	nāi thap	tāng
549	8	senā	0
552	4	senī	0
553	8	wiset	0
562	4	Nāng Monthā	0
564	4	Nāng Rochanā	0
566	8	Phra Sang	0
568	4	senā	0

PDE Group III Cantos:canto a. khran + thung + PN :

- 4 khran thung himawā pā sūng
 16 khran thung prāsāt manī thī samnak
 58 khran thung phārā sāmon
 65 khran thung thong phra rōng thī khang nā
 131 khran thung krathom thap thī yū
 203 khran thung rim rai klai rūan
 205 khran thung phra rōng rat rūchī
 227 khran thung krathom kō^s dōm dū
 274 khran thung phārā sāmon
 283 khran thung pratu phra nakhon
 299 khran thung rācha than thawān wang
 317 khran thung phaichon monthian thong
 354 khran thung krathom noi chao hoi sang
 424 khran thung prāsāt chai phaichon
 523 khran thung prāsāt phra lūk rak
 531 khran thung thim rim thī thawān wang

b. khran + thung + chung + predicate :

- 55 khran thung chūng khao pai wanthā
 98 khran thung chūng bok kae chao ngō
 119 khran thung chūng thieo kio faek
 121 khran thung chūng yut yūn yū
 168 khran thung chūng thalaeng chaeng khadī
 171 khran thung chūng yūn yū nok rua
 186 khran thung chūng long yut nāng

- 235 khran thūng chūng long yut yang
- 251 khran thūng chūng long yut yū
- 269 khran thūng chūng khūn bon khehā
- 296 khran thūng chūng sang khā thai
- 301 khran thūng chūng khūn bon phlap phlā
- 320 khran thūng chūng yut yū tae klai
- 336 khran thūng chūng thūn kitchā
- 342 khran thūng chūng thawāi khruang song
- 347 khran thūng chūng thūn phra phūmī
- 349 khran thūng chūng yut chang song
- 368 khran thūng chūng phuk phāchī
- 369 khran thūng chūng chūng mā thī nang
- 378 khran thūng chūng bangkhom khaorop
- 398 khran thūng chūng chuan phra sang
- 400 khran thūng chūng yut yōthā
- 439 khran thūng chūng klaeng tham kra-aem
- 459 khran thūng chūng thūn chaloei khai
- 475 khran thūng chūng khūn bon phlap phlā
- 501 khran thūng chūng hen nāi pratū
- 513 khran thūng chūng bok phuak wiset
- 521 khran thūng chūng khaorop nop nop
- 537 khran thūng chūng choen song krasat
- 547 khran thūng chūng hen phon khan
- 550 khran thūng chūng hai yut yang
- 559 khran thūng chūng thawāi anchalī
- 570 khran thūng chūng khao pai nai hong

c. khran + predicate :

- 11 khran khlāi thuk khuk khit khūn mā
 39 khran khlāi wai sōk sao mōng
 44 khran ɔk mā thūng thī tham rai.
 60 khran dai nam thuk nɔ krasatrā
 130 khran ɔk mā nɔk thawān wang
 155 khran hen hiu hua mā khrua fai
 189 khran chat chaeng phrom mūn mai khāt lua
 291 khran ān sin sārā chūng wā klāo
 325 khran sang kansaeng chūng chaeng het
 418 khran khrop chet rɔp tām tamrap
 485 khran khao pai nai kamphaeng mūang
 524 khran rusūk khūn mā hai hā mɔ
 534 khran sang sōk san ranthot

d. khran + subject + predicate :

- 8 khran klāng khūn dūn duk dūan thiang
 64 khran rung saeng surisai trai trat
 88 khran kai khan sae siang thiang khūn
 185 khran uthai khai saeng khūn sāng sāng
 234 khran dao dūan lūan lap mekhā
 238 khran phrom set thuk sing mai ning chā
 396 khran rung suriyā kā rɔng
 412 khran phɔ tā lūk khoei sawoei laew
 433 khran rung rāng sāng saeng thinakon
 457 khran phelā sāyan tawan bāi
 488 khran talāt loek welā yen

PDE Group III Cantos: predicate cues

canto	total wak	sequence	introductory cue	concluding cue
11	8	2-4	khit	0
39	8	3-8	sang	X
44	20	4-5	0	0
		6-7	wā	0
		9	wā	0
		10-12	wā	0
		14-15	0	0
60	8	5-6	thūn thalaeng	0
98	12	2-3	bok	0
		8	bok	0
		9-10	riak	0
130	12	3-6	0	ying khit
131	4	3	0	0
155	8	6	0	0
168	4	2-4	chaeng	X
171	4	4	riak	X
185	8	4	sang	wā phlāng
203	20	8-18	lao	wā phlāng
205	16	6-16	thūn	X
227	4	2	0	0
234	12	4-6	lōm	sang
251	12	5-8	0	khit
291	4	2-4	wā klāo	X
296	12	2-8	sang	wā phlāng
299	4	2	wā	0
317	16	6-16	trat riak	X

canto	total wak	sequence	introductory cue	concluding cue
320	4	3-4	r̄ong riak	X
325	20	2-20	chaeng	X
336	8	2-8	wā	X
342	4	3-4	thūn	X
347	4	2-4	thūn	X
349	12	4-12	r̄ong	X
354	8	5-7	wā	wā phlāng
378	12	5-10	0	0
400	8	4-8	wā	X
418	8	6-8	uai ph̄on	X
424	8	7-8	r̄ong riak	X
433	20	8-20	chaeng	X
439	28	3-27	0	0
459	8	3-8	0	X
475	8	3-8	sang	X
488	20	6-12	wā	0
501	12	5-12	klaeng	X
513	8	2-8	b̄ok	X
521	8	4-8	thūn thalaeng	X
531	4	4	thām	X
534	12	3-12	0	X
537	12	3-4 11-12	sang trat	0 X
547	8	4-8	thām	X
550	8	5-8	thūn wā	X

canto	total wak	sequence	introductory cue	concluding cue
559	8	3-8	thūn wā	X
570	16	5-16	phūt chā	X

PDE Group III Cantos: restated subjects

canto	total wak in Body	Subject stated in Opening	Subject restated in Body
4	2	Nāng Phanthurat	nāng yak
8	2	Phra Sang	0
16	2	Nāng Phanthurat	nāng mǎn
55	2	khun mǔn	0
58	2	nō krasat	0
64	6	thāo phrayā	krasat, bāng, tāng
65	2	amāt	0
88	18	prachāchāi	tāng, bāng, lāng
119	6	senī	bāng
121	2	hok butrī	0
186	2	Phra Sang	0
189	2	hok khoei	0
235	2	Chao Ngǒ	phra
238	2	hok khoei	hok ong
269	2	Chao Ngǒ	0
274	6	Amarin	0
283	2	Phra Wisanukam	0
301	10	Thāo Sāmon	Thāo Sāmon
368	2	senī	0
369	2	senī	0
396	6	Thāo Sāmon	0
398	2	Thāo Sāmon	0
412	2	Thāo Sāmon	0

canto	total wak in Body	Subject in. Opening	Subject restated in Body	
457	2	Nāng Chan	0	
485	14	Thāo Yotsawimon	phra	
523	2	Thāo Sāmon	tāng	
524	6	Thāo Sāmon	0	

PDE Type B Cantos: predicate cues

canto	total wak	sequence	introductory cue	concluding cue
2	12	2-3 6-8	lōm kamchap	0 sang phlāng
12	8	5-6	0	0
14	12	4-8 10 11-12	ram rai bon phī wā	0 0 X
30	20	1-4 13-20	rong 0	0 X
42	12	3-8	khit	khit phlāng
46	4	3	0	0
47	8	3 5-7	0 0	0 0
49	28	3-28	prüksā ^u	X
52	16	3-16	trat	X
67	12	1-8 10-12	0 sang	0 X
92	12	7-12	thūn wā	X
94	4	2-4	trat	X
99	8	3-4	0	0
122	24	1-24	wā	X
139	8	8	0	X
166	8	2-8	sang	X
178	4	2-4	0	X
191	12	7	0	0
229	8	8	thām	X
241	12	4 9-10	0 0	0 wā phlāng

canto	total wak	sequence	introductory cue	concluding cue
271	8	3-8	sang	X
288	4	3	riak	0
290	16	1-16	wā	X
359	12	2-12	riak	X
413	16	3-15	sang	sang set
427	8	4-5 7	0 0	0 0
461	16	7-10	0	yīng khít
465	20	2-18	phūt chā	wā phlāng
490	12	4-6	sang	0
491	4	3-4	sang	X
504	16	6-16	chak rúang	X
511	4	3-4	sang	X
543	8	3-8	sang	X
567	12	3-10	sang	sang set

PDE Type B Cantos: restated subjects

canto	total wak	Subject of preceding canto	Subject restated in Type B canto
3	4	Nāng Phanthurat	0
5	8	Nāng Phanthurat	0
6	8	Nāng Phanthurat	nāng
9	8	Phra Sang	0
45	4	dek liang khō	phuak dek
69	20	Nāng Monthā	0
74	8	phra butrī	nāng, nāng
89	8	tāng khon	phū dī, tāng, bāng
100	4	senā	tāng
105	4	amāt	phuak lāng, lāng khon
151	8	Chao Ngỗ	0
156	4	Nāng Rochanā	nāng
160	4	Chao Ngỗ	0
163	8	Chao Ngỗ	Phra Sang, Chao Ngỗ
170	4	Nāng Rochanā	nāng
190	12	hok khoei	hok ong, bāng, bāng
239	8	hok khoei	0
286	8	Phra Wisanukam	0
319	4	Nāng Monthā	0
322	4	Nāng Rochanā	0
339	4	phuak phūsā	0
356	16	Chao Ngỗ	0
357	4	Chao Ngỗ	Phra Sang
397	8	Thāo Sāmon	0

canto	total wak	Subject of preceding canto	Subject restated in Type B canto
423	4	Phra In	0
435	12	senā	0
438	8	Nāng Chanthā	0
452	8	Thāo Yotsawimon	0
480	4	Thāo Yotsawimon	0
507	16	Nāng Chan	kanlayā, kanlayā
508	4	Nāng Chan	nāng
572	8	Thāo Yotsawimon	Thāo Yotsawimon, tāng

PDE structural rhyme(sample=200 bot)

canto		canto	
1	0-ī-it ai-it-āi an-āi-an	14	en-ai-āi ā-āi-ang ī-ang-ā
2	ak-an-ā iang-ā-ai at-ai-ā	15	0-ā-ān
3	ak-ā-ī	16	ak-ān-ai
4	ūng-ī-aeng	17	0-ai-ang o-ang-ai aew-ai-ī
5	ā-aeng-ān an-ān-am	18	0-ī-iang ak-iang-ai ā-ai-aew ot-aew-ā ai-ā-ī
6	oe-am-ā ak-ā-ai	19	0-ī-ā ai-ā-ān
7	0-ai-ā ao-ā-ī ak-ī-ai ā-ai-ā	20	ūng-ān-ong
8	iang-ā-ī	21	o-ong-ī aew-ī-ā
9	ong-ī-it ai-it-ai	22	0-ā-am āng-am-ai
10	iang-ai-on aen-on-ī ā-ī-ai	23	0-ai-an ā-an-ā ai-ā-ai
11	ā-ai-ān aew-ān-ā	24	0-ai-on ā-on-ai ā-ai-ī
12	uang-ā-ī on-ī-ai	25	0-ī-ān
13	0-ai-ā am-ā-ong on-ong-ai	26	0-ān-an

canto

- 27 0-an-ai
on-ai-ī
ā-ī-ai
ā-ai-ā
- 28 0-ā-ai
- 29 ũng-ai-ā
ū-ā-ī
- 30 ao-ī-ā
iak-ā-ang
aeng-ang-ai
ā-ai-it
ak-it-ā
- 31 0-ā-ai
- 32 ao-ai-ī
en-ī-ā
aeng-ā-ai
ī-ai-an
- 33 0-an-ā
ī-ā-oi
ao-oi-ām
ak-ām-ā
aew-ā-on
āt-on-an
on-an-ī
- 34 0-ī-ot
ing-ot-on
āi-on-ai
ak-ai-ā
- 35 0-ā-ai
oei-ai-ī
aew-ī-ā
ai-ā-ang
oi-ang-ā
aew-ā-ok
it-ok-ai
- 36 0-ai-ī
- 37 0-ī-ā
ong-ā-ī

canto

- 38 oei-ī-ai
ao-ai-an
ā-an-ai
aen-ai-ā
- 39 ong-ā-ao
ap-ao-ā
- 40 0-ā-ī
- 41 0-ī-ai
op-ai-ā
aew-ā-ai
- 42 on-ai-ū
at-ū-ā
ūan-ā-ān
- 43 0-ān-on
ūan-on-ā
- 44 ai-ā-ī
aek-ī-āng
ai-āng-ā
ao-ā-ing
o-ing-ā
- 45 ut-ā-an
- 46 ok-an-ī
- 47 āi-ī-ai
ā-ai-ī
- 48 0-ī-on
ā-on-an
ā-ān-ūn
ai-ūn-ā
aew-ā-ong
- 49 ī-ong-ā
ao-ā-ī
an-ī-ang
ū-ang-ā
ao-ā-ū
ai-ū-ai
ang-ai-ā

canto		canto	
50	0-ā-ī üang-ī-ān	65	ā-ang-ai
51	0-ān-ai	66	0-ai-ū an-ū-ā
52	ī-ai-ā ām-ā-ī ong-ī-an ai-an-ī	67	oi-ā-ī āng-ī-āi ak-āi-ā
53	0-ī-ā oi-ā-ai	68	0-ā-ī
54	0-ai-an	69	ām-ī-uai ao-uai-aeng an-aeng-ām an-ām-ap aew-ap-ai
55	ā-an-ī	70	0-ai-ā ū-ā-ū on-ū-ai
56	0-ī-ā ao-ā-ān ia-ān-ai an-ai-ā	71	0-ai-ā āi-ā-ī
57	0-ā-üang ān-üang-ai	72	0-ī-üan ai-üan-an āo-an-ong
58	on-ai-ī	73	0-ong-ai it-ai-ā
59	0-ī-an	74	an-ā-ai ī-ai-ā
60	ā-an-ai ā-ai-ā	75	0-ā-ai ong-ai-ang ok-ang-ai
61	0-ā-ai ī-ai-ī aeng-ī-ā	76	0-ai-ī ū-ī-ā on-ā-on
62	0-ā-āi	77	0-on-āi ang-āi-ai
63	0-āi-ai ū-ai-ong e-ong-ai ā-ai-ī ām-ī-ā	78	0-ai-ong
64	at-ā-an om-an-ang		

canto

	ā-ong-ā āi-ā-ai ak-ai-āi an-āi-ai
79	0-ai-ā āng-ā-ong
80	ai-ong-ā ai-ā-ai
81	0-ai-ā ī-ā-ai ao-ai-ī oet-ī-ing
82	0-ing-ō ua-ō-ā um-ā-ao
83	0-ao-it ā-it-ā ong-a-an ai-an-ai ong-ai-ī
84	0-ī-ā
85	0-ā-ao an-ao-ī ong-ī-ang ā-ang-ap om-ap-ai
86	0-ai-ā ua-ā-ong
87	0-ong-on ua-on-an āng-an-oi ang-oi-ao om-ao-uk ong-uk-āi ong-āi-ük
88	ün-ük-on āi-on-on ū-on-ang ōng-ang-on ā-on-ā

canto

89	ai-ā-on ā-on-an
90	0-an-ak ā-ak-ā
91	0-ā-ai
92	ao-ai-ā an-ā-ai ī-ai-it
93	0-it-ai aew-ai-ā
94	ao-ā-ang
95	0-ang-āi on-āi-ā ai-ā-ai
96	0-ai-ī ā-ī-ā ai-ā-ang
97	0-ang-ā
98	ā-ā-āi at-āi-ua ā-ua-ai
99	ā-ai-ā ew-ā-an

200 bot

PDE structural rhyme position(sample=200 bot)

canto	position	canto	position	canto	position
1	0-2 2-2 2-3	15	0-5	30	5-4 5-5
2	4-2 5-5 3-3	16	4-2		2-2 5-5
3	5-4	17	0-2 5-5 5-4	31	5-2 0-4
4	2-3	18	0-5 3-3 2-5 2-4 5-4	32	5-5 4-4 6-5 4-3
5	5-2 2-3	19	0-5 5-4	33	0-5 5-3 5-5 4-3 5-4 5-2 5-5
6	3-3 3-3	20	1-2		
7	0-3 3-3 3-2 5-4	21	0-3 4-2	34	0-2 4-3 6-4 2-2
8	5-5	22	0-5 4-2		
9	5-5 2-2	23	0-5 4-4 5-3	35	0-3 4-5 5-4 5-3 5-2 4-2 2-5
10	5-2 5-2 3-2	24	0-2 4-5 5-3		
11	3-3 3-4	25	0-5	36	0-4
12	5-4 3-3	26	0-3	37	0-5 2-2
13	0-2 4-2 4-3	27	0-4 4-5 4-3 2-4	38	3-4 5-5 5-5 5-5
14	5-4 3-3 5-5	28	0-3		
		29	1-3 4-4	39	3-3 4-3

canto	position	canto	position	canto	position
40	0-3	53	0-5 3-5		2-5 3-5 3-3
41	0-5 4-4 5-5	54	0-2	70	0-2 5-3 3-3
42	4-4 4-5 2-2	55	5-5		
43	0-4 5-5	56	0-2 3-3 5-5 2-3	71	0-5 5-3
44	5-3 4-4 5-5 5-5 5-3	57	0-2 3-3	72	0-2 3-3 4-5
45	3-4	58	3-5	73	0-2 4-3
46	4-3	59	0-3	74	4-4 3-5
47	4-4 5-2	60	2-3 5-2	75	0-5 5-4 2-2
48	0-3 3-5 2-5 2-5 3-3	61	0-5 5-5 3-3	76	0-3 3-3 5-4
49	3-3 5-5 3-5 3-5 3-6 4-3 3-5	62	0-6	77	0-2 2-2
50	0-3 3-3	63	0-5 5-6 5-3 3-5 3-3	78	0-5 3-3 5-3 4-5 3-4
51	0-6	64	5-3 2-2	79	0-5 4-5
52	4-5 3-5 5-5 5-5	65	3-5	80	2-2 3-2
		66	0-2 4-2	81	0-5 5-5 5-3 6-5
		67	2-1 2-4 3-4	82	0-3
		68	0-5		
		69	6-5 4-3		

canto	position	canto	position	canto	position
	3-3	95	0-2		
	4-3		4-3		
			3-3		
83	0-5				
	4-3	96	0-3		
	5-5		5-5		
	3-2		3-3		
	5-4				
84	0-2	97	0-2		
85	0-3	98	4-4		
	3-3		3-4		
	2-2		3-3		
	5-5	99	3-5		
	4-5		5-3		

86	0-2				
	5-4				
			200 <u>bot.</u>		
87	0-4				
	2-3				
	4-3				
	3-3				
	2-4				
	3-3				
	5-4				
88	4-3				
	2-3				
	3-2				
	5-5				
	5-5				
89	5-5				
	2-4				
90	0-2				
	5-4				
91	0-6				
92	2-2				
	3-5				
	3-5				
93	0-4				
	4-4				
94	4-2				

PDE additional rhyme:C⁺ = canto# = number of kham in the wak

V = vowel rhyme

C = consonant rhyme

* = wak begins mua nan, ma cha klao bot pai,
or verse is illegible.3/4 = rhyming elements appear in third and fourth kham.

Each page has four columns of # - V - C; first column = content of wak sadap, second column = content of wak rap, third column = content of wak rong, fourth column = content of wak song.

° C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
1	5	*****	****	7	0	0	8	en 3/4 ai 5/7	0	7	uai 4/5	mō 2/3/4
8	oi 3/4 ai 1/8	1ō 2/7	7	ut 4/5	rō 1/7 bō 3/4	6	0			7	ua 4/6	tō 6/7 khō 2/5
7	ā 3/4	mō 1/4 tō 5/6	7	0	nō 1/2 sō 4/6	8	ai 1/5/6	0	8	ā 5/7 an 2/8 ā 1/6		phō 2/3/6 pō 4/5
2	7	ang 5/6 ō 2/3	0	7	ūp 2/3	1ō 1/2 5	8	ā 5/7 an 1/8	0	7	ap 4/6	1ō 3/4
7	i 5/6	1ō 1/7 sō 4/5	8	ōm 3/4	kō 4/5	6	ai 2/4 ā 3/6	0	7	at 2/3		khō 1/2
7	āng 2/3	yō 3/4 5	7	ōng 5/6	sō 3/7 rō 4/5	7	ā 1/3 oi 5/6	1ō 2/4	7	ā 6/7		pō 4/5
3	7	āng 4/6	rō 3/4	6	ak 4/5	khō 3/4 nō 5/6	8	ōng 3/4 ak 5/7	thō 1/6 bō 3/4	7	ong 2/3 ā 4/6	do 1/2/3
4	7	ā 5/6	0	6	ūa 3/4/5	sō 5/6	7	in 4/6	yō 2/3 6	9	at 5/7 ā 6/8	1ō 2/4/5 sō 6/8 kō 7/9
5	9	ā 3/9 ing 6/8 ā 5/7	khō 2/3 4	7	ā 5/6	kō 2/6	6	ap 2/3 ieo 4/5	chō 3/4 chō 1/2 rō 5/6	7	ai 4/5	dō 6/7 khō 2/3

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
6	ī	4/5	mō 5/6 phō 3/4	7	en 4/5	lō 1/4	9	ā 1/3 ieo 4/5 on 6/8	dō 2/4 thō 8/9 kō 1/3	8	ā 2/7 ua 5/6	khō 1/4/8
6	o	n 4/5	lō 3/4	6	oe 3/4 ō 3/5	0	8	ō 5/7 āng 2/4	nō 6/8 lō 1/2/4/8	am 3/4	phō 1/2 sō 5/6 kō 4/5	
0	o	3/5	yō 3/5	7	āng 5/6	0	7	ong 2/3 ā 6/7	nō 4/5 lō 3/7	8	ap 5/7	
7	2	0	0	6	ong 4/5	phō 2/5 sō 3/6	7	ī 2/4	thō 4/6	7	ūk 5/6	tō 6/7 thō 1/3 rō 2/4 0
8	ī	5/6	kō 7/8 thō 2/6 nō 4/5	7	on 5/6	sō 2/3 thō 4/5	8	ā 2/8 ān 5/7	mō 2/4/5	8	āi 6/7	
8	ū	2/5	yō 5/8	7	ō 5/6	mō 1/2	8	ai 2/4 ī 1/8 ā 3/7	nō 2/7/8	7	aew 4/6	pō 2/7
7	it	3/4	chō 1/2 tō 4/5	7	ai 1/7 ān 3/4	dō 5/7 phō 2/3	9	ai 7/9 an 1/4	phō 4/9 rō 6/8	7	ai 1/4/6 ong 2/3	khō 3/6/7 chō 4/5
8	7	ūn 3/4	khō 1/3 dō 4/5/6	8	0	nō 6/8 lō 3/4	8	iang 5/6	mō 6/8	6	0	thō 5/6
9	7	ong 2/4	lō 1/2	7	ong 5/6	nō 2/3 phō 1/6	8	am 3/4 at 6/7	thō 2/4 chō 6/7	8	in 3/4	dō 5/6

#	V	C	#	V	C	#	V	C	#	V	C									
7	ai	3/7	po	3/4/5	6	0	sq	5/6	6	eng	4/5	lo	3/4	7	a	4/6	khq	1/2/3		
10	o	1/2	a	4/6	7	om	3/4	kq	4/5	9	it	3/4	dq	7/8	7	a	4/6	0		
	op	4/5	lo	3/4	8	0	dq	6/7	8	0	sq	1/2	chq	3/6/7	6	0	dq	2/6		
8	ai	3/4	mo	1/4/5	8	a	1/7	kq	2/4	6	ang	2/3	sq	4/5	7	a	4/6	0		
11	uk	3/4	khq	1/2/8	8	a	1/4	chq	3/4	7	a	2/4/5	mq	3/5	7	ai	2/3	0		
8	ong	5/6	sq	4/6	8	ai	1/5	thq	4/6	7	0	hq	1/4/5	6	0	mq	3/4/6			
12	et	3/4	khq	5/7	8	a	2/8	thq	4/6	6	ang	4/5	lo	2/3	6	ua	2/3	lo	3/4	
7	ak	4/5	chq	1/2	7	aeng	5/6	po	5/8	7	0	ro	4/5	7	0	lo	2/3	no	1/2	
13	*****		****		7	0	on	3/4	sq	6/7			yo	4/5	7	ai	5/6	ro	2/6	
7	on	3/4	mq	1/4	7	a	5/7	phq	1/2	8	aeng	3/4	ro	2/6	6	un	4/5	to	3/5/6	
8	a	3/4	khq	5/6	7	ang	2/3	no	4/5/6	7	ai	3/4/6	sq	4/5	7	ang	1/3	no	1/2	
			to	1/4	7			to	3/4	6	ieo	4/5	lo	3/4	7	0	hq	2/4	no	5/6/7
14	a	2/3	thq	4/5	8	op	3/4	mq	6/7	7	ok	3/4	to	1/2	7	i	2/3	no	2/4	
			khq	1/2/6	6	a	1/2	hq	5/7	7			ro	6/7						

C ^t	#	V	C	#	V	C	#	V	C	#	V	C
	8	ã 6/8 ae 2/7	mõ 1/2/6 8 uat 5/7	hõ 7/8 7 dõ 2/3 4/5	ok 3/4	põ 2/3 8 yõ 6/7	ai 5/7	kõ 3/5				
	8	ũk 2/4	bõ 6/7 8 0	0	ao 5/6	lõ 3/4 7	ã 6/7	mõ 1/2/7				
15	2	*****	*****	6 0 0	ã 1 5/6 ã 2/8	lõ 3/6/8 8 0	0	mõ 5/7/8				
16	9	ĩ 6/7	sõ 4/8 7 0 nõ 6/9 thõ 2/7	rõ 1/2/4 7	ai 4/5	phõ 6/7 7 hõ 2/3	ãt 4/6	wõ 3/4				
17	2	*****	*****	7 0	ã 4/5	0	ã 3/5/7 ã 4/6/8	phõ 2/3 lõ 6/7/8/9				
	7	ã 2/4 ap 5/6	lõ 6/7 7 khõ 2/4 yõ 3/5	ai 2/4	ao 3/4	hõ 5/6 8 kõ 2/3	oi 3/4	hõ 4/7 nõ 3/6				
	7	ã 1/4/6	nõ 5/6 8 khõ 1/3	ã 1/3	ang 2/3	rõ 6/7 7	ã 5/6 ĩ 2/7	khõ 1/6 wõ 3/4				
18	2	*****	*****	6 0 0	ang 2/3 ã 4/7	so 5/6 8 dõ 1/3/8	ĩ 5/6/7 o 1/2 ã 2/4	0				
	8	ai 2/3/4	kõ 1/6 7	om 5/6	ai 3/5	hõ 3/4 8 wõ 7/8	am 5/7 ai 6/8	nõ 2/7 sõ 3/4/5				
	6	ang 2/3 ã 1/6	0	ang 4/5	ong 5/7 ai 1/8	lõ 5/6 8 thõ 3/4	ong 3/4 ai 5/6	sõ 4/5 rõ 1/7				

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C								
8	ã	1/5/7	mỏ pỏ	1/6 5/7	8 0	8 0	8 0	ỏ ã	7/8 3/5	8 0	ỏ ã	2/3 5/7	khỏ tỏ	7/8 3/5	7 0	ỏ ã	6/7 5/7	ỏ pỏ	1/5	
8	ã	1/4	chỏ	3/4	7	0	0	ỏ	3/4	7	ỏ	4/6	khỏ	2/4	7	ỏ	1/7	0	0	
19	2	*****	*****	6	0	0	0	phỏ	1/2/4/5/6	9	ũ	2/4	0	7	0	0	ỏ	3/6	ỏ	2/7
7	et	3/4	phỏ	4/5	8	ok	3/4	tỏ	1/2/4	7	aeng	2/3	0	7	0	0	ỏ	4/6/7	ỏ	4/6/7
		on	5/6					ỏ	7/8		it	4/6								
20	an	1/2	khỏ	1/2	7	ã	4/6	khỏ	2/3	7	ã	2/3	thỏ	3/4/8	6	ỏ	5/7	0	0	0
											an	2/7								
21	2	*****	*****	7	ao	5/6	7	ỏ	4/5	8	ã	5/6	thỏ	2/7	8	ỏ	3/6	ỏ	5/7	ỏ
7	0		ỏ	1/2/5	7	0	0	ỏ	1/2	7	ã	4/5/6	ỏ	3/4	6	ỏ	3/4	ỏ	4/5	ỏ
22	2	*****	*****	8	ũ	2/4	8	ỏ	4/6/7	7	ap	2/3	khỏ	1/4	7	ỏ	4/5	ỏ	4/6	ỏ
											am	1/4/6	ỏ	5/7	6	ỏ	6/7	ỏ	5/7	ỏ
7	ã	4/6	hỏ	1/2/4	6	uk	1/3	thỏ	1-6	7	ai	2/5	pỏ	2-5	6	ỏ	0	ỏ	3/4	ỏ
											ang	4/6								
23	2	*****	*****	7	ang	2/3	0	ỏ	2/3	8	it	3/4	mỏ	2/3	7	an	3/4/7	ỏ	1/2	ỏ

* ỏ 3/5

U - 3/2

#	V	C	#	V	C	#	V	C	#	V	C								
8	ā	3/8	rō	5/8	7	0	tō	1/2	7	ī	4/5	thō	4/7	7	an	4/6	chō	1/2	
8	0	0	0	ā	6/7	7	en	2/3	0	0	0	0	0	8	ā	3/4	nō	2/5/7	
24	2	*****	*****	6	ān	2/4	mō	1/2	8	on	6/7	sō	3/4	7	ak	4/6	tō	5/7	
7	āng	4/6	pō	1/2	7	ā	2/4	wō	2/4	7	āt	4/6	phō	1-4	8	on	5/6	ngō	2/3/5
7	ā	3/7	wō	3/7	8	ā	3/4	mō	5/6/8	6	am	4/5	kō	2/3	7	0	pō	2/3/6	
25	2	*****	*****	6	ang	2/3	0	0	6	āng	2/3	0	0	8	0	0	ng	5/6	
26	2	*****	*****	6	ā	2/5	0	0	6	on	4/5	lō	5/6	7	0	0	tō	4/5	
27	2	*****	*****	6	ūk	4/5	tō	3/4	8	et	5/7	hō	3/5	8	an	1/4	0	0	
7	ai	4/5	chō	4/6	7	ī	1/6	phō	1/6	6	on	4/5	chō	5/6	8	ai	5/7	tō	3/4
9	it	3/4	kō	3/7	7	ai	2/7	ng	1/7	6	ai	1/6	kho	2/3	8	ai	5/7	0	
8	0	0	phō	1/4	7	0	0	0	7	a	5/6	chō	3/4	8	ai	2/8	0	0	
28	2	*****	*****	6	0	0	0	0	7	ai	1/7	khō	2/5	8	ai	2/8	0	0	
			thō	1/4	7	ai	3/8	khō	1/4	7	ot	5/6	0	7	ā	5/7	phō	1/5	
			*****	*****	6	0	0	0	7	ao	2/3	ai	4/6	7	ā	3/4	rō	4/5	

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
29	4	ā 1/3	m̄ 1/3	7	0	ph̄ 4/5	7	on 4-6 ai 2/7	0	8	ong 5/7	th̄ 7/8 ph̄ 4/5
	8	ū 6/8	ȳ 1/6 ph̄ 2/4	7	0	l̄ 1/5	7	0	t̄ 1/7	7	0	r̄ 1/2 ȳ 4/6 đ̄ 5/7
30	7	an 4/6	ȳ 2/3 kh̄ 6/7	8	ao 5/6	kh̄ 1/2 ch̄ 6/7	7	ua 4/6 ā 1/5	th̄ 2/3	7	0	m̄ 6/7
	7	am 4/6	r̄ 2/4 n̄ 1/4	8	ā 2/4	t̄ 2/4 k̄ 3/5 p̄ 1/7	8	ā 3/7	đ̄ 1/2	8	0	l̄ 3/4
	7	ok 2/3	t̄ 2/6	8	at 5/7	kh̄ 1/2 4/5/6	7	ī 2/3	ph̄ 5/7	7	on 5/6	k̄ 3/5 ch̄ 6/7
	8	oi 2/3	0	7	0	m̄ 1/5	7	ai 2/7	kh̄ 4/5	8	ai 5/7	m̄ 3/4/7 ȳ 3/7
	8	ā 3/4	m̄ 1/4	8	ai 2/4	m̄ 2/4	8	ā 5/6	t̄ 4/5	7	0	l̄ 4/6
		ām 5/7	đ̄ 5/6	ak 5/7					w̄ 6/7			
31	2	*****	*****	7	ang 2/3 am 4/6	0	6	ān 4/5	s̄ 3/4	7	0	n̄ 1/2
32	4	ae 1/3	m̄ 1/3	7	ā 2/3	ȳ 5/7	7	op 4/5 ā 1/6	ph̄ 1/5	8	ai 5/7	m̄ 7/8 đ̄ 3/5
	7	aen 5/6	kh̄ 4/5	7	0	ch̄ 3/6 đ̄ 1/5	7	ā 4/6	l̄ 3/4 đ̄ 2/4	6	0	ph̄ 5/6 r̄ 2/3 th̄ 1/4

° C ⁺ # V	# V	C	# V	C	# V	C	# V	C
8 en 3/4	yq 2/3 chq 1/8	9 aeng 6/8 a 1/5	sq 3-5 hq 8/9	8 qk 3/4 at 5/7 o 4/5	chq 2/8	8 ai 7/8	kq 1/3/4	
7 8 5/6	lq 1/3	// 2003 <u>kham</u>						

PDE ideal tone sequence(sample=200 bot)

canto	sequence	canto	sequence	canto	sequence
1	x403 3130 0400	15	x400	30	2400 0400 0103 3130
2	1400 3400 2400	16	3400	31	x200
3	3400	17	x100 2400 3200	32	2100 4430 2400 4100
4	4400	18	3200 0403 1230 2430	33	x400 4203 2230 3400 2400 2400 0400
5	4400 0400	19	x400 0400	34	x403 1130 0130 3230
6	0430 3100	20	4400	35	x400 4200 3430 3400 3430 2403 1130
7	x400 2430 3400 4200	21	x403 2400	36	x400
8	2200	22	x400 2230	37	x000 0400
9	0403 0130	23	x100 0200 3400	38	4400 2200 4400 0200
10	3200 0100 0400	24	x100 0400 0233	39	4400 1400
11	0200 3400	25	x430		
12	4100 1400	26	x400		
13	x100 0200 4400	27	x200 0400 0430 3200		
14	2200 1430 4400	28	x430		
		29	4100 2100 2400		

canto	sequence	canto	sequence	canto	sequence
40	x430	53	x400 3200		0400 0200 0103 0130
41	x003 1203 2200	54	x100		
42	0103 3100 2400	55	0400	70	x400 0400 0230
43	x200 0400	56	x400 2400 0400 1200	71	x400 0200
44	2203 1400 1400 3403 2200	57	x400 4400	72	x400 0200 1430
45	1200	58	0100	73	x400 1100
46	1400	59	x403	74	2400 0400
47	0230 0400	60	0400 0100	75	x200 2200 1400
48	x400 0400 0400 0100 3400	61	x403 0103 1403	76	x403 2200 4400
49	4403 3400 2030 0400 0203 2100 2100	62	x200	77	x403 3200
50	x400 0400	63	x400 0200 0400 0230 0030	78	x100 0404 0200 3200 0400
51	x400	64	1400 0100	79	x400 0400
52	2130 0400 0400 0400	65	2200	80	0400 3400
		66	x400 3130	81	x100 3440 2200 1230
		67	1400 2400 3400		
		68	x400		
		69	0400		

canto	sequence	canto	sequence
82	x100 4200 1200	95	x400 0400 0200
83	x403 0133 0400 3430 0103	96	x400 0400 2200
84	x400	97	x130
85	x400 0100 2400 4403 0130	98	3430 3400 4400
86	x100 0100	99	3200 0100
87	x200 1400 2203 0430 0203 0130 3403	-----	
88	0130 4200 1100 0400 4400	200 <u>bot</u>	
89	0200 1400		
90	x403 2130		
91	x400		
92	2200 0400 0203		
93	x130 3203		
94	2100		

PDE syllable groupings:

(sample=1000 wak)

canto	wak	canto	wak	canto	wak
1	0	6	222		323
	232		222		232
	323		323		222
	232		323		323
	223		222		323
	323		322		222
	223		223		223
	222		323		
	223			11	322
	322	7	0		323
	232		222		223
	323		223		223
	323		322		323
			233		332
2	322		322		223
	223		323		222
	323		223		
	223		233	12	323
	322		322		323
	323		233		222
	222		223		222
	232		322		223
	223		322		322
	322		333		322
	322		223		322
	322				
		8	322	13	0
3	223		332		322
	222		323		323
	323		222		222
	223				322
		9	223		223
4	232		232		322
	222		332		223
	223		323		323
	324		223		223
			222		222
			222		322
5	333		222		
	322		223		
	222			14	223
	223	10	223		323
	222		322		322
	223		333		223
	423		223		233
	323		223		323

canto	wak	canto	wak	canto	wak
	322	19	0		223
	323		222		223
	323		233		323
	323		322		322
	322		322		323
	322		323		222
			223		322
15	0		223	25	0
	222				222
	233	20	0		222
	323		223		222
			223		323
16	423		233		
	223			26	0
	223	21	0		222
	223		322		222
			323		322
17	0		323		
	322		223	27	0
	223		223		222
	234		223		323
	322		222		224
	322				223
	322	22	0		223
	323		232		222
	223		223		323
	323		322		333
	223		223		223
	223		222		322
			223		332
18	0		222		233
	222				323
	233	23	0		322
	323		223		223
	323		323		
	322		322	28	0
	323		323		222
	323		223		223
	222		223		223
	222		223		
	323		323	29	0
	323		322		223
	323		223		223
	233		233		323
	233				323
	223	24	0		223
	323		222		223
	322		323		223
	322		223		
	223		223		

canto	wak	canto	wak	canto	wak
30	223		323		323
	233		222		222
	223		323		323
	223		323		323
	322		322		323
	323		323		223
	323		223		222
	323		323		323
	223		223		323
	233		322		223
	223		324		223
	232		223		223
	233		223		223
	322		323		223
	232		233		222
	323		222		222
	323		223		222
	323		323		322
	233		323	36	0
	223		323		322
			322		322
31	0	34	0		224
	223		222		
	222		323	37	0
	223		332		233
32	0		322		323
	232		223		323
	223		223		223
	323		322		223
	232		223		323
	223		333		223
	223		323		
	222		323	38	223
	323		333		322
	333		223		223
	323		223		223
	323		223		323
	322				323
	223	35	0		322
	322		323		323
	223		223		223
			323		323
33	0		323		322
	323		223		322
	222		323		223
	323		323		323
	223		233		224
	233		323		323

canto	wak	canto	wak	canto	wak
39	222	44	223		224
	223		223		223
	223		223		232
	222		333		232
	323		223		223
	223		223		223
	323		323		322
	322		223		323
			323		323
40	0		323		323
	222		223		233
	322		323		422
	222		223		
			323	49	223
41	0		223		323
	333		323		222
	323		323		333
	322		223		323
	234		323		323
	223		333		223
	222				323
	223	45	322		223
	323		322		323
	323		322		323
	333		222		323
	223				323
		46	222		322
42	222		224		323
	322		222		323
	223		323		323
	223				323
	322	47	222		222
	223		223		333
	323		223		323
	322		223		222
	222		323		323
	222		323		323
	223		323		233
	322		322		323
					323
43	0	48	0		323
	222		222		
	323		333	50	0
	223		323		223
	323		223		223
	322		323		323
	222		323		323
	222		232		323

canto	wak	canto	wak	canto	wak
	233		323		323
	322		323		
51	0		233	62	0
	323		323		232
	323		323		323
	332		322		333
			323		
52	223		233	63	0
	222		222		232
	323		323		222
	323	57	0		323
	322		222		323
	323		223		323
	223		223		333
	323		223		323
	323		323		323
	222		222		323
	323		323		323
	323		222		223
	322	58	222		323
	323		322		232
	323		222		323
	323		232		323
53	0	59	0		322
	223		223		423
	323		223		323
	323		333	64	332
	222				323
	322	60	323		223
	223		223		323
	323		223		323
			333		223
54	0		233		223
	232		323		222
	223		323		
	222		223	65	233
					323
55	223	61	0		223
	233		322		322
	223		222		
	322		323	66	0
			233		322
56	0		323		222
	323		323		222
	223		323		233
	223		323		223
	223		323		323
	323		233		223

canto	wak	canto	wak	canto	wak
67	223		323		223
	222				223
	232	71	0		323
	233		222		233
	223		223		
	223		322	76	0
	323		232		233
	222		323		232
	222		223		322
	323		323		323
	322				323
	222	72	0		323
			232		332
68	0		223		233
	223		223		232
	222		322		223
	322		323		222
			322		
69	223		323	77	0
	332		223		233
	322		223		223
	232		223		222
	322		323		322
	223				222
	323	73	0		222
	323		323		233
	222		223		
	223		233	78	0
	333		224		322
	323		223		232
	223		323		233
	323		322		223
	322				323
	323	74	232		223
	332		223		322
	323		323		333
	223		223		323
	322		224		323
			322		323
			322		323
			232		223
70	0				223
	322				223
	322				233
	223	75	0		223
	223		223		223
	323		323		323
	223		323		323
	323		222		223
	323		323		
	322		223	79	0
	322		223		222

canto	wak	canto	wak	canto	wak
	323		222		323
	323		223		
	322		323	87	0
	223		323		323
	223		223		223
	233		323		223
80	232		323		322
	223		223		232
	223		322		323
	223		323		322
	323		323		232
	323		233		223
	323		223		323
	223		323		323
			223		233
81	0		223		323
	323	84	0		223
	232		223		322
	323		233		223
	322		223		223
	324				323
	322	85	0		223
	232		323		322
	323		323		323
	323		323		322
	222		323		323
	333		322		323
	323		323		233
	242		323		223
	323		222		
	323		222	88	322
			223		223
82	0		223		223
	322		223		233
	322		323		322
	322		322		223
	232		323		322
	323		223		233
	222		223		222
	323		223		323
	322		323		223
	223				222
	323	86	0		223
	233		232		323
			323		322
83	0		223		323
	223		224		223
	233		323		323
	323		323		223
					422

canto	wak	canto	wak	canto	wak
89	223	95	0		323
	323		223		223
	323		233		323
	233		222		
	324		223	100	223
	232		222		233
	322		222		223
	223		223		223
			323		
90	0		223	101	0
	323		223		222
	322		223		322
	223				222
	223	96	0		323
	233		323		332
	222		333		323
	223		322		223
			323		
91	0		233	102	0
	233		223		222
	233		323		223
	333		223		332
			323		233
92	222		222		423
	223		323		223
	333				323
	223	97	0		323
	233		222		323
	332		223		222
	223		222		323
	232				
	323	98	223	103	0
	333		222		224
	232		223		222
	322		222		333
			322		222
93	0		323		-----
	222		223		
	233		223		1000 <u>wak</u>
	223		323		
	323		323		
	223		322		
	232		323		
	223				
94	322	99	223		
	223		323		
	222		223		
	223		233		
			223		

PDE first and second-person pronouns

(sample = 1000 first-person wak)

canto	wak	first-person wak	second-person wak
317	11	4	3
318	4	0	2
320	2	1	1
323	2	0	0
324	6	1	2
325	19	1	7
326	13	1	2
327	3	1	0
328	9	2	3
329	17	5	3
330	17	4	6
332	10	3	3
333	7	2	1
334	4	1	0
336	7	1	1
337	13	0	0
340	2	0	0
342	2	0	0
343	6	0	3
344	2	1	1
345	6	0	1
347	3	0	0

canto	wak	first-person wak	second-person wak
348	11	2	1
349	9	3	2
350	7	0	2
351	4	0	1
352	3	0	0
354	3	0	0
358	16	2	4
359	11	0	3
360	9	0	0
361	11	1	2
362	21	2	5
363	4	1	1
364	13	4	3
365	6	2	1
366	5	0	0
370	5	1	1
371	1	0	0
374	1	0	0
375	4	0	0
377	1	0	0
378	6	1	0
379	10	1	1
380	9	1	2
381	11	0	1
382	6	0	0

canto	wak	first-person wak	second-person wak
383	6	0	1
384	4	0	1
385	8	0	1
386	6	0	2
387	5	0	1
388	5	0	0
389	5	2	1
390	9	0	2
391	3	0	1
392	6	2	1
393	11	3	2
395	14	0	1
399	3	0	0
400	5	0	1
401	16	0	2
405	21	4	4
407	7	0	2
408	6	0	1
410	20	1	4
413	13	0	0
415	1	0	0
418	3	0	1
419	5	2	2
422	4	1	0
424	2	0	1

canto	wak	first-person wak	second-person wak
426	7	1	0
427	3	1	0
428	17	5	3
429	18	0	2
430	12	0	2
431	20	1	1
432	5	1	0
433	14	1	1
436	4	2	0
437	6	1	0
439	25	0	1
440	21	5	2
441	24	1	1
442	18	4	2
443	20	2	0
444	14	2	3
445	4	0	1
446	4	0	0
447	6	0	1
448	8	0	2
449	8	1	4
451	4	1	1
454	3	0	0
458	8	2	0
459	6	0	0

canto	wak	first-person wak	second-person wak
460	2	1	1
461	4	0	0
465	17	1	1
466	16	2	3
467	20	3	6
468	7	1	0
469	3	1	1
472	9	1	0
474	6	1	3
475	6	0	0
477	5	1	0
482	11	3	2
483	14	2	4
484	11	1	2
486	19	3	2
487	7	1	0
488	7	1	0
490	3	1	1
491	2	1	0
494	3	1	0
495	4	1	0
497	3	1	1
498	2	1	0
	-----	-----	-----
	1000 wak	124 wak	154

OCT Group I Cantos: S^ocanto a. proper name/noun + physical attribute :

- 2 chūng chōm nuan nāng sumonthā
 30 nāng rochanā sām wai
 35 chūng chōm nuan nāng sumonthā
 50 phra suwanasang an rüang sī
 54 phra suwanasang thong phong sai
 74 thāo yotsawimon rüang sī
 84 nāng chan kanlayā mārasi
 86 nāng chan thewī sī sōphā
 98 nuan nāng chanthā mārasi
 135 nuan nāng chanthī sī sai
 170 nāng chan thewī sī sai
 175 nāng chan thewī sī samon

b. proper name/noun + quantifier :

- 179 sāo san kamman noi yai

c. proper name/noun + qualifier other than physical:

- 31 phra suwanasang sit rithā
 36 phra suwanasang phū rung fā
 41 thān thāo sāmon phū rung fā
 45 phra suwanasang sit rithi krai
 47 phra suwanasang sit rithi krai
 57 phra suwanasang sit rithi krai
 96 thāo yotsawimon phū rung fā
 119 thāo yotsawimon pen yai

o
canto

- 141 senā raksā khon thōt than
 146 chūng nāi petchakhāt klaew klā
 154 ongkharak chak narāi nāi yai
 156 thāo yotsawimon phū rung fā
 159 senā phū yai thang sai khwā
 180 thāo yotsawimon pen yai
 182 thāo yotsawimon phu rung fā
 184 thāo yotsawimon pen yai
 190 phra suwanasang phū rung fā
 193 phra suwanasang phū rung fā

c. proper name/noun + noun in apposition :

- 4 nāng rochanā chaiyā
 13 thān thāo sāmon rāchā
 21 thān thāo sāmon rāchā
 70 thāo yotsawimon rāchā
 76 thāo yotsawimon phūwanai
 110 nuan nāng chanthā kanlayā
 137 thāo yotsawimon rāchā
 265 thāo yotsawimon rāchā
 168 chūng nuan nāng chan kanlayā
 174 thāo yotsawimon rāchā
 188 thāo yotsawimon rāchā

o
canto

d. nouns in collective groupings:

83 chūng mū amāt senā

140 thāo kae chao mae sāo sī

e. proper names/titles :

49 somdet amarin

56 chūng ong thān thāo hatsanai

91 chūng akhamahā senā

OCT Group I Cantos: S + P

canto

- 8 chōm nāng rochanā nam tā lai
- 14 kamnan rap sang bangkhom wai
- 17 phra sang dang ok cha laeng' lai
- 22 kamnan krap lā laew khlā khlai
- 28 sāmon dai fang chang nam nā
- 38 phra sang dang cha long lōi hōi
- 67 thāo sāmon dai yin waew
- 78 senā rap sang sai kesā
- 79 nāng chan thewī la-hōi hai
- 90 tā thāo phetchakhong kō tok chai
- 93 nāng chan chūng tōp senā
- 115 nuan nāng chanthā nam tā lai
- 127 thāo yotsawimon chūng thām thai
- 142 nuan nāng chanthā kō chai hai
- 144 nuan nāng chanthā nam tā lai
- 145 nuan nāng chanthī la-hōi hai
- 147 nuan nāng chanthī nam tā lai
- 152 phetchakhāt mao priang siang phong
- 160 thāo yotsawimon kō phōng sai
- 166 kamnan rap sang sai kesā
- 171 sāo sī dī chai pen nak nā
- 172 nāng chān āi chai pen nak nā
- 178 thāo yotsawimon kō phōng sai
- 183 sōng thao dai prathān māk lāi
- 192 senā rap sang sai kesā

OCT Group I Cantos: predicate cues :

(single-sequence cantos)

canto	total wak	sequence	introductory cue	concluding cue
2	16	4-13	0	khraṅ wā thao nan
8	16	7-16	0	X
13	12	10-12	sang	X
21	8	7-8	0	X
28	24	3-18	0	wā phlāṅ
30	-2	7-12	0	X
31	12	5-12	wā	X
35	8	5-8	0	X
50	8	5-8	ramphūṅ	X
56	12	5-8	rong	sang set
67	12	3	0	0
70	16	10-16	0	X
74	12	5-12	rap kham	X
83	12	9-10	0	0
84	12	5-11	thām	wā laew
86	16	4-15	top	0
90	12	4-9	bok	0
93	4	3-4	top	X
98	16	4-12	0	khít phlāṅ
115	20	4-20	wā	X
119	16	5-14	khít	khít laew
127	8	3-8	thām	X

canto	total wak	sequence	introductory cue	concluding cue
137	20	7-20	tawāt	X
142	12	7-8	0	0
146	12	9-12	wā	X
156	12	4-12	wā	X
159	12	9-12	thūn	X
165	8	5-8	sang	X
171	8	4-7	0	0
172	12	7-11	0	fāk laew
174	14	7-14	0	X
175	12	6-12	thūn	X
178	8	6-8	sang	X
179	12	7-12	ram rak	X
180	8	5-8	trat	X
183	8	5-7	0	0
184	16	6-8	sang	sang laew
190	16	11-12	bok	wā phlāng
192	12	11-12	thalaeng	X
(multi-sequence cantos)				
17	12	3-8	0	khran wā khīt laew
		10-12	thūn	X
36	16	5-12	khīt	khīt laew
		15-16	sang	X
76	24	5-12	khīt	khīt phlāng
		15-17	0	0
		19-20	khīt	0
96	14	6	0	0

canto	total wak	sequence	introductory cue	concluding cue
96 (cont.)		9-12	banchā	sang set
110	12	7-8 10-12	0 sang	0 X
144	28	4-24 26-28	0 sang	son phlāng X
147	12	4 8-12	0 0	0 X
168	16	5-8 9-16	nūk wā	khit laew X
170	20	5-16 17-20	trūk trā mī wachā	khit laew X

OCT Group I Cantos: restated subjects

canto	total wak in Body	Subject in Opening	Subject restated in Body
4	2	Nāng Rochanā	kanlayā
14	2	kamnan	0
22	2	kamnan	0
38	8	Phra Sang	phūwanai
41	4	Thāo Sāmon	0
45	8	Phra Sang	0
47	2	Phra Sang	0
49	10	Phra In	thewā, somdet Kōsī, thewā
54	2	Phra Sang	0
57	6	Phra Sang	phra ong
78	6	senā	0
79	10	Nāng Chan	0
91	6	mahā senā	0
135	2	Nāng Chanthī	0
140	6	thao kae sāo sī	sāo sī, thao kae
141	6	senā	0
145	2	Nāng Chanthī	0
152	6	phetchakhāt	0
154	2	ongkharak	0
160	2	Thāo Yotsawimon	0
166	2	kamnan	0
182	6	Thāo Yotsawimon	0
188	2	Thāo Yotsawimon	0
193	2	Phra Sang	0

OCT Group III Cantos:

canto

a. khran + thung + PN :

167 khran wā mā thung nāng chōm-yong

173 khran thung phlap phlā chai sī

b. khran + thung + chung + predicate :

20 khran thung chung thūn khadī

23 khran thung chung thawāi khruang song

27 khran thung chung thūn phra song det

99 khran thung chung khao prāsāt sī

b¹. khran + thung + predicate:

15 khran thung thūn ong mahesī

136 khran thung krāp bāt phra bituret

c. khran + predicate :

40 khran song samret set laew

OCT Group III Cantos: predicate cues

canto	total wak	sequence	introductory cue	concluding cue
15	4	2-4	thūn	X
20	4	2-4	wā	X
23	8	3-8	wā	X
27	27	2-4	thūn	X
40	8	4-8	thūn	X
99	16	4-16	thūn thām	X
136	16	3-12	0	thūn phlāng
167	8	4-8	banyāi	X

OCT XY cantos

(subject of canto=subject in immediately preceding canto)

canto

3	mā thūng
5	thūng khao
29	mā thūng
48	mā thūng
52	khít laew
53	mā sop
59	wan nī
65	khít laew
95	mā thūng
114	mā thūng
157	sang set
158	khraṅ rung
163	mā thūng
185	mā thūng
191	khraṅ laew

OCT XY cantos

(subject of canto * subject in immediately preceding canto)

canto

11	sumonthā
24	chao ngǒ
42	senā
43	thāo thai
87	senā
94	senā
128	hōn thao

1	dai fang
10	dai fang
12	bat chai
16	dai fang
19	dai fang
33	dai fang
44	dai fang
61	dai rük
73	dai yin
75	dai yin
88	dai fang
101	dai fang
111	dai fang
125	dai yin
129	dai fang
134	dai fang
139	dai fang

7	khwan khao
18	phǒ ngǒ pā
72	intharā
100	saen khom
102	kū nī
103	phan pī
104	me me

canto

109	thoi kham
116	yā phran
130	phra phan pī
131	tham phit
132	phra phūmin
133	chāt chua
169	prōt klao
176	ngong kaew
177	phra song det

OCT Group V Cantos: predicate cues

cantos	total wak	sequence	introductory cue	concluding cue
1	16	5-16	0	X
7	12	1-12	0	X
10	20	3-20	thūn khai	X
11	4	3-4	0	X
12	8	3-8	rōng wā	X
16	8	5-8	wā	X
18	8	1-4 6-8	0 sang	wā laew X
24	8	2-8	wā	X
29	12	4-12	riak	X
43	8	4-8	thūn	X
59	8	1-8	0	X
72	16	1-16	0	X
73	24	3-24	tōp	X
75	8	4-6	rōng	X
87	28	3-28	thūn	X
88	24	5-8 10-20	nūk mī wāchā	0 wā phlāng
95	36	7-36	chaeng	X
100	32	1-32	0	X
101	32	4-32	thūn	X
102	24	1-24	0	X
103	24	1-24	0	X
104	9	1-9	0	X
109	8	1-8	0	X

canto	total wak	sequence	introductory cue	concluding cue
114	12	8-12	thām	X
116	20	1-8	0	wā laew
125	4	3-4	0	X
128	8	2-8	0	X
129	16	7-16	0	X
130	20	1-20	0	X
131	16	1-10 11-16	0 0	wā phlāng X
132	8	1-8	0	X
133	12	1-12	0	X
139	12	3-4	0	0
157	20	7-18	0	khīt phlāng
158	12	6-12	sang	X
163	12	9-12	thām	X
169	16	1-16	0	X
176	20	1-20	0	X
177	16	1-16	0	X
185	24	9-16	mī wāchā	khran sang set
191	8	5-8	sang	X

OCT Group V Cantos: restated subjects

canto	total wak in Body	Subject in preceding canto	Subject restated in Body
3	3	Nāng Sumonthā	0
5	3	Nāng Rochanā	chao
19	3	sāo sī	0
33	3	Phra Wisanukam	0
42	3	senā	0
44	11	senā	0
48	7	Phra Sang	0
52	3	phrayā nāk	phrayā nāk
53	7	phrayā nāk	thān thāo nākā
61	3	Thāo Yotsawimon	0
65	3	Phra In	phra kaew
94	7	senā	0
111	3	kamnan	0
134	3	senā	0

OCT Type B Canto: different noun-subject

noun	subject of Type B canto	subject of preceding canto
6	sāo sī	Nāng Rochanā
9	Nāng Sumonthā	Nāng Rochanā
25	Nāng Sumonthā	Chao Ngō
26	kamnan	Nāng Sumonthā
55	Phra In	Phra Sang
58	Thāo Sāmon	Phra Sang
60	Nāng Sumonthā	Thāo Sāmon
68	Phra In	Thāo Yotsawimon
71	Phra In	Thāo Yotsawimon
85	sāo sī	Nāng Chan
107	Nāng Chanthā	Thāo Yotsawimon
113	Yāi Sumethā	kamnan
118	Nāng Chanthā	Yāi Sumethā
122	senā	Thāo Yotsawimon
124	Yāi Sumethā	senā
126	senā	Thāo Yotsawimon
138	Chanthī	Thāo Yotsawimon
143	Chanthī	Nāng Chanthā
148	Nāng Chanthā	Chanthī
149	nāi petchakhāt	Nāng Chanthā
150	sāo sī	nāi petchakhāt
151	Chanthī	sāo sī
153	Chanthī	nāi petchakhāt
164	senā	Thāo yotsawimon
181	senā	Thāo Yotsawimon

OCT Type B Cantos: predicate cues

canto	total wak	sequence	introductory cue	concluding cue
6	4	1-2	0	0
9	4	2-4	wā lao	X
25	8	2-4 6-8	wā sang	wā laew X
34	8	3-4	bok	0
37	20	5-20	0	X
46	16	7-14	0	0
66	8	3-8	rong	X
69	16	1-6 9-12 14	0 rong rong	0 0 0
71	16	3-16	tawāt	X
77	32	3-32	chaloei khai	X
82	20	3-10 15-16	0 0	0 khit phlāng
85	12	3-12	thūn	X
92	20	1-12 11-20	wā thūn	0 X
97	30	3-28	0	ram phlāng
105	8	2 4-7	0 0	0 0
106	4	1-4	0	X
107	8	2-8	lao	X
108	8	1-8	0	X
112	4	3-4	thalaeng khai	X
113	8	2-4	wā	X

canto	total wak	sequence	introductory cue	concluding cue
117	36	13-16	wā	0
		18-20	wā	0
		26-28	0	0
		34-35	0	0
118	8	3-6	0	0
120	16	5-12	0	0
121	8	2-8	rong	X
123	4	3-4	sak sai	X
124	16	4-16	hai kân	X
138	20	8-16	thūn	thūn phlāng
143	20	1-17	0	ram phlāng
148	8	2-8	0	X
149	8	3-8	0	X
150	4	3-4	bok chaeng	X
151	12	5-8	0	0
164	8	3-8	wā	X
187	16	13-14	wā	0
		15-16	wā	X

OCT Type B Cantos: restated subjects

canto	total wak	Subject of preceding canto	Subject restated in Type B canto
26	4	kamnan	0
39	12	Phra Sang	0
55	12	Phra In	Hatsanai
58	4	Thāo Sāmon	0
60	4	Nāng Sumonthā	0
63	8	Thāo Sāmon	Thāo Sāmon
68	4	Phra In	0
80	4	Nāng Chan	0
81	12	Nāng Chan	nāng
89	4	Nāng Chan	0
122	4	senā	0
126	4	senā	senī
153	4	Nāng Chanthī	0
155	4	ongkharak	0
161	12	Thāo Yotsawimon	phra
162	4	Thāo Yotsawimon	phra ong
181	4	senā	0
186	4	Thāo Sāmon	chao
189	16	Thāo Yotsawimon	song sī, song rā, phra
194	18	Phra Sang	0

OCT structural rhyme(sample=200 bot)

canto		canto	
1	ang-ā-ai ā-ai-ī ā-ī-ai ā-ai-ā	15	ī-ā-ai
		16	ang-ai-ā oei-ā-ai
2	0-ā-oei ō-oei-ai ā-ai-ī āng-ī-ai	17	0-ai-ā ī-ā-ī ai-ī-ai
		18	ā-ai-ā ai-ā-ō
3	ūng-ai-ā		
4	0-ā-ī	19	ang-ō-ai
5	ao-ī-ā	20	ī-ai-ā
6	ai-ā-ai	21	0-ā-ī ā-ī-ai
7	ao-ai-qi ī-qi-ā ī-ā-ai	22	0-ai-ā
		23	ong-ā-aew ā-aew-ai
8	0-ai-ā ai-ā-qi oet-qi-ai ī-ai-ā	24	ō-ai-ua ām-ua-ao
9	ao-ā-ai	25	ai-ao-ai an-ai-ā
10	ang-ai-ī ā-ī-ā ang-ā-ai ī-ai-ā it-ā-ai	26	ai-ā-ai
		27	et-ai-ā
		28	0-ā-ai ua-ai-aew ai-aew-ā āi-ā-ai ī-ai-aew ā-aew-ai
11	ā-ai-ā		
12	ai-ā-ai at-ai-ā		
13	0-ā-ai ā-ai-aew ām-aew-ai	29	ūng-ai-ā uai-ā-om ū-om-ai
14	0-ai-ā		

canto

- 30 0-ai-ā
āt-ā-ao
ā-ao-ā
- 31 0-ā-ai
ī-ai-ia
ai-ia-ī
- 32 ai-ī-ō
ai-āo-an
- 33 0-an-ī
- 34 ā-ī-ai
an-ai-ā
- 35 0-ā-ai
ā-ai-ā
- 36 0-ā-ai
oei-ai-ā
ī-ā-ai
ong-ai-āi
- 37 am-āi-uai
ā-uai-ā
aew-ā-ai
oei-ai-ā
oi-ā-ō
- 38 0-ō-ai
ā-ai-ā
- 39 aeng-ā-āi
ap-āi-ā
at-ā-ī
- 40 aew-ī-ai
ī-ai-ā
- 41 0-ā-ai
- 42 ā-ai-ā
- 43 ai-ā-ai
ua-ai-ā
- 44 ang-ā-ai
ī-ai-ā
āi-ā-ai

canto

- 45 0-ai-ā
ai-ā-āi
- 46 ā-āi-ū
ai-ū-ut
ā-ut-ī
ua-ī-ai
- 47 0-ai-ī
- 48 ũng-ī-an
ing-an-ā
- 49 0-ā-ong
ā-ong-ai
ī-ai-ī
- 50 0-ī-ũng
ai-ũng-ā
- 51 0-ā-āi
ang-āi-ā
- 52 aew-ā-an
- 53 op-an-ī
ai-ī-ai
- 54 0-ai-ā
- 55 ai-ā-i
ai-ī-ai
ong-ai-in
- 56 0-ai-ā
ī-ā-ī
ai-ī-ai
- 57 0-ai-ā
on-ā-ī
- 58 et-ī-an
- 59 ī-an-ī
ān-ī-an
- 60 ā-an-ī
- 61 oek-ī-ā

canto		canto	
62	ian-ā-ai ian-ai-ā		an-ā-on aew-on-ā
63	āt-ā-an ai-an-ī	75	in-ā-an ū-an-ai
64	0-ī-on ang-on-ī on-ī-ao on-ao-ang	76	0-ai-ī ū-ī-ā ī-ā-ai oi-ai-ā it-ā-it ā-it-ai
65	aew-ang-on		
66	ai-on-aen in-aen-aew	77	āt-ai-ā ān-ā-ai ang-ai-at on-at-ā ao-ā-an it-an-ī ai-ī-ai ā-ai-ā
67	0-aew-ā ae-ā-ong ai-ong-ai		
68	in-ai-ān		
69	on-ān-ā on-ā-ūng ān-ūng-ai aek-ai-ā	78	0-ā-ān ā-ān-ai
70	0-ā-ai ān-ai-ā an-ā-ai at-ai-ā	79	0-ai-ā oi-ā-ai ōng-ai-ā
71	it-ā-on ai-on-ai ua-ai-ā at-ā-ī	80	ai-ā-ai
72	ā-ī-ai ang-ai-in ai-in-ī ai-ī-ai	81	an-ai-ā ot-ā-ai uang-ai-ā
73	in-ai-ā on-ā-ai am-ai-on on-on-āi ī-ai-ā i-ā-ī	82	it-ā-ai ang-ai-ā am-ā-ia oi-ia-ī ā-ī-ā
74	0-ī-ā	83	0-ā-ai ā-ai-ā oei-ā-ī
		84	0-ī-ai an-ai-ā uai-ā-ai
		85	āng-ai-ā

canto

- ai-ā-ai
ao-ai-ā
- 86 0-ā-ang
 ia-ang-ai
 ā-ai-on
 an-on-ī
- 87 ā-ī-ā
 ān-ā-āi
 ang-āi-ai
 on-ai-on
 ang-on-ai
 an-ai-ā
 ai-ā-ai
- 88 ang-ai-ā
 ai-ā-ai
 ā-ai-ā
 ai-ā-ai
 ang-ai-ā
 ai-ā-uan
- 89 ai-uan-ai
- 90 0-ai-ao
 an-ao-ai
 āi-ai-a
- 91 0-ā-ai
 ū-ai-ā
- 92 ua-ā-ai
 ā-ai-ā
 et-ā-ī

200 bot

OCT structural rhyme position(sample=200 bot)

canto	position	canto	position	canto	position
1	1-5 2-4 5-2 5-2	16	4-2 2-2	31	0-4 2-3 4-4
2	0-4 2-2 4-2 4-5	17	0-2 5-3 5-4	32	5-5 4-4
3	0-4	18	4-3 4-4	33	4-6
4	0-3	19	4-2	34	2-2 2-
5	4-5	20	5-2	35	0-3 2-4
6	5-5	21	0-2 5-2	36	0-4 4-5
7	4-4 5-4 4-4	22	0-2		2-5 4-2
8	0-2 2-3 4-5 5-4	23	4-4 5-5	37	5-4 5-1 2-4 4-2 2-4
9	4-4	24	4-1 4-2		
10	5-3 2-4 5-2 3-3 2-2	25	4-4 2-2	38	0-2 4-3
11	4-2	26	2-2	39	4-3 4-2 5-5
12	5-4 5-5	27	3-4		
13	0-5 2-5 4-2	28	0-4 2-3 4-2 4-4 2-4 4-2	40	2-4 4-2
14	0-2	29	0-4 2-3 4-3	41	0-3
15	3-4	30	0-4 4-3 5-2	42	4-6
				43	3-1 4-4
				44	4-4 4-2 5-5

canto	position	canto	position	canto	position
45	0-4 5-5	62	2-2 2-2	74	0-2 3-5 5-3
46	5-2 5-2 5-2 4-2	63	4-4 4-2	75	5-5 4-4
47	0-2	64	0-3 1-3 2-2 2-1	76	0-5 2-2 4-3 5-3
48	1-4 2-4	65	2-2		2-4 4-3
49	0-2 2-2 4-2	66	4-2 2-4	77	5-5 2-5 5-2 3-5 2-1 2-4 4-4 7-2
50	0-2 5-4	67	0-4 1-4 5-5		
51	0-2 3-2	68	3-2		
52	5-4	69	2-3 4-2 4-2 5-2	78	0-2 4-5
53	1-4 4-6	70	0-4 2-3 2-3 5-5	79	0-4 4-2 4-2
54	0-5			80	4-4
55	4-4 4-4 6-4	71	4-3 5-5 4-3 3-5	81	5-5 2-4 4-2
56	0-2 5-2 5-4	72	2-4 4-4 2-2 3-2	82	5-3 2-5 2-2 4-4 4-3
57	0-2 2-3	73	3-5 3-5 2-2 2-2 2-4 4-1	83	0-2 4-2 3-4
58	5-4			84	0-2 2-5 4-5
59	2-6 3-4				
60	4-5				
61	4-2				

canto	position	canto	position	canto	position
85	3-5 4-4 2-5				
86	0-2 4-4 4-5 5-3				
87	2-4 2-4 5-4 3-2 4-6 2-2 2-2				
88	4-4 3-4 5-4 5-4 2-4 5-5				
89	5-4				
90	0-4 4-3 2-5				
91	0-4 4-4				
92	1-2 4-3 4-2				

200 bot

OCT additional rhyme

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
1	2	*****	*****	8	ī 2/4 ā 7/8	thq 2/3 4	6	ā 3/5/6	thq 1/2	7	ai 4/7	khq 2/3 pq 4/5 thq 6/7 yq 4/7
.	7	it 2/4	nq 5/6	7	0	pq 2/5	7	ā 1/3/4/6	hq 1/3/6	7	0	thq 6/7
.	6	ī 1/4	0	8	0	chq 1/2	7	q 2/4	chq 1/6	7	ai 5/7	yq 4/7
.	7	ā 2/7	mq 1/5/7	8	0	chq 5/7	7	gn 4/6	0	7	ā 5/7	pq 2/3
.		ao 3/6				nq 2/5	7		0	7	ai 2/6	
2	2	*****	*****	7	0	nq 3/4	7	ā 6/7	0	7	0	mq 3/5
.	7	0	chq 3/4	7	0	0	7	ao 3-5	khq 1/3	7	ai 3/7	chq 4/5
.	8	ai 5/7	hq 5/8	7	ā 4/6	0	7	0	chq 2/5	7	0	tg 1/3/7
.	7	ā 2/4	yq 6/7	7	ā 2/5	0	7	ae 2/3/5	thq 2/4	7	0	chq 2/5
.		an 1/4				pq 4/5	7		thq 1/7	8	0	0
.						sq 6/7						
3	2	*****	*****	7	0	thq 1/6	7	ai 1/7	0	7	ai 4/6	rq 1/2
.								ong 4/6				
4	2	*****	*****	6	ā 4/6	0	7	0	dq 4/7	8	ā 3/5	thq 7/8
5	2	*****	*****	7	om 2/3 ā 1/6	kq 3/4	8	ā 3/5/7	kq 1/2	7	ā 2/7	chq 1/3
.						dq 5/7			nq 7/8			
6	7	ā 3/4	chq 3/7	8	0	thq 3/6	7	ī 2/5	sq 1/2	8	q 6/7	rq 1/2
.									thq 3/5			

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
7	2	*****	*****	7	ao 4/6 ai 5/7	mḡ 1/2 chḡ 3/7	7	ā 1/3	0	7	0	chḡ 2/4
7	ī	1/6/7	khḡ 2/7	8	ā 1-3	mḡ 4/5 kḡ 7/8	7	ae 1/2	nḡ 5/7 lḡ 4/6	7	ā 2/7	sḡ 3/4
7	ī	6/7	khḡ 1/7	7	ī 4/6	kḡ 1/7	7	ā 2/3	mḡ 6/7	7	ā 4/5	0
8	2	*****	*****	8	ā 5/7	nḡ 2/5/6	7	ā 4/5	rḡ 6/7	6	0	sḡ 4/5 kḡ 3/6 thḡ 6/7 mḡ 2/5
6	ap	4/5	0	7	0	0	7	0	kḡ 4/5	8	ā 3/5	rḡ 7/8 sḡ 4/5 mḡ 2/6
7	ūn	5/6	phḡ 1/4	7	0	thḡ 1/4 sḡ 3/7	7	ai 4/6	0	8	ā 3/6	phḡ 2/3 mḡ 1/4/5
6	0	0	mḡ 1/3	8	ā 3/4 ā 2/6	nḡ 3/4 chḡ 2/6	7	ai 1/7	chḡ 1/5 wḡ 6/7	6	ua 2/3	mḡ 2/4
8	ā	5/6	0	7	0	rḡ 3/4 mḡ 2/6	7	ia 2/4	nḡ 1/6	7	ā 4/6 ai 5/7	0
10	2	*****	*****	8	ā 1/4	sḡ 2/5	8	ā 3/5 ā 1/4/6	dḡ 3/8	7	0	chḡ 2/3 lḡ 1/4 phḡ 5/6
7	0	0	mḡ 4/7	7	0	sḡ 5/7	6	ī 5/6 *	0	7	0	0
7	ua	2/3	rḡ 1/6	7	ā 3/8 ā 1/6	chḡ 4/5	8	ā 2/7/8 ā 1/6	phḡ 6/7	7	ā 3/5	0
7	ī	6/7	tḡ 3/4 dḡ 6/7	7	ī 3/4	dḡ 5/7	6	0	0	9	ā 2/4	nḡ 1/9 kḡ 4/8
ao	4/5				ai 2/7							

* ai 2/4

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C							
8	ān	4/5	phq	1/4	7	on	3/4	ng	6/7	7	ai	2-4	dq	4/7	7	ai	5/7	0	
	ǎ	1/6		5/8				rq	3/4										
11	2	*****	*****	7	ā	4/6	0	7	ā	3/6	0	7	ai	2/3	mq	3/6	dq	2/7	
12	2	*****	*****	8	0	thq	1/2	6	ā	3/5/6	0	7	ā	4/6	0				
8	ǎ	2/6	rq	1/3	8	ao	2/3	6	ī	2/5	0	8	ā	3/7/8	rq	1/5			
	ao	1/4		5				7	ā	1/3			ǎ	2/4	wq	3/7			
13	2	*****	*****	6	ā	3/5/6	thq	1/2	8	ǎ	5/7	thq	3/7	8	ok	2/3	tq	1/3	
															ǎ	1/4/7	nq	2/6	
	7	ǎ	2/4	ngq	3/5	7	ā	2/4/6	mq	4/7	7	āi	2/4/6	8	0	thq	1/2		
		ae	1/5/6	chq	2/4			ā	3/5			sq	2/4						
	7	0	sq	3/4/6	7	0	tq	3/4	7	0	7	ai	3/7	0					
												ā	4/6						
14	2	*****	*****	7	ang	4/5	0	6	ai	6/7	rq	3/4	7	0	bq	1/4	chq	2/6	
										ap	4/5								
15	7	0	thq	2/3	8	ā	2/7/8	mq	3/7	7	ak	2/3	phq	5/6	7	ao	2/6	pq	4/7
											ā	1/6/7				ai	1/7		
16	2	*****	*****	7	ai	6/7	0	7	ao	4/6	wq	2/3	7	ai	2/4	thq	1/2	chq	5/7
						ā	1/5		gn	1/2									
	7	0	chq	1/3	7	0	ng	1/6	8	aew	5/7	mq	1/4	7	ā	1/2	0		
								7											

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
17	2	*****	*****	7	ang ā 1/5	lq 6/7	8	0	0	7	ā 3/5	phq 4/5
7	7	ī 6/7	khq 1/4 7	8	ā 3/4/8 ā 2/6	nq 3/4 chq 2/6	8	ā 1/3/6 q 7/8	nq 4/6	7	ā 2/5 ā 3/4	chq 1/2 phq 5/6 kq 2/3
7	0		khq 1/3	8	ai 1/5	kq 2/7	8	ā 1/3	phq 1/3	7	0	
						sg 4/8		om 4/6				
18	3	*****	*****	7	ā 4/6	mq 3/6	7	q 2/3	phq 2/3	7	ā 1/7	chq 3/5/6
6	0		sg 4/5	7	0	rq 1-3	7	ā 6/7	0	7	0	chq 1/6
						nq 6/7						
19	2	*****	*****	7	0	sq 1/2/6	6	ai 2/4	dq 1/4/5	7	ī 3/4	rq 1/6
							4		chq 2/3			
20	6	ūng 2/3	thq 2/4 khq 1/5	7	ā 2/3	0	8	ai 1/8 ā 5/7	phq 5/6	7	0	chq 1/3
21	2	*****	*****	6	ā 3/5/6	thq 1/2	6	0	sq 3/4	6	0	thq 5/6
6	6	ī 4/5	mq 3/5	7	ā 4/5	0	7	ī 6/7	dq 2/6	6	0	sq 1/2
22	2	*****	*****	7	ā 4/6	khq 6/7	6	0	rq 1-3	7	0	bq 1/4 chq 2/6
						kq 1/3						
						lq 4/5						
23	7	ūng 2/3	thq 2/4 khq 1/6	7	āng 1/3	wq 3/5	7	ā 2/7	chq 1/3	7	ao 3/6	0
7	7	ān 4/5	tq 5/6	8	at 3/4 ā 1/5	nq 0	7	oet 4/6	phq 6/7	8	ā 2/6	chq 2/6

° C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
24	2	***** ĩ 3/4	***** 0	7	ai 3/5/7	m̄q 3-5 yq 4/5	8	ai 3/6/8 om 4/6	0	7	ai 1/6	khq 2/5 khq 1/5 chq 2/3
25	8	a 5/7	nq 1/2	7	ao 1/7 ai 2/4	chq 1/4	7	ao 3/5/7 ai 2/6	khq 3/5	7	ai 3/7	tq 1/2 chq 3/4/5/7
26	7	0	nq 5/7	7	ai 3/7	m̄q 6/7	7	ai 5/7	chq 3/7	7	0	0
27	7	ũng 2/3	thq 2/4	8	ai 5/8	m̄q 7/8 khq 2/6	7	ai 5/7	chq 3/7	7	ai 2/4/5/	m̄q 1/4/5/7 khq 3/6
28	2	*****	*****	7	ang 4/5	nq 6/7	8	ai 5/7	m̄q 1/8	7	0	0
	7	0	chq 6/7 khq 1/3	7	ai 6/7	nq 6/7	7	ong 1/2/3 on 4/6	chq 1/7 phq 3/6	7	ĩ 4/5	m̄q 1/3/4
	7	am 4/6 ai 1/7	chq 3/7	6	0	0	7	ũ 4/6	0	8	ã 5/7	kg 2/8 khq 1/4
	6	ai 2/3/6	0	7	0	nq 6/7	7	ai 2/4/5	hq 2/4	6	ai 2/6	0
	8	ĩ 6/8	sq 7/8	8	ã 4/7 ĩ 1/2	nq 2/8	7	ang 2/3	sq 4/5 nq 6/7	6	uang 2/3	rg 3/4 phq 5/6 khq 1/2
	7	et 4/6	sq 1/3	7	ã 4/6	khq 1/5	7	et 4/6	sq 4/5	6	0	0
29	2	*****	*****	7	ã 4/6	yq 4/5	6	ang 2/3	0	8	0	nq 2/8 chq 5/7
	7	ĩ 1/2 ã 4/6	do 4/7	7	on 3/4	chq 1/5	7	uang 1/3 ong 4/6	khq 1/3	7	ã 3/5/6	0

C ⁺	#	V	C	#	V	C	#	V	C									
7	ai	3/4	0	7	0	sq	6/7	7	0	rq	1/5	7	0	1q	3/4			
30	2	*****	*****	6	0	nq	1/4	7	ai	1/7	khq	4/5	7	mq	4/7			
8	0		bq	3/6	7	0	chq	2/5	7	0	khq	4/5	8	aq	2/7			
7	uang	1/3	khq	1/3	8	at	3/4	7	oet	4/6	thq	1/4	6	0	chq	2/3		
	ong	4/6		a	1/5						phq	6/7						
31	2	*****	*****	8	ai	1/4	sq	2/5	8	ai	1/7	phq	1/3	7	ai	1/4	mq	4/5
				it	6/7						a	6/8		5	ai	5/7		
7	0		kq	2/3	7	i	2/4	0	7	ai	6/7	ng	4/8	7	ai	3/4	ng	5/6
			mq	1/5							a	2/3					mq	3/7
7	a	4/6	mq	1/6	7	0	sq	3/4	7	ing	1/2	chq	1/2	7	ai	5/6	dq	3/7
							thq	2/6		ang	4/6	mq	3/7					
32	5	*****	*****	7	0	0	7	an	5/6	0	thq	6/7	7	ang	3/4	0		
7	ai	5/7	chq	1/7	7	0	khq	3/4	7	ai	4/5	sq	1/3	6	0	rq	2/3	
							rq	2/5		ao	1/6							
							ng	6/7										
33	2	*****	*****	7	0	phq	6/7	7	q	4/6	phq	1/6	7	0	thq	4/6/7		
											kq	1/2						
34	7	ao	1/5	0	7	0	thq	1/6	7	i	6/7	chq	2/3	7	ong	4/6	0	
											ao	2/4	khq	4/7				

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C						
7	2	3/5	0	7	ā	4/5/6	phq	1/2	8	et	3/4	hq	1/3	8	q	4/6	0	
		an	1/7				mq	4/7		ā	5/7	rq	2/7		ā	5/7		
35	2	*****	*****	7	0		nq	3/4	7	ong	4/6	khq	1/3	8	om	5/7	chq	4/5
	7	ao	1/4	chq	1/3	7	ā	2/6	8	ā	2/3	phq	5/7	8	0		chq	5/7
		ā	2/7															
36	2	*****	*****	8	ā	1/4	phq	1/6	8	q	5/6	khq	1/3	7	0			
							sq	2/5		ong	4/5							
	7	q	1/2/7	0	7	ai	3/7	so	2/6	7	0	wq	2/7	8	ai	1/5	0	
															ā	2/6		
															ā	4/8		

2006 kham

OCT ideal tone sequence

(sample=200 bot)

canto	sequence	canto	sequence	canto	sequence
1	0000 0020 0000 0403	15	4400	30	x000 2100
2	x000 3400 4200 2400	16	0200 4400	31	x000 2200 2400
3	4343	17	x420 0400 0400	32	x403 0130
4	x000	18	1200 3403	33	0400
5	2000	19	0130	34	1100 0200
6	0000	20	0300	35	x000 3200
7	2003 0230 0100	21	x000 2400	36	x300 4230 0400 0230
8	x400 0103 2230 3430	22	x000	37	0403 4200 3400 4030 2403
9	2400	23	0203 0230	38	x130 0200
10	0400 0400 0200 0230 1403	24	3200 4400	39	1400 3400 3430
11	0400	25	0200 0100	40	3400 0403
12	0200 1100	26	0200	41	x300
13	x000 4203 0230	27	1100	42	0203
14	x200	28	x200 2403 0230 0410 4403 0230		
		29	4400 2100 0403		

canto	sequence	canto	sequence	canto	sequence
43	0400 2300	59	3403 0100	73	0410 0403 0400
44	0400 0400 0400	60	0400		0400 0400
45	x000 0400	61	2400		0400
46	0400 4203 3130 2400	62	0400 0200	74	x400 0400 3400
47	x000	63	2400 0400	75	0300 0400
48	4400 2400	64	x400 4400 0400 0400	76	x000 1400 4100 2400
49	x030 0400 4200	65	3400		3403 0130
50	x400 3400	66	0400 3223	77	2400 0400 4433 0130
51	x000 4400	67	x230 0400 2200		0400 3400 0400 0100
52	3400	68	0200	78	x400 0400
53	1400 2400	69	0400 1400 0400 2400	79	x200 3200 1400
54	x400	70	x040 0200 0400 1200	80	3400
55	0400 0400 4200	71	1100 0400 2200 1403	81	4100 1400 4200
56	x000 0400 0400	72	0400 4100 0400 2200	82	3400 0100 4400 3140 0000
57	x000 4400				
58	1400				

canto sequence

83 x000
 1100
 4400

84 x400
 0400
 2400

85 0400
 0400
 2400

86 x400
 4400
 0200
 4400

87 0100
 0400
 1403
 0100
 0400
 0430
 0400

88 0400
 0400
 0400
 0100
 4100
 0400

89 0103

90 x000
 0203
 0200

91 x000
 0100

92 0200
 0200
 1400

200 bot

OCT syllable groupings

(sample=1000 wak)

canto	wak	canto	wak	canto	wak	
1	0		224		223	
	223		232		223	
	222				223	
	223	6	322		222	
	223		323		223	
	223		223		223	
	223		233		323	
	223				323	
	222	7	0		223	
	323		223		223	
	223		223		223	
	223		223		222	
	223		223		333	
	233		323		323	
	223		223		223	
	223		223		223	
			223		223	
			223		223	
	2	0		223		
223			322	11	0	
223			223		223	
223					322	
223		8	0		223	
223			233			
223			223	12	0	
223			222		233	
323			222		222	
223			223		223	
223			223		323	
223			323		233	
223			232		222	
223			223		323	
232			223			
323			323	13	0	
			222		222	
3		0		323		224
		223		223		233
	223		222		322	
	223				223	
4		9	233		223	
	0		223		233	
	222		223		223	
	223		223		223	
5	0	10	0		223	
	223		323	14	0	

	canto	wak	canto	wak	canto	wak
		223	21	0	28	0
		222		222		223
		223		222		323
	15	223		222		223
		323		222		223
		223		223		223
		223		222		223
16	16	0	22	0		222
		322		223		223
		223		222		233
		223		223		222
		223				223
		223	23	232		223
		323		223		222
		223		223		323
				223		233
	17	0		223		223
		223		323		222
		323		223		222
		223		323		223
		223				223
		323	24	0		222
		233		223		
		223		323	29	0
		223		223		223
		233		223		222
		224		222		224
		223		223		223
				223		223
	18	0	25	233		223
		223		223		223
		223		322		223
		222		223		322
		223		223		322
		223		223		
		223		223	30	0
				223		222
	19	0	26	223		223
		223		223		223
		222		222		233
		223		222		223
				222		223
	20	222	27	223		323
		232		223		223
		323		323		323
		223		223		223
				223		222

canto	wak	canto	wak	canto	wak
31	0		223		222
	332		223		323
	224		323		332
	223		232		323
	223		222		
	223		223	40	222
	223		233		233
	223		223		222
	223		223		223
	223		332		222
	223		223		222
	223				223
		37	223		223
32	0		322		
	232		233	41	0
	232		223		223
	322		223		222
	223		323		222
	223		223		
	223		223	42	0
	222		223		223
			223		222
33	0		223		333
	223		223		
	223		223	43	0
	223		223		224
			223		223
34	223		222		223
	223		223		222
	223		223		223
	223		223		322
	223		223		223
	223				
	323	38	0	44	0
	233		232		223
			222		222
35	0		223		222
	223		323		222
	223		223		222
	323		322		223
	232		322		223
	223				322
	233	39	223		222
	224		223		223
			223		322
36	0		223		
	323		223	45	0
	224		222		333
	223		222		223
	223		223		223

canto	wak	canto	wak	canto	wak
	223	50	0	56	0
	233		323		223
	222		222		223
	232		222		223
46	222		223		223
	232		223		222
	224		223		223
	223				222
	232	51	0		232
	232		233		222
	232		322		223
	233		223		
	223		223	57	0
	323		322		333
	323		323		223
	223		223		223
	233				223
	222	52	0		223
	223		323		222
	222		223		323
			223		
47	0			58	222
	333	53	0		233
	222		222		223
	223		223		222
			223		
48	0		222	59	0
	222		223		232
	222		223		232
	222		332		222
	223				223
	222	54	0		323
	223		332		223
	224		223		223
			232		
49	0			60	223
	233	55	223		222
	223		223		222
	223		223		232
	223		222		
	232		222	61	0
	222		223		222
	223		322		222
	222		223		222
	223		222		
	222		333	62	0
	222		323		222
			223		223

canto	wak	canto	wak	canto	wak
	232		223		232
	223		223		322
	222		223		223
	223		223		223
	223		323		223
			323		233
63	223		223		232
	222		323		223
	232				222
	223	68	223		223
	223		323		223
	223		222		332
	223		323		223
	223				323
		69	223		
64	0		223	72	0
	232		323		222
	222		324		222
	323		322		223
	223		223		222
	322		222		223
	222		222		223
	323		232		223
	222		223		223
	223		222		223
	222		223		223
	223		222		223
	223		322		223
	223		223		322
	223		234		222
	223				223
		70	0		
65	0		232	73	0
	222		223		323
	323		233		222
	223		223		324
			223		223
66	223		222		323
	223		322		222
	223		223		322
	222		222		222
	323		222		223
	223		233		222
	223		223		223
	222		233		223
			322		223
67	0		323		223
	233				222
	222	71	222		223
	223		223		222

canto	wak	canto	wak	canto	wak
	223		323		223
	223		422		223
	224		223		223
	223		322		223
	223				323
	322	77	223		223
			233		232
74	0		223		223
	232		232		223
	223		323		223
	224		223		
	222		223	80	222
	223		323		223
	222		222		223
	323		323		222
	222		222		
	423		223	81	223
	223		223		322
	323		322		223
			222		323
75	0		233		223
	232		223		223
	223		223		223
	323		323		223
	223		222		223
	223		223		223
	222		223		223
	223		222		223
			222		
76	0		223	82	223
	233		223		323
	232		222		223
	323		223		223
	223		222		223
	232		433		223
	223		222		223
	224		323		233
	223				223
	223	78	0		223
	323		223		223
	323		223		223
	223		223		223
	323		223		224
	322		223		223
	322		223		223
	223		323		222
	223				423
	323	79	0		223
	223		223		322

canto	wak	canto	wak	canto	wak
83	0		323		223
	222		323		223
	222		323		222
	223		222		223
	223		323		223
	223				223
	223	87	0		223
	223		222		223
	223		222		233
	322		222		
	223		323	89	322
	223		223		222
			223		223
			223		223
84	0		223		223
	233		233		
	224		322	90	0
	223		233		233
	223		222		222
	223		223		223
	223		322		232
	224		222		223
	222		223		223
	222		223		322
	223		223		223
	233		323		223
			333		222
85	223		222		233
	222		222		
	222		222	91	0
	223		224		222
	223		223		223
	223		222		223
	223		223		223
	223		223		223
	222		223		222
	222	88	0		223
	223		322		
	232		233	92	223
			223		233
			223		322
86	0		322		222
	223		222		223
	222		223		223
	223		222		223
	223		323		223
	322		323		322
	223		223		222
	233		223		233
	223		323		233
	222		223		222

canto	wak	canto	wak	canto	wak
	223		223		322
	223		223		222
	223		223		223
	223		233		323
	232		222		
	223		223	98	0
	322		223		223
			223		223
93	0				333
	222	96	0		223
	222		233		223
	223		222		222
			323		223
94	0		223		323
	223		322		222
	222		223		223
	223		223		223
	222		222		222
	223		232		332
	222		322		222
	223		223		223
			222		
95	0		223	99	223
	223				223
	223	97	223		223
	223		323		223
	222		222		223
	223		223		223
	223		223		223
	222		322		223
	223		223		222
	223		323		
	223		323		
	222		223		
	222		223		
	222		223		
	222		223		
	233		223		
	223		223		
	223		223		
	223		223		
	223		223		
	223		222		
	222		323		
	223		222		
	323		233		
	223		223		
	223		233		

1000 wak

OCT first and second-person pronouns:(sample=1000 first-person wak)

canto	wak	first-person wak	second-person wak
1	12	2	4
2	10	3	1
6	2	0	0
7	12	1	3
8	10	2	4
9	3	1	0
10	18	7	5
11	2	1	1
12	6	1	1
13	3	0	0
15	3	0	0
16	4	1	1
17	9	0	0
18	8	1	2
20	3	0	0
21	2	0	1
23	6	0	4
24	7	1	0
25	6	0	3
27	3	0	0
28	16	1	0
29	9	2	2

canto	wak	first-person wak	second-person wak
30	6	0	3
31	8	2	2
32	5	0	1
34	2	0	2
35	4	0	1
36	10	1	0
37	13	1	4
40	5	1	1
43	5	2	0
46	15	0	0
50	4	0	0
56	4	0	1
59	4	2	0
64	5	0	0
66	6	0	1
67	1	0	0
69	10	0	2
70	7	1	2
71	14	0	2
72	17	1	3
73	22	0	1
74	8	0	0
75	3	0	0
76	13	3	3
77	30	2	1

canto	wak	first-person wak	second-person wak
82	10	1	1
83	4	0	1
84	7	3	2
85	10	0	3
86	12	3	0
87	26	1	4
88	15	3	1
90	6	2	0
92	14	2	3
93	2	1	0
95	30	3	2
96	5	2	0
97	26	11	12
98	9	1	0
99	13	0	2
100	32	6	7
101	29	2	2
102	24	8	6
103	24	2	3
104	8	2	5
105	7	2	1
106	4	1	2
107	7	2	3
108	8	1	1
109	7	1	1

canto	wak	first-person wak	second-person wak
110	5	0	0
112	2	0	1
113	3	1	0
114	5	0	3
115	17	4	6
116	8	1	3
117	11	0	3
118	4	1	0
119	10	2	5
120	8	1	0
121	7	0	3
123	2	0	1
124	13	3	4
125	2	0	0
127	6	0	2
128	5	2	2
129	9	0	6
130	20	7	4
131	14	4	8
132	8	2	3
133	11	1	2
136	10	5	2
137	14	3	7
138	9	1	5
139	9	1	2

canto	wak	first-person wak	second-person wak
142	2	1	1
143	16	4	4
144	24	2	7
146	4	0	0
147	6	4	0
148	5	3	5
149	7	1	1
150	2	0	1
151	4	0	2
156	9	1	0
157	5	2	0
	-----	-----	-----
	1000 <u>wak</u>	158 <u>wak</u>	209 <u>wak</u>

IOL S⁰ in wak 2

- canto a. proper name/noun+physical attribute
- 44 nuan nāng monthā chōm chāi
- 96 nāng rochanā sām wai
- b. proper name/noun+quantifier
- 15 mū phuak phon mām nōi yai
- 52 thān thāo chao mūang thuk krung krai
- 72 fūng dek liang khō nōi yai
- c. proper name/noun+qualifier
- 3 phra suwanasang sit rithi krai
- 12 mū phuak phon man khaeng khan
- 14 phra suwana sit ritha
- 16 phra suwanasang rung fā
- 31 phra suwanasang rung fā
- 42 thān thāo sāmōn rūang sī
- 45 thān thāo sāmōn rung fā
- 48 sāmōn rācha rung fā
- 60 thān thāo sāmōn rung fā
- 63 thān thāo sāmōn rung fā
- 70 phra suwanasang sit rithi krai
- 74 phra suwanasang rung fā
- 76 thān thāo sāmōn rūang nai
- 92 phra sang bun rūang fūang fā
- 51 chūng lao mahāt thai sai khwā
- 62 nāng rochanā chom khwan

canto

67 sāmōn rācha song than

d. proper name/noun+noun in apposition

6 nāng phanthurat yaksī

20 nāng phanthurat yaksā

57 thān thāo sāmōn rāchā

77 nāng rochanā chāyā

79 nuan nāng rochanā chāyā

80 thān thāo sāmōn rāchā

82 nāng nāt phū rācha mādā

e. noun unmodified

30 chung akha mahā senā

IOL S + P in wak 2

11 phanthurat phat phiang cha khāt chai

27 phra suwan khran hen kō chai hāi

33 phra suwanasang song mōng mai

34 kumphan rap sang phra hoi sang

35 phra sang thōng mōng phak yū nak nā

47 alak bangkhom pranom wai

49 mahā montri bangkhom wai

88 sāmōn sao sgi la-hoi hai

94 rochanā songsai pen nak nā

97 phra sang tūn chāk nitrā

IOL predicate cues

canto	wak	sequence	introductory cue	concluding cue
3	22	5-22	yes	x
11	16	4-16	yes	x
12	24	4-7	yes	yes
15	12	9-12	no	x
16	8	5-8	no	x
20	32	9-27	no	no
30	10	10	yes	x
33	8	5-8	yes	x
35	15	11-12	no	no
42	12	11-12	no	x
44	16	5-16	yes	x
47	8	8	yes	x
48	8	5-8	yes	x
51	12	9-12	yes	x
57	20	7-10	yes	yes
60	12	7-12	yes	x
63	12	5-12	yes	x
67	20	8-20	yes	x
72	8	4-8	yes	x
76	12	5-12	no	x
77	8	6	yes	yes
79	24	5-10	yes	yes
80	10	5-8	no	yes
82	12	5-12	yes	x
88	38	5-18	yes	yes

canto	wak	sequence	introductory cue	concluding cue
92	28	5-6	no	yes
94	14	3-4	yes	no
96	20	9-12	no	no
97	12	7-10	no	no

IOL restated subjects

canto	wak	subject in Opening	subject restated in Body
6	10	Nāng Phanthurat	chao, thewī
14	10	Phra Sang	chao chōm ngām
18	6	Phra Sang	phūwanai
27	6	Phra Sang	0
31	6	Phra Sang	0
34	6	kumphan	0
45	6	Sāmon	rāchā
49	6	mahā montri	bāng
52	6	chao muang	thāo thai
62	6	Nāng Rochanā	bāramī, chao, chōm trū, yot ming
70	6	Phra Sang	thāo thai, phra
74	6	Phra Sang	thāo thai

IOL khran forms

canto

- 28 khran thūng chūng phlik kāyā
 29 khran khōi hāi khwām sōksan
 54 khran ān set sin nai sān
 59 khran laew chao song khruāng ton
 69 khran thūng ngō rāi thgraphon
 84 khran thūng chūng chí nā mā
 90 khran wā chao fūn som pradī

IOL X oei XY cantos

canto

- 10 thùng oei thùng khao
 17 dai oei dai yin
 36 hảo oei hảo mã
 38 mã oei mã thùng
 40 chao oei chao ngô
 50 mã oei mã thùng
 53 sãn oei sãn nĩ
 55 mã oei mã thùng
 58 thang oei thang chet
 61 chet oei chet nãng
 64 chãi oei chãyã
 65 lūk oei luk kaew
 66 am oei amăt
 68 am oei amăt
 71 fũng oei fũng khon
 73 dài oei dai fang
 75 se oei senã
 78 chao oei chao sang
 83 fang oei fang phlãng
 85 dai oei dai fang
 86 fang oei fang phlãng
 87 thùng oei thùng khao
 89 dai oei dai fang
 91 mã oei mã thùng
 95 sang oie sang thọng
 98 mĩ oei mĩ sã
 99 tua oei tua rao
 100 khã oei khã chao

IOL XY cantos

canto

21	mã thung
23	dai fang
24	fang het
25	prõt klao
26	dai fang

IOL structural rhyme

(sample=200 bot)

canto		canto	
1	0-ī-ā iang-ā-ai		aew-ān-ā an-ā-ai ān-ai-an
2	āi-ai-āi et-āi-ai ī-ai-ā ai-ā-ī ai-ī-an ao-an-āi ān-āi-ā ai-ā-ai āi-ai-ā an-ā-ai	12	0-an-ai an-ai-ā ai-ā-an ā-an-ī āng-ī-āi ae-āi-ā
3	0-ai-ā ū-ā-ai om-ai-ī un-ī-ua iang-ua-ī	13	āng-ā-ua ok-ua-ai ut-ai-ā
4	ūang-ai-ā ai-ā-an ai-an-ā	14	0-ā-ām it-ām-ā ai-ā-ai
5	ong-ā-ī ai-ī-ā et-ā-it	15	0-ai-on ā-an-ai ā-ai-ā
6	0-ī-ai it-ai-ī at-ī-ai	16	0-ā-ai ao-ai-ā
7	an-ai-on et-on-ai ī-ai-ā en-ā-ai ap-ai-ā	17	in-ā-ai
8	oi-ā-ai āi-ai-ū ang-ū-ai it-ai-ā ae-ā-ai ong-ai-ā	18	0-ai-ā ai-ā-ī
9	0-ā-ai an-ai-ā	19	ai-i-ā ai-ā-ai ao-ai-ā
10	ao-ā-ai	20	0-ā-an ai-an-ā oei-ā-oei ī-oei-ī ai-ī-ai ā-ai-ā oei-ā-ī ak-ī-ā
11	0-ai-ān	21	ūng-ā-ong ao-ong-ā ai-ā-an
		22	ao-an-ai ā-ai-ū

canto		canto
23	ang-ū-ā ī-ā-ai an-ai-ā ī-ā-qn	op-ā-ī aew-ī-ai
24	et-qn-ai ā-ai-ā ao-ā-ai ua-ai-ā ak-ā-ai	36 ā-ai-on ā-on-ā ai-ā-ai
25	ao-ai-oei ā-oei-ai ā-ai-qn ao-qn-ā	37 0-ai-ā am-ā-ai
26	ang-ā-ai aew-ai-ā qn-ā-āi aeng-āi-ā ok-ā-ī ūk-ī-āi	38 ũng-ai-ā ai-ā-āi
27	0-āi-ai ong-ai-ā	39 ao-āi-ai ua-ai-āi en-āi-ā ong-ā-āng
28	ā-ai-ā āng-et-ai ān-ai-ā un-ā-ai uan-ai-ī iang-ī-ā ai-ā-ai	40 ǎo-āng-ā ū-ā-ai
29	an-ai-ong ae-ong-ā op-ā-ai ong-ai-ā	41 an-ai-ā ai-ā-ī
30	0-ā-ai ā-ai-ā	42 0-ī-ā ī-ā-ī ai-ī-ā
31	0-ā-ī ai-ī-ā	43 ak-ā-an aew-an-āi e-āi-an ām-an-āi
32	ī-ā-ai	44 0-āi-an qi-an-ai uang-ai-an ī-an-ā
33	0-ai-ā ī-ā-ang	45 0-ā-ai ā-ai-ā
34	0-ang-ī ā-ī-ā	46 ī-ā-ī ai-ī-ai
35	0-ā-ai aew-ai-ā	47 0-ai-ī an-ī-ā
		48 0-ā-ī ai-ī-ai
		49 0-ai-ā ai-ā-ai
		50 ũng-ai-ā

canto		canto	
51	0-ā-ī an-ī-ā on-ā-ai	66	āt-ā-ai ī-ai-ā ang-ā-ū
52	0-ai-an ai-an-ā	67	0-an-ā an-ā-ai ā-ai-ū ā-ū-ī āi-ī-ā
53	ī-ā-ong āi-ong-an ā-an-ā	68	āt-ā-on
54	ān-ā-ai ā-ai-ī ā-ī-ai ā-ai-an	69	on-ā-ā
55	ūng-an-ai	70	0-ai-ā ang-ā-ai
56	ong-ai-ā	71	on-ai-ā ū-ā-āi oen-āi-an ā-an-qi at-qi-ai
57	0-ā-an at-an-ī ong-ī-an ak-an-ī ai-ī-ai	72	0=ai=ī ai-ī-ai
58	et-ai-ā	73	ang-ai-ā
59	on-ā-uai ong-uai-ā an-ā-ū ong-ū-ā	74	0-ā-ai ī-ai-ang
60	0-ā-ī ai-ī-ā ai-ā-ong	75	ā-ang-ai ā-ai-āi
61	āng-ong-ai ak-ai-ā an-ā-ai ong-ai-an	76	0-āi-ā ī-ā-ai aew-ai-ā
62	0-an-on ai-on-ā	77	0-ā-ai āng-ai-an
63	0-ā-ai āi-ai-ā qi-ā-ai	78	ang-an-ā ī-ā-ong ā-ong-ā
64	ā-ai-ā ī-ā-ī	79	0-ā-it
65	aew-ī-ao ai-ao-ai ām-ai-ī ā-ī-ā		----- 200 bot

IOL structural rhyme position(sample=200 bot)

canto	position	canto	position	canto	position
1	6-5	11	4-2	23	3-2
			4-3		3-4
2	6-5		5-4		2-3
	4-2				6-5
	4-5	12	5-4		
	4-5		5-5	24	4-5
	4-5		4-2		4-4
	4-5		4-4		3-2
	5-3		2-2		5-4
	4-2				3-4
	2-3	13	4-3		
	5-4		3-4	25	2-4
			5-4		5-2
3	4-5				4-3
	1-4	14	4-2		3-3
	4-5		4-4		
	3-1			26	2-4
		15	4-4		2-4
4	3-5		5-4		4-2
	5-4				2-2
		16	4-4		5-3
5	4-6				2-2
	6-5	17	3-4		
	3-2			27	1-4
		18	5-2		
6	5-4			28	4-3
	2-4	19	4-5		4-4
			3-4		2-2
7	5-2		5-2		3-5
	2-3				5-5
	4-4	20	4-5		6-2
	2-4		3-5		3-4
	2-4		4-4		
			3-3	29	5-3
8	5-4		3-2		2-2
	5-4		5-3		1-4
	4-4		3-2		5-4
	4-4				
	2-3	21	4-4	30	2-4
	4-5		4-4		
			4-4	31	2-4
9	5-4				
		22	4-2	32	5-2
10	2-3		3-5		

canto	position	canto	position	canto	position
33	4-4	49	4-4	66	4-4
34	4-2	51	3-2		5-4
35	4-3		3-3		3-3
	2-2	53	2-2	67	4-4
	2-2		3-2		4-4
36	3-5	54	2-4		4-4
	4-2		4-4	68	4-4
	4-2		4-1		
37	2-2		4-2	69	4-4
38	2-2	55	2-2	70	2-4
	5-4	56	4-3	71	2-2
39	4-4	57	4-6		2-4
	2-4		2-4		2-4
	4-4		2-4		4-5
	4-4				4-5
40	4-2	58	4-2	72	4-4
	4-4	59	3-5	73	3-4
41	3-4		3-6	74	4-5
	3-2		5-4		
42	4-2	60	2-2	75	4-2
	3-3		4-1		4-4
43	4-2	61	2-1	76	2-4
	3-2		4-2		4-5
	5-2		4-4	77	4-5
	4-1		4-4		
44	4-4	62	4-3	78	4-2
	4-4		5-3		5-4
	4-2	63	4-4		5-2
45	6-4		5-3	79	4-4
46	4-5	64	4-4		4-3
	4-2		6-4		3-2
47	4-2	65	4-4		3-5
			2-2		4-4
48	4-5		2-4		-----
			4-2		200 <u>bot</u>

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C	
6	ak 2/3 uan 4/5 o 3/4	0	8	ut 1/3	wq 4/5 7	7	on 2/3 ā 4/6	7	rq 1/2	7	ong 1/3 ai 4/6	7	hg 1/3 nq 2/4
6	ang 3/5 ang 2/6	khq 3/5	7	ang 2/4	wq 2/4 nq 1/3	7	ang 2/4-6	7	phq 2/4 wq 1/6	7	ai 3/7	7	pq 3/5
7	ong 4/6	phq 6/7	7	0	rq 1/4	7	ai 5/7	7	0	7	0	7	sq 1/2/7
6	ak 4/5	thq 5/6 chq 1/4	6	0	sq 4/5 kq 3/6	7	0	7	ā 3/4	7	ai 5/7	7	rq 4/7
7	ong 2/3	0	7	am 2/3 ong 1/4/6	khq 1/2 rq 3/4 mq 6/7	6	0	8	ā 7/8 an 3/4	8	0	8	sq 1/2 wq 4/5
9	*****	*****	8	*****	*****	7	ai 4/6	7	ai 4/6	7	ai 4/6	7	ut 1/3
7	qi 4/6	nq 4/5	8	an 5/7	mq 1/6	6	an 4/5	6	mq 1/4 phq 2/3	7	chq 5/6 mq 1/4	7	wq 3/4 kq 1/5
10	4 üng 1/3	thq 1/3	7	0	kq 1-3	8	a 4/6	8	mq 5/6	7	0	7	0
11	2 *****	*****	8	at 3/4	phq 1/4 5	7	an 4/6	7	0	6	ai 2/3	6	khq 4/6 rq 1/5
6	0	lq 5/6	7	0	chq 6/8 nq 1/5	7	ao 4/5	7	0	7	ai 4/6*	7	0
6	uat 4/5	rq 1-4	7	an 2/4	nq 5/7	6	aew 4/5	6	0	7	ā 2-4 ai 5/7	7	yq 1/3
7	ut 4/5 am 3/6	rq 4/7 khq 3/5	8	ai 7/8	dq 7/8 chq 1/3 yq 4/5	6	ao 4/5	6	lq 3/4	7	ai 4/6	7	0

*ā 5/7

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
12	2	*****	*****	6	0	khq 5/6 mq 1/4 phq 2/3	6	ang 2/3	phq 1/2	7	0	phq 1/3
.	7	0	sq 5/6	7	ai 4/7	chq 1/6 kq 4-6 0	6	ā 4/5	khq 5/6	7	ā 1/7	0
.	7	ai 5/7	tq 4/6	6	it 2/3	0	6	ā 5/6	lq 2/4	7	ai 4/6	tq 4/6
.	6	0	ngq 5/6	6	on 2/3	0	7	0	ng 5/6	7	āng 1/6	0
.	7	āng 1/6/7	tq 6/7	6	ī 2/6	sq 5/6	7	ī 2/7	khq 2/3	7	ī 2/4	mq 3/4 wg 6/7
.	7	o 3/4	khq 2/5	7	0	0	7	ing 4/6	khq 2/3	6	ā 5/6	khq 1/2
		at 4/6										

13	6	aek 2/3	thq 5/6	7	āng 4/6	wq 1/2	7	it 4/5	tq 5/6	7	0	0
.	7	0	kq 6/7	6	qk 2/3	mq 1/2	6	an 4/5	mq 2/7	7	ai 2/3/7	lq 4-6 pg 1/7 phq 3-5
.	7	0	thq 3/5 yq 1-3	7	an 3/6	wq 6/7	7	it 4/5	tq 5/6	7	ong 2/3	
			lq 6/7			sq 2/4/5					ā 6/7	

14	2	*****	*****	7	ā 1/4 it 5/6	sq 2/5	7	ū 5/6	0	7	ā 2/4/5	tq 6/7
.	7	ok 2/3	0	7	ao 2/3	khq 4/6	6	ai 2/3	khq 4/7	7	ā 5/7	0
.	7	ā 1/5 an 4/6	0	7	ā 6/7	pg 1/2	6	at 4/6	ng 1/2	7	ā 4/6	lq 6/7
					on 2/3	mq 4/5						

15	2	*****	*****	6	0	phq 2/3	6	0	tq 4/5	7	ū 1/3	0
.	7	ā 3/7	0	7	ā 2/4	mq 1/4	7	ām 2/4	0	7	ak 4/6	kq 3/6
.		ot 4/5			ai 5/6	0					ai 5/7	

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C	
	4	e 1/3	thq 1/3 8	ao 3/4	mq 5/8	7	at 2/3 ang 4/6 ai 5/7	0	7	aeng 2/3 a 5/7	0	chg 3/4	
16	2	*****	*****	7	ǎ 1/4	sq 2/5	7	uang 2/3	thq 3/4	7	ang 2/3 ai 5/7	0	
	4	ao 1/3	chg 1/3 8	ai 6/8	hq 4/5	7	ī 4/6	0	7	ai 4/6 a 5/7	0	rg 1/2 khq 3/4	
17	4	ai 1/3	dq 1/3	7	0	sq 2/7 chg 4/5	6	a 4/6	1q 2/4	6	0	0	
18	2	*****	*****	8	ǎ 1/4	sq 2/5	5	0	khq 4/5	7	ī 5/6	0	dq 5/7
	6	0	sq 5/6	6	ai 4/5	0	7	ǎ 1/5 a 3/7	0	7	ī 1/6/7	0	1q 1/2 chg 3/6
19	7	0	0	7	i 5/6	khq 3/5	7	it 2/3	thq 5-7	8	ǎ 2/4	0	tq 6/7 mq 1/8
	7	ai 2/7	khq 3/6	7	0	yq 2/4	6	uai 4/5	1q 5/6	7	0	0	0
	7	ut 2/3	yq 1/5 yq 2/4	8	ai 3/4/8 a 1/7	khq 5/6	8	ī 5/7	sq 2/8	7	a 5-7	0	thq 1/2 ng 4/7
20	2	*****	*****	6	0	0	7	on 2/3	rg 1/2	7	ai 4/6	0	0
	7	ǎ 1/3/4	chg 1/3	7	ai 1/4	phq 6/7	7	0	thq 3-5 phq 1/2	8	an 5/6	0	chg 1/3/5
	7	0	khq 2/5	8	am 4/5	hq 6/8	7	ai 2/3 a 1/7	ng 4/7 phq 4/5	8	a 5-7	0	mq 1/2/5 khq 3/4

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C			
7	ang	2/4	lq	1/2	7	0	9	ai 2/7 ā 3/6	0	9	ai 2/7 ā 3/6	rq 4/8 mq 3/6	7	0	mq 3/5
6	ak	4/5	rq	2/5	7	ai 2/3/5	7	ai 4/6	mq 3/6	7	ai 4/6	mq 2/6	7	ū 1/2 ī 3/4/6	yg 1/2 dq 3/4
7	ā	5/7	0	0	7	a 2-4	9	ā 1/5	lq 5/6	9	ā 1/5	chq 1/5	7	ak 4/6	0
7	0	0	nq	1/4	8	0	8	uang 3/4 iang 1/4	mq 1/7 lq 3/4	8	0	chq 5/6	9	ā 2/8	lq 4/5
7	ai	2/4	0	0	7	ak 3/4	7	ak 3/4	lq 3/4	7	ak 3/4	sq 1/4	9	om 5/7	rq 3-5
21	2	*****	*****	7	0	0	6	ae 4/5	0	6	ae 4/5	lq 2/5	7	ā 2/5	phq 2/5
7	qm	4/6	0	7	ai 2/5	0	8	ai 2/4 ā 1/6	chq 2/4	8	ai 2/4 ā 1/6	khq 2/3	6	ā 5/6	thq 3/6
7	ang	2/3	chq	6/7	7	on 2/3	7	an 2/3 ī 4/5	thq 1/5	7	an 2/3 ī 4/5	0	7	it 2/3	0
22	7	ut	2/3	0	7	ai 1/3	7	ong 2/3	chq 3/4	7	ong 2/3	nq 1/2	7	ī 5/6	yg 4/7
7	ai	4/6	khq	2/4	7	ā 2/3	7	ā 2/4/6	pg 6/7	7	ā 2/4/6	rq 3/4	7	phq 5/7	0
23	2	*****	*****	7	ang	2/3	7	ang 2/3	mq 2/6	7	ā 2/4/6	mq 2/4	7	ai 4/5	0
8	ai	3/5	khq	2/3	8	ī 3/4	8	an 3/4 ā 1/6	phq 1/6	8	an 3/4 ā 1/6	0	7	an 4/6	sq 3/4
8	ai	2/5	khq	3-5	8	ā 3/6	7	ā 4/6	nq 3/7	7	ai 2/4/5	0	7	0	dg 2/7
7	ao	3/5	yg	2/3	9	ā 2/5 ā 3/9	6	en 2/4	rq 4/5	7	ā 4/6	dg 1/4	7	ai 2/3	mg 5/7
									sq 7/8			khq 5/6	8	ā 5/6	
									chq 1/2	6	en 2/4	phq 3/5			
									lq 3/5			tg 1/6			

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
24	2	*****	*****	6	g 5/6 oei 2/3	0	7	ai 2/3	0	8	ā 3/6 ai 7/8	phq 1-3
	7	ā 1/3/6/7	mḡ 1/3	7	0	0	7	ao 2/3	kq 4/5 chḡ 2/7	7	0	0
	7	ao 6/7	kq 3/4	7	ao 2/3 ai 4/6	mḡ 5/6	7	0	mḡ 2/3 nḡ 4/5	7	ao 4/6 ai 5/7	lḡ 1/4
	7	ā 4-6	nḡ 4/5	8	ūa 5/7	sg 3-5	7	ā 4/6	lḡ 6/7 sg 4/5	7	ā 3/7	dḡ 4/5/7
	8	ā 1/5/6	yḡ 1/8 kḡ 2/3	8	ak 3/5	nḡ 7/8 rḡ 3/5	7	ai 2/3 ūp 4/5	0	7	ā 4/6	nḡ 1/2
25	2	*****	*****	7	0	lḡ 3/4 chḡ 2/6 mḡ 1/5	8	ak 3/4 uk 5/6	chḡ 7/8 lḡ 5/6	7	ai 2/4/6	sg 3-5 lḡ 1/7
	6	ā 3/6 ūai 4/5	lḡ 1/5	8	ua 3/4	hḡ 1/3	8	ai 3/5-7	chḡ 1/3 lḡ 4/8	7	ḡi 5/6	0
	7	ai 3/4	phḡ 4/5	7	ā 4/6	0	7	ao 4/6	0	8	ā 2/6	phḡ 4-6 dḡ 3/8 sg 3/4
	7	0	0	7	ao 2/3 ai 4/6	0	7	ā 1/5	phḡ 1/7 mḡ 2/3	8	gn 3/4 ai 5/6	mḡ 1/3 khḡ 3/5
26	2	*****	*****	8	ang 1/2 ai 5/7	lḡ 1/2 4	7	ai 2/4	nḡ 4/5	7	ā 4/6 ai 1/7	0
	9	ā 2/7 at 3/4	sg 1/2	7	ong 4/6	sg 6/7 pḡ 3/4	7	ok 3/4 am 5/6	rḡ 6/7	7	0	khḡ 3/5
	7	ang 2/3	dḡ 6/7	7	0	sg 1/4	7	0	sg 1/4	7	0	0

//// 2002 kham

IOI tone sequence(sample=200 bot)

canto	sequence	canto	sequence	canto	sequence
1	3032		1400	2400	2400
			0400		0400
2	4030				2100
	1000	13	0100		
	0200		1040	26	0400
	3030		3400		3400
	2040				0200
	2400	14	1300		2400
	0000		3440		1400
	0243				2400
	0000	15	0400		
	2020		0200	27	0103
3	0410	16	3203	28	0030
	4440				0100
	0004	17	0400		4200
	3020				0400
		18	1200		0200
4	0230				4400
	0030	19	3400		2400
			2420		
5	0030		4230	29	4430
	0400				2400
	1403	20	1400		2300
			4400		0403
6	1100		4400		
	1400		2400	30	0043
			0200		
7	0403		4400	31	0203
	1030		3400		
	2400			32	0400
	4000	21	4440		
	4004		4200	33	0400
			0400		
8	3000			34	4200
	0000	22	4000		
	4100		0203	35	3410
	1034				2400
	4000	23	0100		3400
			3400		
9	0000		0430	36	0400
			3400		0000
10	2000				4000
		24	1100		
11	2002		0200	37	0100
	4000		2200		3400
	0000		3200		
			3400	38	4400
12	0203				0400
	1200	25	2100		
	2403				

canto	sequence	canto	sequence	canto	sequence
39	2000 2400 0203	58	1000	75	0040 1100
40	3200 0400	59	0000 0400 0400 0130	76	4003 2200
41	3400 2400	60	4400	77	0400
42	0400 0400	61	0400 3000 0030 0400	78	4000 3000 0030
43	1400 3400 2030 4430	62	0000	79	0130 0000 -----
44	2400 4433 0430	63	0000 3001		200 <u>bot</u>
45	0400	64	0010 0030		
46	4303 3000	65	3000 0020 4014 0430		
47	0400	66	1000 4240 4003		
48	0400	67	0003 0400 0200 0030		
49	0400	68	1000		
50	4100	69	3430		
51	0400 0400	70	0400		
52	0003	71	0004 0020 0400 4413 1432		
53	3000 0004 0000	72	0000		
54	4400 0221 0000 0220	73	0003		
55	4430	74	4234		
56	0400				
57	1340 0000 3430				

IOL syllable grouping

(sample=1000 wak)

canto	wak	canto	wak	canto	wak
1	222	3	333		223
	223		223		233
	323		222		224
	222		223		223
	422		323		223
	232		323		222
	233		333		222
			223		223
2	222		223		
	323		222	7	222
	233		323		322
	233		223		223
	223		323		223
	223		233		232
	223		323		223
	223		223		323
	223		323		222
	222		223		223
	222		223		323
	223				223
	232	4	223		223
	323		223		222
	223		223		223
	222		223		222
	223		223		222
	323		223		222
	222		323		223
	223		223		223
	222		223	8	223
	322				323
	233	5	222		223
	223		223		223
	223		223		222
	223		332		323
	223		213		223
	223		332		223
	232		222		222
	233		232		223
	223		222		223
	223		323		223
	223		233		223
	223		223		223
	323				322
	222	6	222		223
	223		222		222
	232		223		222
	223				

canto	wak	canto	wak	canto	wak
	223		223		222
	223		223		222
	223		222		322
	223				223
	222	13	222		
	323		223	19	223
9	242		223		223
	223		322		232
	323		222		233
	223		222		223
	233		222		322
	222		223		222
	223		222		223
	223		322		223
			223		323
10	223		223		233
	233				223
	322	14	322		
			322	20	222
11	323		223		223
	223		223		223
	222		223		223
	222		223		223
	223		223		223
	223		223		233
	223		223		223
	222		222		323
	223		223		223
	222				233
	223	15	222		223
	223		222		223
	323		223		333
	222		223		223
	223		223		222
12	222		223		223
	222		323		223
	223		223		322
	223		223		223
	322				333
	222	16	322		223
	223		223		223
	322		223		323
	222		323		224
	222		223		323
	222		223		223
	222				223
	222	17	322		233
	223		222		223
	222		222		
	223			21	223
	222	18	332		222
	322		222		223
	223		322		223
	223				223

canto	wak	canto	wak	canto	wak
	323		222		222
	222		323		233
	223		323		223
	223		232		323
	223		322		322
	223		223		233
	223		223		223
22	223		323		233
	223		223		232
	223		223		233
	223		223		232
	223		323		422
	223		223		223
	223	26	233		233
	223		223		223
	223		223		323
23	223		333		222
	323		223		223
	223		322		
	323		223	29	222
	323		223		232
	232		223		223
	223		223		323
	323		223		223
	323		222		223
	223		223		223
	223		222		223
	233		223		222
	333		223		223
	222		323		222
	323		223		222
			323		223
			223		222
			223		222
24	222		223		222
	223		223		232
	233		223		223
	223		222		
	223			30	322
	223	27	323		223
	223		223		222
	223		223		232
	223		222		222
	223		222		222
	223		222		223
	322		223		222
	323				223
	223	28	222		
	223		223	31	322
	323		223		222
	323		322		322
	223		222		223
	223		223		223
			223		222
25	223		223		223
	323		223		
	223		223		

canto	wak	canto	wak	canto	wak
32	222	38	223	43	222
	232		222		223
	223		223		223
	223		222		222
			223		323
33	323		222		323
	222				223
	322	39	222		222
	223		223		223
	223		223		323
	223		223		223
	223		223		223
			222		422
34	223		224		223
	222		223		223
	223		223		223
	223		223		223
	222		222	44	222
	224		223		223
	223		223		223
			223		223
35	323		222		223
	222		223		223
	323				223
	222	40	223		223
	222		223		223
	223		223		223
	332		223		223
	222		223		323
	232		223		223
	223		223		223
	223	41	222		223
	223		322	45	222
	232		223		232
			223		223
36	322		223		222
	222		323		332
	233		222		222
	223		222		223
	222				
	223	42	222	46	222
	232		222		222
	222		223		223
	222		223		233
	222		223		222
	223		223		222
			223		223
37	222		223		223
	223		323		
	223		222	47	223
	223		333		222
	223				222
	232				222
	222				

canto	wak	canto	wak	canto	wak
	224	54	222		323
	224		223		222
	223		223		423
48	222		223		323
	222		322		223
	222		223		223
	222		323		222
	222		223		223
	222		322		223
	222		223		223
	323		222		233
			222		
49	223		223	60	222
	223		223		322
	223		222		232
	222		223		232
	223	55	222		223
	222		223		223
	223		222		223
50	222				223
	223	56	223		222
	223		222		233
			223		233
51	232		323	61	223
	222				223
	232	57	222		223
	223		222		223
	323		223		223
	223		222		223
	222		223		223
	223		222		223
	322		423		223
	222		223		224
	223		223		323
			223		223
52	223		223		223
	233		222		333
	223		223		222
	222		223		322
	223		222		
	223		223	62	222
	223		223		322
			223		223
53	323				223
	222	58	222		223
	221		223		223
	223		222		223
	223				
	223				
	323	59	222	63	222
	323		322		223
	222		322		223
	223		233		223

canto	wak	canto	wak	canto	wak
	223		223	73	223
	323		223		222
	223		223		223
	323		223		
	223		224	74	322
	323		223		222
64	223		222		223
	222		323		223
	223		223		223
	222		323		222
	423	68	223		223
	223		222	75	223
	223		223		223
65	223	69	223		223
	242		223		222
	223		222		223
	223		222		222
	222		223		223
	322		223	76	222
	223	70	333		223
	223		223		323
	222		223		233
	223		323		324
	223		222		223
	223		222		223
	223		222		223
	222		223		233
	223	71	223		
66	223		223	77	222
	223		222		223
	223		223		222
	223		222		222
	323		223		223
	223		223		223
	223		223		323
	222		223		
	312		223	78	223
	223		222		223
	223		223		222
	223		223		233
	223		323		223
	223		223		223
	223		223		223
	223		223		323
67	222		323		223
	223				223
	223	72	222		
	223		223	79	232
	223		223		222
	222		223		223
	223		223		323
	223		223		223
	223		223		223
	223		223		223

canto	wak	canto	wak	canto	wak
	223		222		323
	223		223		322
	222		223		322
	223		223		222
	223		223		223
	223		233		223
	232		223		223
	223		322		223
	222		232		323
	223		223		
	223		332		
	323		223		
	223				
	333	85	224		
	223		223		
	222		223		
80	222		322		
	223		333		
	223		223		
	222		223		
	222		323		
	222		223		
	222		223		
	223		323		
	222		233		
	223		323		
			232		
81	223		323		
	223		223		
	223		222		
	232		322		
	223		223		
	323		222		
	223		233		
	222		223		
	223		223		
82	223	86	222		
	223		223		
	222		223		
	223		223		
	223		323		
	223		323		
	223		223		
	222				
	323	87	223		
	322		223		
	233		223		
			222		
83	222		223		
	223		222		
	223		323		
84	222	88	223		
	233		222		
	232		223		
	223				

1000 wak

IOL first and second-person pronouns

(sample = 531 first-person wak)

canto	wak	first-person wak	second-person wak
2	24	6	10
3	18	4	0
4	8	2	0
7	4	0	1
8	4	1	3
10	2	0	2
11	13	3	4
12	3	0	1
15	4	1	1
16	4	0	0
19	7	0	1
20	18	5	9
22	5	2	3
23	13	2	2
24	18	3	6
25	16	6	5
26	10	5	5
28	18	5	8
29	6	2	1
33	4	0	0
35	2	1	1

canto	wak	first-person wak	second-person wak
41	4	3	0
43	14	3	0
44	12	0	2
46	8	0	0
47	1	0	0
48	4	0	0
51	4	1	1
57	12	0	5
60	6	2	4
63	8	1	5
64	6	0	1
65	14	2	5
66	12	1	0
67	13	2	1
69	4	1	0
72	5	0	0
75	4	1	0
76	8	0	4
77	1	0	0
78	8	0	1
79	11	1	1
80	4	0	2
81	8	1	1
82	8	1	3

canto	wak	first-person wak	second-person wak
83	1	0	0
84	15	0	5
85	20	2	0
86	5	3	1
87	6	0	1
88	29	1	1
89	8	2	5
90	21	3	3
92	13	2	3
94	4	0	0
96	5	2	5
97	4	2	3
98	9	2	2
99	6	3	1
100	5	0	3

531 wak

94 wak

128 wak

FAD S^o in wak 2canto a. proper name/noun+physical attribute

19	mahe [̄] sī chōm chin pin hām
54	chōm chan kanlayā mārasī
69	nuan nāng chanthī sī sai
84 [*]	nuan nāng chanthā mārasī
125	nāng chan kanlayā chōm chāi
138 ⁺	nāng chan chonanī sī sai

b. proper name/noun+qualifier

20	fūng nāng phū raksā klā hān
37	chanthā saen kon khon khayān
44	chanthā tua dī mai mī sōng
45	sāo chai phū ruam achāsai
48	senī thī ruam achāsai
76	sāo chai wōng wai chai klā
87	nuan nāng chanthā achāsai
100	senī phū mī achāsai
104	ong phra kumān nōi hōi sang
127	thāo yotsawimon rāsai
129	thāo yotsawimon pen yai
132	chanthā tua khen pen yai
143	thāo yotsawimon rāsai
153	phra suwanasang rūang sī
163	phra suwanasang rang san
171	kumphan hōn yai fai khwā

canto d. proper name/noun+noun in apposition

- 80 nuan nāng chanthā mahesī
 150 thān thāo phuchong ong sahāi
 168 nāng phanthurat yaksā
 197 nāng phanthurat yaksī

FAD S + P in wak 2

- 2 mahesī mī dai khit itchā
 4 phūwanai mī phra thai khwai khwon
 7 thāo yotsawimon fan wā
 15 sāo chai dai kin sin chāng
 17 hōn yai songsai pen nak nā
 22 thāo yotsawimon reng phong sai
 24 mahesī puan pan phra khan chao
 27 chanthā dai chong tong prasong
 31 hōn yai dai kin sin chāng
 38 phra rasāi khōi khlai thī hoi hā
 39 nāng chanthā tua khit ritsayā
 43 mahesī tī suang hai hoi hā
 50 mahesī sokā yū pā yai
 56 phra sang sōn yū kō rū sin
 58 phra mādā nūk nai phra thai yū
 60 phra kumān yiam hoi lae hā
 63 tā yāi hai khit ang khanang
 64 thāo yotsawimon mong sī
 65 chanthā tua khen cha pen yai

canto

- 66 s̄ao chai chai phet mai khet kh̄am
 68 phra song than ranchuan khruan long
 71 chanthā sieo sai yū nai nā
 75 chanthā nī ong phra song s̄on
 81 sumethā yaem yim krayim mai
 85 phūwadon mon m̄ong mai ph̄ong sai
 91 phūwanai mī chai samōs̄on
 94 chanthā dang dai ai sawan
 97 senā dai fang rap sang s̄an
 99 mahesī mī kam rasam rasai
 111 senā nam tā lai rī
 116 senā thūn chaeng thalaeng khai
 118 chanthā thūn that khat wā
 120 nāng chan mādā yū pā yai
 122 s̄ong thao lao phlāng thāng r̄ong hai
 130 phra sang wai phlāng thāng r̄ong hai
 134 senā rap sang sai kesā
 144 nāng chanthā dī chai pen nak nā
 145 phra phūwadon yang mon mai
 146 fūng khon thuan nā nam tā lai
 147 chōm sī mī chit khit h̄oi hā
 149 phra sang ̄ot ̄oi h̄oi hā
 154 thāo nākhi mī chit phitsawong
 155 phra sang lao khwām tām rūang
 156 thāo phuchong songs̄an pen nak nā
 160 phra suwanasang rahe rahon

canto

- 177 phra sang thūn chaeng thalaeng khai
 179 senā rap rācha banhān
 196 phī liang wing hā phra chōm sī
 199 phra sang dai fang kham wā

* 89 phra butri phūmī chōm chalao
noun+quantifier

+ 161 kumphan yaksā yū kwā saen

FAD predicate cues

canto	wak	sequence	introductory cue	concluding cue
2	8	4-8	yes	x
4	16	5-12	yes	yes
10	16	6-16	yes	x
15	8	4-7	yes	no
17	16	7-10	yes	no
19	16	14	yes	no
22	8	3-4	no	no
31	20	8-20	yes	x
37	16	8-16	yes	x
38	16	8-15	yes	yes
43	20	8-16	no	yes
44	12	6-12	yes	x
45	12	5-12	yes	x
48	16	6-10	no	no
54	24	10-16	no	no
56	20	3-16	yes	no
60	16	10-12	no	no
66	16	6-14	no	no
64	28	7-14	no	no
65	20	7-20	yes	x
66	16	4-16	yes	x
68	16	10-14	yes	no
69	20	7-20	yes	x
71	28	4-28	yes	x
75	12	6-12	yes	x
80	12	4-12	yes	x

canto	wak	sequence	introductory cue	concluding cue
81	16	4-14	yes	no
85	28	13-26	yes	no
89	8	7-8	yes	x
91	16	6	no	no
94	24	13-24	yes	x
99	16	6-12	yes	yes
100	12	6-12	yes	x
104	16	5-16	no	x
111	24	3	no	no
116	16	3-16	yes	x
118	16	4	yes	x
122	12	3	yes	x
125	8	5-6	no	no
127	20	5-10	yes	no
129	20	12-20	yes	x
130	24	3-24	yes	x
132 [*]	12	6-12	yes	x
143	20	13-16	no	no
144	12	8-12	yes	x
145	8	7	no	no
149	16	5-12	no	yes
153	12	9-12	yes	x
154	8	4-8	yes	x
155	16	3-12	yes	yes
156	16	5-12	no	no
160	24	16-20	yes	no
163	16	10-12	yes	yes
[*] 134	8	5-6	yes	no

canto	wak	sequence	introductory cue	concluding cue
168	8	6	yes	x
171	16	4-16	yes	x
177	12	5-12	yes	x
196	8	5-6	no	no
199	8	5-8	no	x

FAD restated subjects

canto	wak	subject in Opening	subject restated in Body
7	6	Thao Yotsawimon	0
20	6	fūng nāng	bāng
24	6	mahesī	0
27	2	Chanthā	0
39	2	Chanthā	0
50	2	mahesī	0
58	6	māndā	0
76	2	sāo chai	0
84	10	Chanthā	sām wai
87	10	Chanthā	0
97	6	senā	0
120	14	Chan	nāng
138	10	Chan	nāng
146	6	fūng khon	0
147	2	chōm sī	nāng
150	14	thāo phuchong	thān thāo kamphon
161	10	kumphan	khun yak
179	2	senā	0
197	6	Nāng Phanthurat	0

FAD khran forms

canto

21	kh ra n th u ng kr a p th u n ph r a ph u min
49	kh ra n th u ng ch u ng song n a ng the wi
79	kh ra n th u ng s u ng r a cha wang nai
86	kh ra n th u ng lae hen saeng fai
106	kh ra n m a th u ng wat th a i m u ang
152	kh ra n th u ng ch u ng w a ng bon thaen kaew
165	kh ra n th u ng s u ng r a cha th a n i
188	kh ra n th u ng ch u ng kh u n bon thaen kaew
189	kh ra n m a th u ng p a phan a lai

FAD X oei XY cantos

34	fang oei fang s a n
36	ě oei ě n o ng kaew
62	fang oei fang l u k w a
67	dai oei dai fang
88	n o ng oei n o ng kaew
92	ph a n oei ph a n klao
93	duang oei duang sam o n
109	se oei sen a
115	fang oei fang het
119	fang oei fang kh w m
172	dai oei dai fang
178	fang oei fang k a n
182	fang oei fang s a n

canto

184	dai oei dai roek
194	thĩ oei thĩ nĩ
200	dai oei dai fang
201	sang oei sang thong
202	dai oei dai fang
203	dai oei dai fang

FAD XY cantos

3	fang nāt
11	fang thūn
26	fang trat
29	fang kham
32	fang hōn thāi
42	fang khao
46	fang kham
52	doen mā
70	fang lūk
72	fang kham
73	fang trat
74	dai fang
95	fang sãn
101	dai fang
117	fang thūn
123	dai yin
131	dai fang
133	fang mia kaew
141	fang lūk wā

FAD structural rhyme

(sample=200 bot)

canto		canto	
1	0-an-ɔn ut-ɔn-ī ang-ī-ai ī-ai-un ā-un-ā	13	om-ai-ī an-ī-ā
2	0-ā-ai an-ai-ɔng	14	ɔng-ā-an ɔng-an-ua ī-ua-ai ao-ai-ā ang-ā-āng
3	āt-ɔng-ān ā-ān-āng ā-āng-on	15	0-āng-ai ao-ai-ā
4	0-on-ā āi-ā-ai ān-ai-ak ī-ak-ai	16	ao-ā-ang uai-ang-ā
5	aew-ai-ī ān-ī-ā āt-ā-ai ā-ai-an	17	0-ā-ām ai-ām-ai ā-ai-ī uang-ī-iang
6	0-an-ai ɔng-ai-on et-on-an ao-an-on ā-on-ā	18	ao-iang-ai ā-ai-ām
7	0-ā-ī ɔn-ī-it	19	0-ām-uan ī-uan-ong ī-ong-ī an-ī-aeng
8	ong-it-ɔng	20	0-aeng-on ai-on-ā
9	ān-ɔng-in ong-in-an ā-an-ūn ung-ūn-ai	21	in-ā-ai
10	0-ai-ā in-ā-ī ang-ī-uan ā-uan-ā	22	0-ai-ā ot-ā-ai
11	ūn-ā-an ut-an-ai	23	ī-ai-on an-on-ao
12	ī-ai-an ɔng-an-ong ak-ong-uan āng-uan-ai	24	0-ao-ā ī-ā-ɔng
		25	an-ɔng-an ī-an-ai ī-ai-on āo-on-āi
		26	at-āi-ā oei-ā-ia ot-ia-ong

canto

- 27 0-ong-ai
 28 it-ai-ā
 ua-ā-an
 un-an-ū
 29 am-ū-ā
 an-ā-ai
 ɔn-ai-an
 30 ao-an-ā
 ang-ā-ai
 ang-ai-āng
 31 0-āng-ai
 ae-ai-ā
 ap-ā-ut
 ai-ut-ān
 i-ān-ā
 32 āi-ā-an
 ai-an-ai
 33 ong-ai-ā
 en-ā-i
 uang-i-oei
 ai-oei-an
 34 ān-an-ai
 aew-ai-i
 ɔng-i-an
 āi-an-i
 35 aew-i-ai
 36 oei-ai-an
 ā-an-ā
 āi-ā-ai
 ua-āi-an
 37 0-an-ā
 i-a-ai
 a-ai-ao
 āi-ao-ā
 38 0-ā-ai
 am-ai-aeng
 in-aeng-i
 et-i-ā
 39 0-ā-ai
 40 ɔng-ai-ā
 ao-ā-āi
 ang-āi-ang

canto

- 41 i-ang-ā
 uang-ā-en
 ang-en-an
 42 āo-an-ai
 et-ai-ā
 ao-ā-am
 ū-am-i
 ɔng-i-an
 ai-an-ā
 43 0-ā-i
 an-i-ai
 aew-ai-an
 am-an-ā
 ai-ā-ɔng
 44 0-ɔng-ai
 it-ai-i
 ɔt-i-ai
 45 0-ai-ā
 ao-ā-ai
 ɔi-ai-oi
 46 am-oi-i
 ai-i-on
 47 ɔi-on-ā
 aew-ā-ai
 ang-ai-oei
 i-oei-ā
 ia-ā-ai
 i-a-an
 ā-an-ai
 48 0-ai-ang
 eng-ang-ai
 uai-ai-ān
 ā-ān-on
 49 i-on-ai
 ai-ai-ū
 ai-ū-ai
 ap-ai-i
 ā-i-ān
 ai-ān-ai
 50 0-ai-oei
 51 āng-oei-ā
 ūan-ā-an
 ai-an-aew
 ai-aew-i
 ai-i-ai

canto

- 52 ā-ai-an
ā-an-ai
ong-ai-an
on-an-ai
ā-ai-ā
- 53 āi-ā-ī
- 54 0-ī-ā
āo-ā-ua
ang-ua-oei
aew-oei-aeng
ā-aneg-in
āi-in-ā
- 55 0-ā-āi
oet-āi-ū
ai-ū-ān
ā-ān-ai
ā-ai-in
- 56 0-in-ā
ao-ā-ai
ū-ai-ān
āo-ān-ai
ā-ai-ī
- 57 in-ī-on
ae-on-ū
- 58 0-ū-ā
an-ā-ūan
- 59 ai-ūan-qi
ī-qi-ā
it-ā-ai
on-ai-āng
it-āng-āi
ān-āi-ā
et-ā-ān
ong-ān-ā
- 60 0-ā-āi
ā-āi-ua
ūn-ua-on
ai-on-ai
- 61 ā-ai-it
on-it-an
- 62 ā-an-ai
ā-ai-ān
ai-ān-ang
ūk-ang-ai
ā-ai-āng

canto

- 63 ua-ā-oei
ae-oei-ā
āi-ā-ī
- 64 et-ai-oei
en-oei-ai
āng-ai-ā
oei-ā-ī
ao-ī-ong
ap-ong-ai
- 65 ong-ā-ong
ī-ong-ia
āi-ia-ū
on-ū-ām
- 66 ang-ī-on
ai-on-ai
on-ai-ā
- 67 ang-ā-an
ūang-an-eng

200 bot

FAD structural rhyme position

(sample=200 bot)

canto	position	canto	position	canto	position
1	3-3	13	2-4	28	3-4
	3-3		2-4		2-3
	3-4				3-3
	2-2	14	3-3		
2	5-4		3-4	29	2-2
			2-5		2-3
3	3-3		2-3		3-2
	2-2		2-2		
	5-3	15	2-5	30	2-3
4	2-4	16	2-4		2-4
	2-4		2-3	31	4-4
	5-6				5-2
		17	5-3		4-4
5	2-2		3-3		3-2
	4-2		2-5		2-2
	4-5			32	3-3
	3-3	18	4-4		5-5
			4-5		
6	3-4			33	4-2
	5-4	19	2-5		2-5
	4-5		3-4		2-2
	3-3		2-3		5-4
7	2-4	20	3-4	34	3-3
8	3-2	21	3-4		4-2
					2-3
9	5-4	22	3-4		3-2
	3-2			35	2-4
	3-3	23	2-2		
	3-2		3-1	36	3-4
					4-3
10	3-2	24	3-3		2-3
	2-3				2-3
	5-2	25	3-4		
			2-4	37	5-4
11	3-4		2-4		4-2
	1-4		4-5		4-2
12	3-2	26	3-3	38	4-3
	5-5		4-4		2-2
	5-5		2-2		4-2
	5-3				

canto	position	canto	position	canto	position
40	2-3 2-3 4-4		4-3 3-4 2-2	62	3-3 3-2 3-4 3-2 3-5
41	4-5 2-2 3-3	52	3-4 4-3 2-3 2-4 3-2	63	2-2 4-2 2-2
42	3-2 2-4 2-3 3-5 2-2 3-2	53 54	2-5 5-3 3-2 4-2 3-2 4-2	64	2-5 5-2 4-2 3-5 5-3 5-4
43	2-3 2-2 3-5 3-4	55	2-2 2-5 2-2 2-2 5-4	65	3-2 4-2 2-2 2-3
44	5-4 3-4			66	3-4 2-3 5-2
45	4-2 4-2	56	4-2 2-3 4-2 5-5	67	2-5
46	3-1 2-2				-----
47	4-2 2-4 2-2 4-2 3-4 4-2 5-3	57 58 59	2-2 2-3 3-2 5-5 2-3 2-3 3-4 2-2 3-4 2-5 2-2		200 <u>bot</u>
48	2-2 2-5 2-2				
49	4-2 4-4 3-2 4-5 1-4 3-2	60	4-3 6-3 4-5		
51	4-4 2-4	61	3-5 2-3		

FAD additional rhyme

(sample=2006 kham)

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
1	5	***** ā 5/7	***** hɔ̌ 6/7 rɔ̌ 1/4 chɔ̌ 4/5 chɔ̌ 2/3 0	9	ǎ 4/8 it 5/7	thɔ̌ 1/2 sɔ̌ 4/8 sɔ̌ 2/8	6	ut 2/3 ong 4/5 0	phɔ̌ 5/6 sɔ̌ 3/4/5	7	an 1/3 ǎ 5/6 ai 4/5 ɔ̌n 2/3 ot 5/6 ai 2/8 ā 2/3	ng 2/3/6 ng 1/2
8	8	on 3/4 it 5/7 at 3/4	chɔ̌ 4/5 chɔ̌ 2/3 0	8	ang 3/6	phɔ̌ 4/5	9	ǎ 2/5 ā 3/6 0	0	8	ot 5/6 ai 2/8 ā 2/3	0
8	7	uang 1/2 e 4/6	thɔ̌ 5/6 sɔ̌ 2-4	7	aeng 4/6 ī 2/3 uai 4/5	thɔ̌ 1/2 5	8	0	chɔ̌ 1/8	7	ā 2/3	khɔ̌ 1/2 dɔ̌ 5/6 khɔ̌ 3/4
2	2	*****	*****	8	it 6/7	0	7	ap 2/3 ā 4/7	rɔ̌ 3/4 chɔ̌ 5/7 tɔ̌ 1/2	6	āng 4/5 ǎ 1/3 ai 1/4/6	0
8	9	2/3	phɔ̌ 2/3	7	an 4/5 ā 1/6	0	6	0	ng 3/4	8	ā 5/7	0
3	2	*****	*****	8	am 5/6 ǎ 2/7	ng 4/5	7	ai 4/6 ang 1/5 ao 2/3	ng 3/4	8	ā 5/7	0
7	am	2/3	sɔ̌ 4/5 yɔ̌ 3/7	7	ai 4/5	0	7	0	bɔ̌ 1/5 sɔ̌ 3/4 thɔ̌ 1/3	7	ua 4/6	thɔ̌ 4/5
6	aeng	2/3	chɔ̌ 1/2	7	āng 6/7 ā 4/5	tɔ̌ 6/7 thɔ̌ 1/2	7	uk 1/3 en 4/6	thɔ̌ 1/3 wɔ̌ 2/4/6	7	āng 2/3	thɔ̌ 4/6
4	2	*****	*****	8	ai 3/6 ǎ 2/5	khɔ̌ 7/8	8	ua 5/7	ng 2-4 thɔ̌ 5/6 chɔ̌ 1/3	7	on 4/5	bɔ̌ 2/4
6	0		lɔ̌ 3/6	7	āt 4/5	mɔ̌ 2-4	7	ǎ 3/4 ong 2/5	chɔ̌ 1/3	7	ā 4/6 ai 1/7	0

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
	7	it 4/5	0	8	0	bq	1/2	6	ai 1/6 ā 4/5	7	ai 2/4	0
	6	āng 2/3	thq 3/5/6	7	ī 5/6 ā 2/3	sq	5/7	7	uang 1/2 ā 4/6	9	ng 2/3 ak 6/8 ai 1/9	ng 1/8
5	7	0	chq 1/2 thq 3/4/6	6	ī 4/5	phq	1-3 sq 5/6	7	ong 4/6	8	ut 5/6	tg 1/8 sq 5/7 dq 1/2
	7	qm 2/3 it 4/5	nq 1/2	7	0	sq	3/6/7	7	ā 4/6	7	an 4/6	0
	7	ai 2/3 ut 4/5	sq 2/5/6	7	ai 5/6	rq	3/4	8	uang 3/4 ai 5/6	7	ā 5/6 ai 2/7	0
	7	aew 2/4	sq 1/6 kq 4/5	8	ā 3/6	sq	1/2	7	am 3/5 ai 4/7	8	0	phq 1/8 thq 5/7
6	5	*****	*****	8	ai 3/4	lq	2/3	7	ā 3/5 on 2/6	8	on 5/7	rq 4/5 pq 6/8
	8	ī 3/4 on 5/7	mq 7/8	7	ng 2/3 ua 4/6	sq	1/7	6	ok 4/5	7	ai 2/4	chg 1/5
	6	ng 4/6	tg 3/4	7	ai 2/3 et 4/5	mq	6/7	7	ā 1/5	7	uang 2/3 e 1/6	sq 1/2 bq 3/4
	7	ā 2/4	0	7	āk 2/3	chq	1/2	7	0	7	an 4/5	0
	7	ai 2/4	nq 4/6	8	ān 5/6	dq	4/5	6	0	8	an 5/6	0
	7	*****	*****	7	0	sq	1/4/8	7	ai 4/5	0	0	0
7	2	*****	*****	7	0	0	0	7	ā 3/5	7	ā 4/6 ī 2/7	0
	6	en 2/3	0	6	ai 4/5	0	0	7	ai 2/5	7	un 3/4 an 4/5	thq 5/6

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
8	8	āng 3/5	sq 3/4/6 rḡ 2/7	6	ong 2/3	sq 1-3	8	ai 5/7	phḡ 3/7/8	7	ang 4/6 ā 1/5	thḡ 2/7
9	7	ā 2/3	kḡ 5-7 thḡ 4/6	7	ān 4/5 ong 2/3	sq 5/6	7	ai 4/6 qi 2/3	0	8	0	tḡ 3/4 phḡ 2/3
	7	it 4/5	dḡ 3-5	7	ak 4/6 ā 2/3	khḡ 2/3	8	0	0	8	ai 5/7	sq 2/3 rḡ 4/5
	6	ā 5/6	ai 2/3	7	ā 4/5/7	0	7	āi 2/3	kḡ 6/7	7	ā 1/4/6	0
	6	ḡn 4/5	ḡḡ 3/4	8	ā 4/5/7	0	7	āi 2/3	0	7	ā 1/4/6	0
10	2	*****	*****	7	0	hḡ 2/3 mḡ 4/7	7	ū 4/5	chḡ 6/7	7	ā 2/4	0
	8	āi 3/5	thḡ 2-4	7	ā 1/7 ai 5/6	mḡ 4/5	8	ā 1/4/6 ā 5/8	khḡ 1/2 rḡ 5/8	6	0	mḡ 5/6
	7	āk 4/6	phḡ 3/4	7	0	chḡ 3/4	6	ā 1/2	rḡ 2/6	7	0	0
	6	ā 2/6	chḡ 2/6 sq 4/5	8	ā 1/6	sq 7/8	7	in 4/5	bḡ 4/7	7	ā 6/7	thḡ 1/2
11	2	*****	*****	7	0	phḡ 1/2/4	7	ōt 2/3	0	7	0	mḡ 1/2 wḡ 4/7 wḡ 1/6 phḡ 3/4
	7	ḡn 2/3 ā 4/6	hḡ 5/6 rḡ 1/3	7	0	phḡ 6/7	7	ai 4/5	chḡ 4/6	7	0	0
12	7	0	chḡ 1/2	7	ī 2/3 aeng 4/6	thḡ 1/2/5	7	uk 4/6 ā 1/5	sq 4/5	7	0	wḡ 2/7 khḡ 4/6
	7	ā 4/6	phḡ 1/2	8	ḡng 5/7	mḡ 4/5	6	uang 4/5	phḡ 2/3	6	an 4/5	0
		ang 2/3/5	thḡ 6/7			thḡ 6/7						

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C						
7	gng	4/6	phq	1-4 8 7	ǎ	1/7	sq	2/3	7	0	sq	3/4/7 8	gm	2/3	ng	7/8		
8	ai	5/7	yq	2/6 8 0	0	0	yq	5/7	6	ā	2/3	0	uan	2/3	sq	1/3/4		
								aeng	4/5				an	4/5				
13	ǎ	6/7	0	7	eng	4/5	sq	6/7	7	an	4/5	mq	3/5/6 7	aeng	2/3	chq	1/2	
							khq	3/4				ng	1/2	chq	1/7			
6	ai	2/4	mq	4/5 7	qng	4/6	kg	1/5	7	0	ko	1-3	7	ī	4/6	lq	6/7	
														ā	2/7			
14	ā	4/5	thq	4/6 7	qng	2/3	0	7	cep	2/4	0	6	ā	2/3	khq	4/6		
					it	4/6			q	1/2								
7	0	0	0	6	it	4/5	0	7	ak	4/6	0	7	ao	2/3	mq	6/7		
					qng	2/3												
7	ai	2/4	0	7	0	0	sq	1/2	7	ing	1/3/5	mq	6/7	8	0	khq	5/6	
	ā	3/5								qng	4/6	yq	1/3/5			ng	3/8	
	ī	1/7										tq	2/4					
7	ao	3/7	sq	1/2 7	qng	4/6	0	6	am	4/5	0	7	ai	3/4	0			
			chq	3/4														
7	ap	4/6	sq	3/7 7	ai	3/4	chq	4/5	7	ai	4/6	0	6	ai	4/5	0		
	ang	2/7					ng	6/7										
							wq	2/3										
15	*****		*****	6	ai	2/3	0	7	qp	4/6	ng	3/4	7	ang	4/6	lq	1/2	
					in	4/5												
7	āi	2/4	tq	2/4 7	ai	6/7	lq	1/2	8	ai	2/8	do	3/7	7	ai	4/5	0	
			chq	3/7			phq	4/5		ī	3/5/7							
16	ūng	2/3	0	7	ai	3-5	khq	2/6	7	qng	4/5	thq	4/7	7	ae	2/5	mq	2/4
															ai	3/6		

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C												
8	ā	1/3/4/6	0	7	om	4/6	0	7	ī	4/6	0	8	ai	5/7	0									
17	2	*****	*****	7	ai	2/4	nq	6/7	7	ū	4/6	mḡ	6/7	7	ū	4/6	dḡ	3/4						
	7	ai 6/7 ük 2/3	tḡ	3/4	8	ai	5/6	sq	3/4	6	ap	4/5	kḡ	2/5	7	0		khḡ	2/6					
	7	ā	1/7	7	ā	2/3	0	8	ī	5/7	0	sq	4/5	7	ai	3/4/6	0		0					
	7	ieo	2/3	7	a	3/5	sq	6/7	7	ao	3/4	0	chḡ	1/8	7	ī	4/5	0		0				
		on	4/6	7	ḡ	1/2	0	ai	2/5/6															
18	7	ū	4/6	7	0	0	sq	1/4	7	0	0	khḡ	1/3	7	āi	3/6		khḡ	1/2		0			
	7	ai	4/6	7	ai	6/7	0	7	ān	5/6	0	phḡ	3/5	7	ai	4/5		ṛḡ	3/4		0			
					ā	1/4																0		
					ā	2/5																ang	2/3	
19	2	*****	*****	7	in	5/6	chḡ	4/5	7	a	4/6	0	phḡ	2/5	7	0		dḡ	5/7					
	7	ā	4/5	7	ḡi	3/5	0	7	ḡi	3/5	0	khḡ	6/7	7	om	2/3		khḡ	3/4					
	7	an	2/4	7	ḡm	2/3	0	6	ānḡ	2/3	0	uan	4/6	7	ew	3/4		lḡ	1/5/6					
	6	āo	4/5	7	ī	3/4	phḡ	1/2/	7	an	2/3	0	ut	4/5	7	oi	5/6		sq	6/7				
					ḡ	3/4	0	ḡ	1/6										ṛḡ	3/4				
					sq	3/4	0												ṛḡ	6/7				
20	2	*****	*****	7	ā	5/6	0	7	ḡnḡ	2/3	0	khḡ	6/7	7	ai	3/5			0					
	7	om	1/2	7	ai	2/3	0	7	ong	4/5	0	bḡ	1/2	6	0									
		ing	3-5		ua	5/6																		

C⁺ # V C # V C # V C # V C

21 7 0 thq 2/4 7 a 1/5/7 nq 4/5 7 a 1/5 0 7 0 0

22 2 ***** 8 0 rq 1/4/ 6 sq 3/8 7 ai 2/7* 0 6 aew 4/5 nq 1/3
 6 ai 2/4 sq 1/4/ 6 sq 2/4/ 7 ai 2/3 nq 1/2 7 0 0

23 7 ao 2/3 chq 1/4 6 an 4/5 phq 2/4 7 ai 6/7 0 6 an 4/5 khq 1/3
 6 0 0 chq 1/4 8 ai 5/6 wq 5/6 7 an 4/5 0 7 a 3/5 khq 1/4
 a 1/2 7/8 a 4/6 on 7/8

24 2 ***** 8 a 1/6 pq 4/5 6 ang 4/5 bq 5/6 7 a 6/7 0
 7 am 2/4 0 7 at 5/6 chq 1/2 7 qt 2/4 yq 3/4 8 a 2/3 bq 5/6
 ang 5/7

25 7 a 1/4 sq 3/7 7 ai 4/6 sq 1/2 6 a 2/5 0 7 ae 1/3 sq 2-4
 ok 5/6 sq 4/6/7 7 0 an 2/3 wq 3/4 7 in 2/5 phq 1/3 7 q 1/2 sq 3/4
 iang 5/6 sq 4/6/7 7 0 8 ao 1/3 chq 1/4 8 en 5/7/8 pq 5/7 7 0 an 4/6 nq 6/7
 7 0 0 8 a 4/7 0 5 mq 2/3 6 a 4/5 ai 1/8 khq 5/6 8 ai 3/6 thq 6/7
 an 4/5 bq 3/4 7 0 sq 2/5 5 5 ai 2/3 on 5/7 phq 1/7

26 2 ***** 8 0 dq 1/5/7 7 0 khq 4/5 2006 kham

* qi 5/6

FAD tone sequence(sample=200 bot)

canto	sequence	canto	sequence	canto	sequence
1	1400 4400 4400 0400	15	2200	31	0400 1403 0130 0400
2	0200	16	2400 2403	32	0400 0400
3	2400 0400 0120	17	0400 0200 0420	33	0200 0400 0400 2400
4	4400 4403 2130	18	2200 0200	34	4400 2200 4100 0400
5	2400 4400 2200 0200	19	0200 0400 0400	35	2400
6	4200 2400 0400 4400	20	4300	36	4200 0400 0200 0400
7	4403	21	0400	37	4430 3400 4200
8	0130	22	3400	38	0200 0200 1400
9	0400 0400 0400 2100	23	4430 0400	40	4200 0200 0400
10	0400 0400 0400	24	4400	41	4100 0400 0400
11	0400 1400	25	1200 4400 4400 1400	42	1100 2100 2200 2402 3400 2400
12	4400 0400 3400 2400	26	1400 4400 3400	43	4400 3200 0400 2400
13	4400 0400	27	1400 0400 0400		
14	2400 0400 0400	28	0230 3100 1400		
		29	2400 4200 0400		
		30			

canto	sequence	canto	sequence	canto	sequence
44	3100 1400		4200		
45	2400 3200	57	0400 2400		
46	0400 2430	58	0100		
47	3400 3200 3400 0400 4200 4230 0400	59	0400 0430 1400 3400 1400 4400 1400 0200		
48	4400 2200 0400	60	0400		
49	0400 2400 3200 0200 1400 0400	61	0203 0330		
51	0400 2400 0403 0230 0400	62	2100 0200 3400 2400 0400		
52	0400 0400 0200 0100 2200	63	0400 3400 0400		
53	0430	64	2100 0400 2400 4200 1400 2400		
54	2100 4400 2400 0400 0400	65	2400 4400 0400 0100		
55	1400 4200 0400 1200	66	1100 3100 0400		
56	2400 0400 2400	67	0400 2400 0100 0400		

			200 <u>bot</u>		

FAD syllable grouping(sample=1000 wak)

canto	wak	canto	wak	canto	wak
1	333		223	8	323
	222		222		222
	323		232		233
	323		223		223
	323		333		
	223			9	223
	223	5	223		223
	323		222		223
	323		223		323
	333		233		223
	323		223		223
	323		223		223
	223		223		223
	323		223		222
	223		223		223
	223		323		323
	223		322		222
	223		223		323
			323		223
2	332		322		223
	223		323		
	222			10	223
	323	6	323		223
	223		223		322
	222		323		323
	223		323		322
			223		323
3	323		222		222
	223		223		322
	323		222		232
	223		223		222
	223		223		322
	223		223		222
	223		223		323
	222		223		223
	232		222		223
	223		223		
	223		223	11	322
			323		223
4	332		223		223
	323		323		223
	223				223
	222	7	232		223
	223		223		223
	322		223		222
	223		222		222
	223		222		322
	223		223		223
	222		223		

canto	wak	canto	wak	canto	wak
12	223	16	222		223
	223		223		222
	223		223		
	223		223	21	223
	223		323		322
	323		223		223
	222		223		223
	222		323		
	223			22	233
	323	17	223		322
	223		223		222
	323		223		222
	323		223		323
	233		233		223
	222		222		223
	223		223		
	223		223	23	223
			223		222
13	323		323		223
	223		223		222
	223		223		222
	223		223		323
	222		322		233
	223		223		223
	223				
	223	18	223	24	323
			223		222
14	223		223		223
	223		223		223
	223		223		322
	222		223		223
	232		322		323
	222		223		
	222			25	322
	223	19	322		223
	223		223		222
	232		223		223
	223		222		322
	323		223		223
	223		223		232
	223		222		223
	222		223		223
	322		223		233
	223		223		323
	223		223		223
	223		222		222
	222		223		223
			223		222
15	222		322		323
	223				
	223	20	232	26	323
	223		223		223
	223		223		323
	323		223		223
	223		232		223

canto	wak	canto	wak	canto	wak
	223		223	35	223
	223		223		223
	323		223		223
	223		223		
	323		223	36	223
	223		323		223
27	223		223		223
	323		232		223
	223		222		324
			223		223
			223		223
28	223		223		323
	232		223		223
	223				232
	223	32	322		323
	223		223		222
	222		323		222
	223		222		223
	223		233		222
	223		222		323
	323		222		
	222			37	223
	323	33	223		223
			223		223
29	222		223		323
	223		323		233
	223		323		323
	223		223		223
	223		223		223
	222		233		223
	223		222		222
	222		223		223
	323		323		222
	223		223		223
	223		223		223
30	323		323		223
	223		223	38	323
	223		223		223
	323	34	323		222
	223		323		222
	223		223		223
	323		223		222
	223		223		223
	322		223		223
	223		223		222
	233		223		223
	223		222		223
			222		222
31	222		223		423
	223		222		223
	223		323		223
	223		223		
	222		223		
	223				

canto	wak	canto	wak	canto	wak
39	323 223 223	43	323 222 223 222 223	47	222 223 223 223 223
40	222 223 323 223 223 223 222 223 223 223 223 223 223		223 222 223 222 223 222 223 232 323 222 222 222 223 322 223 222 223 222 223 223 223		222 223 223 222 223 223 222 222 222 223 223 223 223 223 223 223 223 223 223 223 223
41	223 222 222 223 222 222 323 223 323 322 223 223	44	223 223 223 223 322 223 223 223 323 223 223		223 223 223 223 222 223 222 223 223 223 223 223 223 223 223 223 223 223 223 223 223 223
42	322 223 223 223 322 222 223 223 222 323 223 223 322 232 222 223 222 223 223 323 222 223	45	223 222 322 222 223 223 223 223 223 223 223 222 223	48	223 222 223 222 223 223 223 223 223 223 223 223 223 223 223 223 223 223 223 223 223 223
	222 223 222 223 223 323 222 223	46	322 323 223 222 222 223 222	49	223 224 232 223 223 223 223 223 223 223

canto	wak	canto	wak	canto	wak
	222		223	56	223
	223		223		223
	223		223		233
	223		222		223
	222		222		223
	223	53	222		222
	223		223		223
	223		223		223
	223		222		223
	222	54	233		223
	223		223		223
	222		233		223
	223		222		233
	223		222		223
	223		222		323
50	323		323		222
	223		222		222
	323		323		
			233	57	223
51	222		223		223
	223		223		223
	223		223		223
	223		232		223
	323		223		223
	223		323		223
	222		323		323
	223		223		
	223		223	58	323
	223		223		222
	223		223		223
	323		223		222
	323		222		323
	323				223
	322	55	223		223
	223		223		
	222		223	59	222
	222		323		223
	223		223		223
	223		223		222
	223		323		223
			223		223
52	322		223		223
	223		223		223
	223		322		223
	222		222		222
	224		223		222
	223		223		223
	222		223		323
	223		223		223
	223		322		223
	223		223		222
	222		223		223
	323		223		222
	223		223		223
	223		223		222

canto	wak	canto	wak	canto	wak
	222		223		223
	222		223		223
	323		223		322
	322				223
	223	63	223		223
	223		223		223
	223		223		323
	224		223		223
	223		223		223
	223		223		223
	223		223		223
	223		223		223
	223		223		223
60	322		223	66	223
	223		223		223
	223		223		323
	323		223		223
	223		222		223
	223				222
	223	64	232		222
	223		222		223
	322		233		222
	223		223		323
	323		223		232
	323		323		323
	322		323		223
	223		422		223
	323		323		
			232	67	222
61	223		223		223
	223		223		223
	222		223		222
	223		223		222
	223		222		223
	223		223		223
	223		222		222
	323		222		223
			223		222
62	322		222		223
	222		223		223
	223		223		223
	222		223		223
	223		223		222
	223		323		222
	223		323		222
	223		223		223
	223				323
	323	65	223		
	223		223	68	322
	223		223		223
	323		223		223
	223		222		223
	223		223		
	222		223		

canto	wak	canto	wak	canto	wak
	223		223		
	223		223		
	223		223		
	223				
	223	71	223		
	223		223		
	223		323		
	223		223		
	222		223		
	223		223		
	223		223		
69	222		223		
	223		223		
	223		223		
	222		223		
	222		223		
	222		223		
	223		223		
	222		223		
	223		223		
	322		223		
	232		223		
	323		223		
	223		223		
	223		223		
	223		223		
	223		323		
	223		223		
	223		223		
	223		222		
	223		223		
70	222	72	222		
	224		223		
	223		223		
	222		223		
	233		223		
	222		223		
	223		223		
	223		323		
	223		222		
	323		222		
	223		223		
	323		223		
	223		223		
	222		222		
	223		223		
	223		222		
	223		223		
	223		223		
	222		223		
	233				
	223				
	223				
	223				

1000 wak

FAD first and second-person pronouns(sample = 1244 first-person wak)

canto	wak	first-person wak	second-person wak
1	6	1	2
2	5	0	2
3	8	1	0
4	8	1	1
5	7	1	1
6	8	1	0
9	13	2	2
10	11	0	1
11	4	1	1
12	2	0	0
14	13	3	2
15	4	3	2
16	4	0	1
17	7	2	1
18	4	1	1
19	1	0	1
21	3	0	1
22	2	0	1
23	7	0	2
25	7	2	1
26	8	1	2
28	12	1	1

canto	wak	first-person wak	second-person wak
29	7	0	0
30	10	0	2
31	13	0	1
32	2	0	1
33	14	1	5
34	6	1	1
35	4	0	1
36	14	5	5
37	9	1	0
38	8	0	1
40	9	1	1
41	10	0	0
42	9	1	4
43	9	1	3
44	7	0	0
45	8	2	1
46	6	0	1
47	19	6	5
48	5	0	1
49	10	0	0
51	14	1	3
52	10	2	4
54	7	1	5
56	12	1	3
59	6	0	0

canto	wak	first-person wak	second-person wak
60	3	0	2
61	6	2	4
62	13	1	3
63	9	0	4
64	16	0	8
65	14	1	1
66	13	1	2
68	6	0	3
69	14	1	2
70	26	2	4
71	25	0	3
72	17	1	3
73	18	1	0
74	13	0	5
75	7	0	2
77	4	0	1
78	4	0	1
80	9	2	3
81	11	0	4
83	2	1	1
85	13	2	0
88	7	2	4
89	2	0	1
90	7	1	2
91	11	1	3

canto	wak	first-person wak	second-person wak
92	20	0	3
93	10	1	3
94	12	0	0
95	12	2	3
96	10	0	0
98	8	2	0
99	7	0	2
100	7	2	2
101	6	0	2
103	7	1	1
104	12	3	2
105	6	2	3
107	7	1	0
108	5	1	2
109	6	1	1
110	6	2	1
111	10	2	1
113	2	1	0
114	11	0	2
115	12	1	1
116	14	0	1
117	11	1	2
118	13	0	1
119	12	3	5

canto	wak	first-person wak	second-person wak
121	15	1	8
122	10	2	1
124	8	3	3
125	2	0	0
127	9	2	1
129	9	3	2
130	22	7	2
131	4	0	1
132	7	0	2
133	6	0	2
134	2	0	0
135	7	6	4
136	9	3	2
140	10	3	3
142	2	0	0
143	4	0	1
144	5	0	0
145	1	0	1
148	12	4	4
149	8	1	3
151	8	0	0
152	7	1	0
153	4	2	0
154	5	1	3

canto	wak	first-person wak	second-person wak
155	10	4	0
156	8	0	2
157	11	3	2
159	4	0	0
160	4	1	2
163	3	1	0
164	4	1	0
167	9	0	1
169	15	2	2
170	12	1	1
171	13	1	1
172	10	2	2
173	4	0	1
174	5	1	1
176	5	1	3
177	8	1	0
178	8	1	5
188	10	3	4
191	14	0	0
192	4	0	0
195	12	1	3
196	2	0	1
198	3	0	2
199	4	2	1

canto	wak	first-person wak	second-person wak
200	5	2	1
201	6	1	2
202	3	0	1
203	4	4	0
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	1244 <u>wak</u>	160 <u>wak</u>	261 <u>wak</u>

MS.34 S^o form in wak 2:canto a. proper name/noun+physical attribute

- 22 chōm nāng rochanā sanehā
 54 rochanā naeng noi nuan sī
 58 phra sang ratsamī sī sai
 101 surālai thewī sī sai

b. propername/noun+ quantifier

- 59 thewadā nāng fā thuk rāsī

c. proper name/noun+qualifier

- 8 phra sang ruang rit thuk thitsā
 10 phra sang song sawat ratsamī
 15 phra sang suriwong song son
 23 kumpharat mī sak yaksā
 27 kumpharat hao hān chān samon
 35 kumpharat sakdā klā hān
 46 kumpharat phūmī adāsai
 60 phra chōm-yong song rit thuk thitsā
 78 phra sang suriwong song sawat
 85 thāo phaināsūn pen yai
 88 fāi wiset nai thang sai khwā
 94 phaināsūn asurā sakdā hān

d. proper name/noun+noun in apposition

- 21 thāo waiwgrawek yaksā
 28 phuak phon surasā yaksi

canto

e. noun unmodified

99 phra pin ket asurā phaināsūn

MS.34 S + P form in wak 2

9 kamnan nāng thūn chaeng thalaeng khai
 12 song krasat thuk thon mon mai
 14 khun hōn dai fang rap sang thām
 25 thāo waiwōrawek dai fang sām
 29 waiwōrawek wat wan phran nak nā
 30 phra sang hāo rut mai yut yon
 33 waiwōrawek muai nep chep pai thua
 37 kumpharat dai fang mai kangkhā
 38 phra sang chūng tōp chaloei khai
 41 rochanā khūang khat atchanāsai
 43 phra sang prī prem kasem sām
 48 kumpharat lī lā ok mā chat
 50 phra sang plōp nāng phlāng rap khwan
 65 seni bangkhom pranom wai
 66 phra chōm-yong prī prem krasem san
 73 phra sang phan prae lae hā
 79 nāng pīsāt lao chaeng thalaeng khai
 80 phra sang sāp sin mai songsai
 84 waiwōrawek hāo pai nai wehā
 86 waiwōrawek som chit thī khit māi
 89 phra mām prī prem krasem sām
 92 waiwōrawek phūt pai cha hai long
 96 nāng plaeng saeng kramuan hai puan ban
 97 phra mām rusuk nūk pat sī

MS.34 predicate cues:

canto	wak	sequence	introductory cue	concluding cue
8	16	10-11	no	no
9	4	3-4	yes	x
12	16	5-6 7-8	no no	no no
14	8	6-8	yes	x
15	8	5-8	yes	x
21	16	6-7	yes	yes
22	20	14-18	yes	yes
23	16	7-8 11-12	no no	no no
25	12	5-12	yes	x
27	12	7-10 12	yes yes	no x
33	8	5-7	no	yes
35	12	12	yes	x
37	4	3-4	no	x
38	8	3-4	yes	no
43	12	4-12	yes	x
50	12	3-11	yes	no
60	16	4-8 11-12	yes yes	no yes
73	16	6-10 12-14	yes yes	no yes
78	8	5-6	yes	no
79	16	3-8	yes	no
80	8	4-8	yes	x
86	20	3-20	yes	x
92	8	3-6	yes	yes

canto	wak	sequence	introductory cue	concluding cue
96	8	3-4	no	yes
97	12	4-6 9-12	yes no	no x
101	16	5-16	yes	x

MS.34 restated subjects

canto	wak	subject in Opening	subject restated in Body
10	2	phra sang	phra phūmī
28	2	phuak phon	tāng
29	14	waiwōrawek	tāng, waiwōrawek, tāng
30	2	phra sang	phra phūthon
41	2	rochanā	0
46	2	kumpharat	0
48	2	kumpharat	0
54	2	rochanā	0
58	2	phra sang	0
59	2	thewadā	tāng ong
65	2	senī	0
66	6	phra sang	0
84	6	waiwōrawek	khun mǎn, yaksī
85	6	phaināsūn	asurā, tāng
88	10	wiset	bāng
89	2	phra mǎn	0
94	6	phaināsūn	0
98	6	senā	0
99	10	phra pin ket	thāo kumphan
110	7	chao dān	bāng, lāng

MS.34 khran forms:

canto

- 11 khran thūng chūng thawāi bangkhom khan
 31 khran thūng chūng hen asurī
 39 khran thūng yang sūng rācha thān
 61 khran thūng yang sūng phra rōng thong
 63 khran sāng sōksan ranthot
 91 khran set em ōt phochanā
 111 khran thūng chūng rong khā tī

MS.34 XY cantos:

- 16 fang lūk
 17 song ong
 36 yaksī
 42 phra song rit
 44 phra song det
 45 duang chit
 47 fang senā
 75 fang lūk rak
 76 dai fang
 77 lūk kaew
 87 fang sahāi
 102 fang nāng
 103 song rit
 104 ngām sap
 105 phān klao
 106 khwan khao

MS.34 structural rhyme(sample=200 bot)

canto		canto	
1	ai-an-ī an-ī-it aeng-it-ai uang-ai-ām	17	ong-ak-ai ā-ai-āi ī-āi-an
2	ā-ām-ī	18	at-an-ak ai-ak-it ot-it-ai
3	āng-ī-ā	19	oen-ai-uang
4	āng-ā-ai ā-ai-ī ong-ī-an	20	uk-uang-ai āt-ai-an ān-an-ā
5	ā-an-ī it-ī-om	21	0-ā-ī āt-ī-ā on-ā-an it-an-ā
6	ā-om-ī ū-ī-ɔn	22	0-ā-ī ak-ī-ai ā-ai-ā ang-ā-ong ai-ong-ā
7	it-ɔn-ai ā-ai-ā	23	0-ā-ai ī-ai-ī ā-ī-an et-an-ī
8	0-ā-ī āng-ī-ai ū-ai-om ai-om-ai	24	ang-ī-ai ū-ai-ān
9	0-ai-ī	25	0-ān-uan ū-uan-an ek-an-ae
10	0-ī-ɔn	26	ai-ae-ā ai-ā-ɔn
11	an-ɔn-ai op-ai-it ān-it-ai	27	0-ɔn-ong ang-ɔn-ā it-a-ī
12	0-ai-an ɔ-an-ā am-ā-uang ai-uang-ong	28	0-ī-ā
13	ā-ong-ot āt-ot-ām	29	0-ā-an ū-an-ai ɔk-ai-ī ap-ī-ɔn
14	0-ām-ai et-ai-ɔn		
15	0-ɔn-ā at-ā-ān		
16	ūk-ān-ī ap-ī-ak		

canto

- 30 0-ɔn-ā
 31 ī-ā-an
 ak-an-ī
 32 ak-ī-ua
 33 0-ua-on
 ak-on-ā
 34 āi-ā-ān
 35 0-ān-ai
 it-ai-ā
 āt-ā-ai
 36 ī-ai-ā
 37 0-ā-ai
 38 0-ai-ɔn
 ak-ɔn-ī
 39 ān-ī-ā
 40 āt-ā-ai
 ak-ai-ɔng
 ā-ɔng-ā
 an-ā-ān
 ak-ān-ai
 41 0-ai-ī
 42 it-ī-ān
 ɔng-ān-ua
 en-ua-ān
 43 0-ān-ai
 ā-ai-ī
 ɔng-ī-ai
 44 et-ai-ā
 oei-ā-ī
 45 it-ī-ā
 āt-ā-ai
 46 0-ai-ān
 47 ā-ān-ī
 ā-ī-at
 48 0-at-ī
 49 aeng-ī-an

canto

- 50 0-an-ua
 ān-ua-ai
 āt-ai-an
 52 iang-on-ā
 ok-ā-āi
 āt-āi-ap
 ā-ap-et
 in-et-ī
 ān-ī-ā
 53 āt-ā-ī
 54 0-ī-ā
 55 āi-ā-ān
 56 āi-ān-it
 ī-it-ān
 ao-ān-ī
 57 ao-ī-ot
 ɔng-ot-ai
 58 0-ai-ī
 59 0-ī-ā
 60 0-ā-an
 i-an-ɔn
 ān-ɔn-ā
 āt-ā-ong
 61 ɔng-ong-ā
 62 oei-ā-ī
 it-ī-un
 āp-un-ā
 63 ot-ā-an
 64 at-an-ā
 ān-ā-ɔn
 ai-ɔn-ī
 et-ī-ai
 65 0-ai-an
 66 0-an-in
 uang-in-ai
 67 ā-ai-ā
 68 et-ā-ū
 uang-ū-on

canto		canto	
69	ī-ŋn-ai āt-ai-ā ai-ā-ŋn	84	ŋng-ang-ā 0-ā-ī ai-ī-ai
70	ai-ŋn-ā it-ā-ai ān-ai-āi ang-āi-ā	85	0-ai-an āt-an-āi
71	ap-ā-ai ap-ai-ī	86	0-āi-ak et-ak-ieo āt-ieo-on it-on-ia it-ia-ā
72	ak-ī-āi ip-āi-ā	87	āi-ā-ān en-ān-ai uk-ai-an ap-an-ā
73	0-ā-an ai-an-ong e-ong-ā ai-ā-ai	88	ua-ing-ā ang-ā-ī
74	ām-ai-ŋng ai-ŋng-ū an-ū-ak ū-ak-ū	90	ak-ān-ŋn uat-ŋn-ai ao-ai-ū aem-ū-an
75	ak-ū-ai ŋn-ai-ūang et-ūang-ae	91	ā-an-ong
76	ang-ae-ai ieo-ai-ā	92	āng-ā-ai
77	aew-ā-at	93	ā-ai-uan ā-uan-ān
1 78	0-at-ā ī-ā-ai	94	et-ing-ū
79	0-ai-ān ak-ān-ai āt-ai-an it-an-ai	95	an-ū-ŋng ek-ŋng-ī ai-ī-an
80	0-ai-an ā-an-ān	96	āng-ā-ī
81	ot-ān-ī	97	ū-op-ān ī-ān-ī
82	ai-ī-ai āt-ai-ī ot-ī-an ut-an-ŋn āi-ŋn-at	98	ang-ā-un
83	āi-at-ī ŋp-ī-ang	99	ŋng-ai-an ā-an-ai
		100	ā-ai-ām ī-ām-an ap-an-ai
		101	āi-ī-an

canto

ao-an-ān
ak-ān-uan102 āng-uan-oen
āt-oen-ai
en-ai-ɔ103 it-ɔ-āi
ok-āi-ā

104 ap-ā-ǎo

200 bot

MS.34 structural rhyme position

(sample = 200 bot)

canto	position	canto	position	canto	position
1	3-3 4-2 2-3	18	3-5 3-3 3-6	34	2-3
2	5-2	19	2-2	35	4-5 2-3
3	4-3	20	3-3 3-5	36	5-2
4	3-3 4-3 3-3	21	5-3 3-3 3-5 2-3	38	2-3
5	5-3 3-4	22	2-3 3-2 2-2 2-3	39	5-3
6	4-2 5-2	23	4-4 3-2 3-3	40	3-3 2-3 3-3 3-3
7	2-3 6-5	24	3-5 3-5	42	3-3 3-3 3-3
8	5-3 5-3 4-2	25	3-3 3-3	43	5-2 3-2
11	2-6 3-5 3-5	26	2-3 5-3	44	3-3 3-5
12	3-3 2-3 3-3	27	3-3 3-2	45	3-2 3-3
13	4-5 3-3	29	5-2 2-5 2-3	47	3-3 3-4
14	3-3	31	3-3 3-3	49	3-2
15	2-6	32	5-2	50	6-3 3-5
16	5-3 5-3	33	3-4	51	5-3
17	3-2 5-4 5-5			52	5-3 3-6 3-2 5-5 3-3 5-2

canto	position	canto	position	canto	position
53	2-5	73	3-3	88	6-2
			3-2		
55	2-3		3-3	90	2-6
					2-3
56	4-3	74	3-5		3-4
	3-4		3-2		2-2
	3-2		2-3		
			3-3	91	2-2
57	3-5				
	3-4	75	3-3	92	2-3
			2-5		
60	3-2		2-5	93	2-5
	5-3				5-3
	3-5	76	2-3		
			4-3	94	2-3
61	5-2				
		77	4-3	95	3-3
62	3-3				3-5
	3-3	78	3-5		3-3
	3-3				
		79	3-3	96	3-3
63	3-5		3-3		
			5-3	97	3-5
64	6-3				5-4
	5-5	80	3-2		
	2-5			98	2-5
	3-6	81	3-3		
				99	2-5
66	2-3	82	3-3		3-3
			4-6		
67	2-3		3-5	100	5-2
			2-2		7-3
68	3-6				3-5
	2-5	83	1-3		
			3-5	101	3-3
69	5-2		5-4		3-3
	3-3				2-3
	5-5	84	4-2		
				102	3-4
70	3-3	86	6-2		3-5
	3-3		5-3		2-3
	3-3		3-3		
			3-3	103	2-3
71	2-3				3-3
	3-3	87	2-3		
			3-3	104	3-4
72	3-5		3-3		3-3
	6-3		3-3		

canto position

105 3-3

3-3

3-3

3-3

200 bot

MS.34 additional rhyme

(sample = 2002 kham)

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C								
1	5	*****	*****	8	á	4/6	thq	1/2	8	im	5/6	thq	2/4	7	0	sq	4/6			
							wq	3/5		á	3/7									
	8	āo	4-6	sq	4/5/7	om	5/7	thq	2/3	8	leo	2/3	0	8	ong	5/7	rq	3/8		
								sq	7/8		á	5/7			á	1/6				
	8	ā	3/4	yq	5/7	9	ū	6/8	chq	1/9	7	om	5/6	7	9	4/5	khq	1/2		
							ā	1/3							it	1/2				
	7	aeng	3/4	chq	1-3	7	ī	5/6	rq	1/2	7	aew	5/6	7	an	4/6	ngq	3/4		
									sq	6/7					ai	2/3	ng	3/7		
															á	5/6				
2	6	āng	2/4	0	8	ai	6/7	sq	2/4/8	7	ō	4/5	lq	6/7	7	á	5/6	lq	3/4	
		ā	3/6																	
3	8	ai	5-7	sq	1/4	7	ang	1/3	sq	5-7	9	á	2/4	mq	4/9	8	at	5/6	kq	6/7
									thq	1/3		ā	6/8							
												ing	3/5							
4	7	ai	4-6	phq	2/3/6	8	á	2/4	mq	5/6	7	gm	3/4	phq	1-3	7	ük	5/6	tq	4/5
							ng	6/7						tq	6/7				ng	6/7
	8	á	1/4	0	7	ai	6/7	yq	1/3	8	ang	3/4	yq	2/3	8	á	2/4	0		
		at	5/6								ai	7/8								
		ā	3/8																	
7	ao	3/5	khq	1/5	8	ā	5/7	phq	6/7	7	om	4/6	thq	2/7	8	ao	5/6	0		
								khq	1/4											
5	7	á	2/3/6	wq	4/5	8	0	lq	7/8	7	at	2/3	pq	5/7	8	ai	3/4	0		
								thq	1/5											

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C								
6	6	om	4/5	0	ǎ	1/6	8	ā	4/6	7	ā	4/6	phq	3/4	7	0	thq	4/7		
6	6	0	phq	5/6	7	0	sq	2/5/6/7	ū	4/6	8	0	chq	6/7	8	0	rq	3/8		
6	6	0	hq	3/4	8	om	3/4	sq	4/5/7	ū	1/3	7	nq	2/7	7	at	4/5	khq	3/4	
7	7	ong	4/5	1q	3/5	7	0	sq	5/7	8	um	3/4	0	8	am	5/7	chq	1/2/8		
7	7	ā	1/6/7	chq	3/4	9	ā	6-8	ā	1/7	8	ā	4/8	8	ā	4/8	phq	3/4		
8	2	*****	*****	8	it	5/7	thq	6/7	8	ai	5/7	mq	1/3	8	0	0	rq	1/3		
8	8	ā	3/4	rq	7/8	8	ong	2/3	sq	2/8	ai	3/4	yq	4/8	8	0	thq	2/7		
7	7	ū	5/7	chq	1/6	8	ai	7/8	sq	1/3/4/6/8	ieo	5/6	rq	1/8	8	ā	2/7	phq	1/2	
7	7	ot	2/3	0	1q	1/2	ong	1/3/5	hq	1/3/7	ai	1/7	0	8	ā	2/7	thq	6/8		
9	2	*****	*****	8	aeng	5/7	thq	4/6	8	ā	3/5/6	0	chq	4/7	7	am	4/6	pq	1/7	
10	2	*****	*****	8	ǎ	1/4/7	sq	2/4/7	7	0	8	aeng	5/6	0	8	aeng	5/6	dq	3/8	
					at	5/6	sq	2/4/7	7	0	8	ā	1/6	nq	4/7	8	ā	1/6	phq	1/2/6

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
11	8	ung 2/3 an 1/8 ā 4/5	khq 1/7/8	7	ong 4/6	sq 1/2/6/7 6/7 phq 2/3 7	7	ong 4/5 q 5/7 at 4/6 ā 3/5	0	9	ai 3/9	thq 2/6
	6	ā 4/5	0	9	ā 1/5 ā 6/8	phq 2/3 7	7	at 4/6 ā 3/5	0	8	ū 3/4	0
	7	ā 5/6	0	8	uang 5/7 q 1/6	lq 4/5 8	8	on 3/4	0	8	0	sq 3/4 r 5/7/8
12	2	*****	*****	7	on 5/6	sq 1/3 thq 4/5 mq 6/7	6	ai 1/6 ot 4/5	0	7	uang 4/5	wq 3/7
	9	ā 6/7	sq 2/3 chq 5/7	9	ai 2/5 ap 6/8	mq 1/7 8	8	ā 3/4 āk 5/7	0	8	ūn 5/7	0
	7	ot 3/5 am 4/7	sq 5/6	7	ua 4/5	nq 6/8 8 phq 1/4	8	ok 3/4	0	8	āk 5/7	phq 4/5
	7	ong 2/3	sq 1/3/4/6	8	ā 5/7	sq 1/4 6 nq 2/5	6	um 2/3 at 4/5	0	8	ā 5/7	ngq 2/3
13	7	at 3/4	sq 1/3/6	7	ā 4/6	0	8	ī 2/3 ai 5/7	0	8	ap 3/4 ā 1/6 q 5/7	0
	7	ai 2/3/6 ī 4/5	sq 5/6	8	ā 5/6	nq 4/5 8 pq 2/8	8	ai 2/5 ā 4/7	0	8	ai 5/7	chq 1/6
14	2	*****	*****	7	ang 4/6	0	8	ap 5/7 am 3/8	0	6	am 2/3 et 4/5	phq 5/6
	7	ong 4/6	0	9	ā 2/5	khq 2/4/6	8	ā 3/4 ai 1/8	0	8	it 5/6	thq 2/3/6 tq 4/5
15	2	*****	*****	7	ong 5/6	sq 2/3/6/7	7	ong 2/3	0	8	an 4/7	f 4/5
	8	ng 3/4 ong 5/6	sq 4/6/7	7	an 4/5	kq 3/5/6	9	ā 1/7 am 3/6	0	9	an 3/9	sq 1-3 yq 6/7 mq 8/9

² C ⁺	#	V	C	#	V	C	#	V	C	#	V	C														
16	2	*****	dq	2/4	8	ai	1/6	phq	4/5	8	0	sg	1/3 7/8	7	ai	1/4/5	thq	2/6 7	8	ak	5/6	0				
7	ā	4/6	8	ai	1/6	8	5/8	phq	4/5	8	0	ua	5/6	8	ai	2-4	ua	5/6	8	ū	5/7	8	rq	2/4		
17	2	*****	dk	5/7	8	ū	5/7	phq	2/4/ 5	7	ai	4/6	8	ai	5/7	8	ā	5/7	8	ai	6/8	8	khq	4/5		
6	āng	2/3	8	ai	1/6/8	8	2/3	tq	2/3	7	āng	2/3	8	ai	1/3	8	ā	1/3	8	phq	6/7	8	phq	1/2		
8	ǎ	2/7	0	0	0	7	0	ng	2-4	8	āi	5/6	8	ai	5/6	8	ā	5/6	8	phq	6/7	8	phq	5/6		
											ā	4/7	8	an	4/8	8	an	4/8	8	phq	4/5/8	8	phq	4/5/8		
18	8	ǎ	1/7	8	ī	5/6	8	chq	1/3	8	ǎ	2/5	8	chq	3/7	8	0	0	8	chq	4/5	8	chq	4/5		
8	gn	3/5	8	ap	5/6	8	ā	4-7	sg	7/8	8	et	6/7	8	yq	3/8	8	ua	5/6	8	ua	5/6	8	pg	1/3	
7	āng	4/5	sg	1/2/ 6	9	ā	6/8 4/7	sg	4/9	8	ā	5-7	8	0	8	sg	2/3	8	ua	5/6	8	ua	5/6	8	thq	5/7/8
											ā	4/7	8	0	8	rq	4/7/ 8	9	ǎ	2/5/7	8	ǎ	3/4	8	kg	1/2/4
19	7	ong	2/3	h	6/7	7	ao	4/5	ng	2/4	8	ǎ	1/5	8	chq	5/8	8	ak	5/7	8	ak	5/7	0	0	0	0
		ā	4/6	1	1/2	sg	1/5 3/6	1	3/6	8	ā	6/7	8	0	8	chq	5/8	8	ai	2/6	8	ai	2/6	0	0	0
20	8	oei	3/5	sg	7/8	8	ao	5/7	thq	3/5	8	um	5/7	8	sg	1/2	8	at	5/7	8	at	5/7	8	dq	1-3	
															fg	7/8	8	i	4/6	8	i	4/6	8	dq	1-3	
8	am	1/3/6	8	it	5/6	8	ai	1/8	khq	2/3	8	an	5/7	8	ng	4/5	8	0	0	8	0	0	8	chq	6/7	
															sg	1/2 6/8 2/4/ 7	8	an	5/7	8	an	5/7	8	chq	6/7	
6	at	4/5	0	ǎ	1/7	8	it	3/4	0	0	8	ā	3/5/6	8	0	0	8	āng	5/6	8	ā	4/8	8	hg	2/4	
																								ng	5/7	
																								phq	1/8	

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C								
21	2	*****	*****	7	0	wq	2/3	7	ā	4/7	mḡ	4/6	8	aeng	5/6	chḡ	1/4/5			
	8	ā	4/5/7	dḡ	3/4	7	āt	2/3	sq	4/6	7	ak	2/4	nḡ	1/3	8	āng	5/7	0	
	7	āng	2/4	hḡ	6/7	8	0	thḡ	1/5	8	at	5/7	rḡ	5/8	7	ā	1/5/6	0		
	8	ā	3/6	dḡ	1/4	8	0	sq	7/8	7	ām	2/3	sq	3/4	8	ai	5/6	sq	1/3	
		ī	4/6	pḡ	1/3		uan	5/6												
22	2	*****	*****	8	ā	5/8	ā	2/6	nḡ	2/5/	8	āng	3/4	sq	2/4/	9	ā	2/8	0	
	7	en	4/5	nḡ	2/6	8	0	pḡ	6/7	8	in	2/5	wḡ	3/5	8	ai	1/8	thḡ	3/5	
	8	ai	5/6	lḡ	2/4	7	ā	2/3	phḡ	3/8	ā	4/7	dḡ	2/8	7	0	phḡ	1/2	lḡ	3/4
	7	0		nḡ	3/4	6	0	nḡ	4/5	6	on	4/5	phḡ	1/2	7	0	phḡ	1/5		
	7	uai	2/4	wḡ	6/7	8	ā	4/7	thḡ	1-4	7	ā	5/7	khḡ	1/5	7	0	0		
				chḡ	4/5				0	7	ak	2/4	nḡ	3/4	8	ai	5/6	0		
											āng	2/4	rḡ	6/7						
23	2	*****	*****	7	ak	5/6	sq	5/7	7	0	sq	1/6	6	ā	4/6	phḡ	1/2			
	7	iang	2/4	sq	2/3/	7	0	āt	4/5	6	ai	1/6	0	8	ai	1/5	rḡ	3/8		
	7	ai	4/5	khḡ	3/7	8	ā	3/4	sq	3/8	7	ā	4-6	rḡ	1/2	7	in	4/6	mḡ	4/6
	7	ong	4/5	0	ang	6-8	sq	1/3/	7	9	ā	4/6	phḡ	1/	8	aen	5/6	nḡ	3/4/6	
							kg	5/8					2/3	sq	2/5					
24	7	ot	5/6	sq	3/7	8	ang	1/3	nḡ	2/8	8	ā	3/4	hḡ	4/5	8	ū	2/4	0	
							ā	2/6	lḡ	3/4		ā	1/6							
							ai	5/7												

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
	7	ai 2/3/5	mɔ̄ 2-4	8	ü 1/3 ā 5/6	0	8	üang 5/7	mɔ̄ 3/5 khɔ̄ 4/7 chɔ̄ 1/8	8	ā 4/6 ai 5/7	mɔ̄ 3/8
25	2	*****	*****	8	ai 2/6	wɔ̄ 2/3/5	6	0	yɔ̄ 3/4	7	ɔ̄p 4/5	lɔ̄ 1/2
	8	.ao 3/4	rɔ̄ 4/8	8	ü 2/3	dɔ̄ 2/3	8	ai 5-7	mɔ̄ 1/3/6 khɔ̄ 2/4/7/8	8	ak 5/6	yɔ̄ 1/6 kɔ̄ 2/3/8 khɔ̄ 4/5
	7	ao 2/3	rɔ̄ 2/6 wɔ̄ 5/7	8	ɔ̄ 2/3	0	8	ā 3/5 ā 2/4	0	9	ā 6/7 ɔ̄ 1/4	phɔ̄ 2/3 kɔ̄ 8/9
26	8	ai 6/8 ā 3/5/7	rɔ̄ 1/4	7	ai 2/6 ā 4/5	phɔ̄ 2/3	8	ū 5/7	thɔ̄ 3/8 phɔ̄ 1/4	8	ok 5/7 ā 4/8 ai 1/6 am 5/6	lɔ̄ 3/4
	9	uai 3/6	chɔ̄ 6/7 wɔ̄ 8/9	8	ɔ̄ng 3/4	yɔ̄ 4/5	8	un 3/4/6	khɔ̄ 3/4	8	wɔ̄ 7/8 khɔ̄ 4/5	
27	2	*****	*****	8	ān 5/6 ā 2/7	hɔ̄ 4/5	7	ai 4/6	wɔ̄ 4/7	7	ā 3/5	0
	8	ā 3/7	sɔ̄ 5/8	8	ɔ̄ng 7/8 ā 5/6	khɔ̄ 2/3 dɔ̄ 4/5	7	e 1/2 on 4/5 ā 4/7	mɔ̄ 1/2 lɔ̄ 5/6 rɔ̄ 2/3	8	0	mɔ̄ 1/3/5/8 khɔ̄ 6/7 0
	7	ī 2/3 ū 4-6	nɔ̄ 1/2 chɔ̄ 6/7	9	ā 2/5/9 ai 6/7	0	7	ā 4/7		7	ai 4-6 ā 1/2	
28	2	*****	*****	7	ɔ̄ 4/8 0	phɔ̄ 1/2 sɔ̄ 3/5/7	7	aeng 4/5	tɔ̄ 1/2		////	2002 kham

MS.34 tone sequence(sample=200 bot)

canto	sequence	canto	sequence	canto	sequence
1.	4403 4130 0400	19	4100	39	4400
2	4400	20	1400 2400 4400	40	1200 3404 0400 4200 3400
3	0400	21	1400 4400		
4	0200 0400 0400		3400	42	3400 4400 4200
5	0400 3400	22	3400 0100 1400 3430	43	2400 3000
6	0400 2400	23	0100 4400 3400	44	1400 4400
7	3400 0200	24	4400 4400	45	1400 2200
8	2400 2400 0400	25	4400 2440	47	4402 0403
11	0400 1203 0130	26	4220 3400	49	1400
12	2400 0400 2400	27	4400 3400	50	4000 4100
13	0403 2130	29	1400 1200 1400	51	2400
14	1100	31	0400 3100	52	4000 1400 1403 0133 1130 4400
15	1400	32	1400	53	1202
16	2400 1403	33	3400	55	4400
17	0330 0100 0400	34	0000	56	4403 0130 2400
18	1443 2333 3130	35	3400 2400	57	2403 0130
		36	4400	60	2400
		38	3400		

canto	sequence	canto	sequence	canto	sequence
	4400	79	1400	98	4420
	2400		2100		
61	0100		3400	99	2400
		80	4200		0400
62	0400			100	4400
	1400	81	3400		2400
	2000				1400
63	3400	82	2400	101	0400
			3110		2400
64	3400		3400		3400
	4000	83	4130	102	0440
	1400		2400		1400
	1400		0200		4201
66	2400	84	0400	103	3400
67	4200				3400
		85	1400	104	3403
68	2400	86	2430		0134
	4400		1400	105	2400
69	4400		3400		3200
	2400		1400		3400
	0400	87	4400		=====
70	1400		4400		200 <u>bot</u>
	0400		1200		
	4400	88	0000		
71	3400		1400		
	3243	90	3400		
72	3400		1400		
	3400		2200		
			2400		
73	4400	91	0400		
	0100				
	2400	92	1400		
74	4400	93	0400		
	2433		0000		
	4303	94	2400		
	2133				
75	3422	95	4400		
	0400		1400		
	1200		2204		
76	0200	96	1400		
	4140				
77	2303	97	3130		
			3400		
78	2400				

MS.34 syllable grouping

(sample= 995 wak)

canto	wak	canto	wak	canto	wak
1	233	6	222		223
	323		223		323
	223		223		232
	323		233		323
	323		222		323
	233		323		323
	323		223	12	322
	333		223		222
	322	7	223		223
	223		223		333
	322		323		333
	232		323		323
	232		223		323
	223		333		322
2	222		323		223
	233		323		323
	223	8	323		223
	223		323		323
3	323		233		222
	223		323		323
	333		233	13	322
	323		323		223
4	223		223		323
	332		323		323
	322		322		223
	322		323		323
	323		223		323
	223		223		323
	323		322	14	223
	323		223		323
	223				222
	323	9	323		223
	223		323		333
	323		323		323
5	223	10	323		323
	323		223	15	232
	223		323		223
	323				323
	222	11	233		323
	323		223		223
	223		223		323
	223		333		333
			222		
			333		

canto	wak	canto	wak	canto	wak
30	223		233		323
	223		223		323
	323		323		333
			323		233
31	223				
	333	39	223	44	323
	223		232		323
	323		323		333
	233		333		223
	323				323
	323	40	323		323
	322		333		233
			323		
32	323		322	45	323
	232		232		223
	223		223		223
	223		223		223
			323		322
33	323		222		233
	323		323		323
	223		322		
	322		333	46	323
	323		333		222
	223		322		223
	223		223		
			323	47	323
34	222		323		223
	223		323		323
	223		333		223
	324		323		323
					322
					233
35	322	41	323		
	323		323		
	223		323	48	323
	223				323
	223	42	333		323
	222		323		
	223		323	49	223
	333		322		333
	223		323		222
	223		323		223
	323		323		
			223	50	223
36	323		333		323
	323		323		223
	223		323		223
					333
37	323	43	223		322
	323		223		333
	233		333		322
			222		323
38	223		232		323
	323		233		233
	323		232		

canto	wak	canto	wak	canto	wak
51	223 323 233 322	57	222 323 223 223 333 322 233 223	64	333 332 223 323 223 322 223 223 323 323 223 323 323 323 323 333 333
52	222 323 322 322 233 333 323 423 233 322 223 222 323 323 232 323 224 332 223 333 322 232 223 222	58	232 322 333	65	223 223 223
		59	223 223 223	66	323 233 333 422 222 323 323
		60	323 323 333 322 323 322 223 232 323 223 333 223 323 232 223	67	222 223 323 223
53	223 223 323 323	61	223 323 332 223	68	223 323 223 333 323 223 323 323
54	322 323 333	62	323 323 323 323 223 323 223 332 223 333 223 323	69	223 232 323 223 223 323 223 322 223 333 323 233
55	323 223 222 323	63	222 322 323 322		
56	223 223 323 323 323 322 224 223 333 332 323 222				

canto	wak	canto	wak	canto	wak
70	223		233	80	223
	233		223		223
	323		223		323
	322		323		222
	333		323		323
	333		323		323
	323		322		223
	332		323		
	323		323	81	223
	333				323
	324	75	323		223
	323		323		323
	324		322		
	233		323	82	232
	323		333		233
			323		323
71	223		323		323
	223		323		333
	322		223		423
	323		323		333
	233		323		223
	323				323
	323	76	223		223
	333		223		333
			333		223
72	222		232		323
	322		223		323
	323		223		323
	332		323		333
	323				223
	323	77	223		323
	323		323		223
			224		
73	222			83	333
	223	78	233		223
	223		222		222
	232		333		333
	323		232		222
	223		332		333
	323		323		323
	323		323		323
	323				323
	333	79	323		323
	233		223		223
	323		232		223
	333		233		
	232		333	84	323
	323		333		323
			323		323
74	323		323		222
	323		323		222
	323		322		323
	323		323		223
	223		323		
	323		323		
	323		323		

canto	wak	canto	wak	canto	wak
85	222	89	223		323
	223		223		323
	332		223		323
	323				323
	323	90	323		323
	232		222		323
	223		323		223
			323		333
86	323		223		
	223		233	96	233
	223		223		232
	224		333		323
	333		223		223
	223		323		323
	233		223		323
	323		423		223
	323		323		
	323		223	97	223
	323		323		223
	323		223		323
	333				223
	223	91	223		323
	323		222		323
	323		223		323
	323		223		323
	223				323
	323	92	323		223
			323		223
87	223		323		
	233		323	98	223
	323		323		223
	323		222		233
	323		322		222
	323				222
	323	93	223		222
	323		223		233
	323		223		
	323		233	99	333
	323		223		323
	323		323		223
	323		223		223
	222		332		322
	323				233
		94	333		323
			323		323
88	223		233		322
	223		323		322
	323		223		323
	232		223		
	333		223		
	323		323	100	223
	223				232
	323	95	323		223
	322		323		232
	323		223		422
	223		323		433

canto	wak	canto	wak	canto	wak
	323		223		223
	323		323		222
	323		223		223
	333		323		223
	333		223		323
	323		323		
			223	110	223
101	322		323		223
	223		323		223
	223		323		323
	223				222
	333	106	323		222
	333		333		223
	323		323		222
	322		223		
	333		323		
	323		322	111	222
	323		323		222
	223		323		223
	223		323		223
	323		323		
	323		323		
			223		
102	323		323		
	322		323		995 wak
	223		323		
	223				
	323	107	223		
	223		323		
	323		323		
	223		323		
	223		322		
	223		323		
	323		223		
			323		
103	223		223		
	333		223		
	323		223		
	223		333		
	323		323		
	333		323		
	333		323		
			322		
104	323		223		
	322		322		
	223		232		
	223		323		
	323				
	323	108	223		
	323		323		
			323		
			222		
105	324				
	323				
	323	109	223		
	223		222		
	322		323		

MS.34 first and second-person pronouns

(sample = 421 first-person wak)

canto	wak	first-person wak	second-person wak
4	4	0	0
6	6	1	0
7	1	0	0
8	2	0	0
9	2	1	0
11	10	1	1
12	7	0	1
13	6	0	0
14	3	0	1
15	4	0	0
16	6	1	1
17	5	1	1
18	6	1	2
20	11	1	3
21	2	0	1
22	5	1	1
23	4	0	1
24	7	1	3
25	8	2	0
26	6	0	1
27	5	0	2
33	3	0	0
35	1	0	1

canto	wak	first-person wak	second-person wak
36	2	1	2
37	2	0	1
38	2	1	1
40	15	1	3
42	12	4	1
43	9	1	2
44	7	1	3
45	6	1	5
47	2	0	0
50	9	2	2
56	10	0	1
60	9	3	3
62	10	3	2
64	11	3	2
69	2	1	0
70	2	0	0
71	4	1	0
73	8	1	1
74	14	3	3
75	10	2	2
76	5	0	1
77	3	1	2
78	2	0	0
79	11	2	1
80	6	0	0

canto	wak	first-person wak	second-person wak
86	18	5	4
87	14	1	1
90	6	1	0
92	4	1	1
95	11	3	5
96	2	0	0
97	7	1	1
100	8	2	2
101	12	1	3
102	9	2	1
103	8	2	2
104	8	1	3
105	16	1	2
106	13	3	5
111	2	0	1

	421 <u>wak</u>	66 <u>wak</u>	92 <u>wak</u>

MS.82/41 S^o in wak 2canto a. proper name/noun+physical attribute

- 2 nuan nāng chanthā sī sai
 4 nāng chan thewī sanehā
 6 nuan nāng chanthā mārasi
 11 nuan nāng chanthā mārasi
 15 nuan nāng chanthā sī sai
 21 nuan nāng chanthā sī sai
 31 nāng chan thewī sī sai

b. noun+quantifier

- 22 thao kae chao mae thang lāi

c. proper name/noun+quantifier

- 3 thāo yotsawimon rūang sī
 16 phū song sakdā prākot
 36 phra chōm chak lokā prākot
 47 chūng phra hōrā pen yai

d. proper name/noun+noun in apposition

- 25 thāo yotsawimon nāthā
 29 thāo yotsawimon nāthā
 49 thāo yotsawimon nāthā

MS.82/41 S + P in wak 2

canto

- 9 yāi mō yim yaem chaem sai
 18 nuan nāng chanthā bangkhom wai
 23 sāo chai dai fang thao kae wā
 26 kamman rap sang sai kesī
 37 sāo chao rap sang laew phāi phan
 38 nāng chan dai fang phua
 40 chanthā chai chit ritsayā
 43 sāo chai rap sang sai kesā

MS.82/41 predicate cues

canto	wak	sequence	introductory cue	concluding cue
2	12	4-12	yes	x
3	28	21-28	yes	x
6	28	7-12	no	no
9	8	3-4	no	yes
11	24	4-24	yes	x
18	6	4	yes	no
22	8	6-8	yes	x
25	16	5-16	yes	x
30	8	4-7	yes	yes
37	16	8-16	yes	x
43	28	5-16	no	no
49	12	5-10	no	yes

MS.82/41 restated subjects

canto	wak	subject in Opening	subject restated in Body
4	14	Nāng Chan thewī	Nāng Chan, chōm chāi
15	10	Nāng Chanthā	0
16	10	phra song sak	phra song yot, phra
21	10	Nāng Chanthā	thewi
23	2	sāo chai	0
26	2	kamnan	0
32	10	Nāng Chan	chōm chāi, kanlayā
33	2	thao kae	tāng
38	2	Thāo Yotsawimon	phra

canto	wak	subject in Opening	subject restated in Body
40	6	Nāng Chan	narūmon
42	10	Thāo Yotsawimon	0
44	2	sāo chai	0
47	6	hōrā	0

MS.82/41 khran forms

canto	
5	khran thūng chūng khao prāsāt sī
8	khran thūng kehā sṭt tā lae
10	khran thūng chūng khūn bon tamnak
17	khran thūng chūng trong khao nai hōng
20	khran rung suriyā phuai phung wehā
24	khran thūng chūng thūn sūng khadī
31	khran wa ma thūng prāng rat
36	khran thūng chūng thūn than thī
50	khran hen hōrā khao mā fao

MS.82/41. XY cantos

7	dai fang
12	yā thoe
19	yā wā
48	mā thūng
51	dai fang

MS.82/41 structural rhyme

(sample=99 bot)

canto		canto	
1	ung-ī-ā ai-ā-ai un-ai-ī ā-ī-ai	12	g-am-ian ok-ian-ieo
2	0-ai-it ong-it-ā āi-ā-ī	13	ai-ieo-on ā-on-ai ām-ai-ā
3	0-ī-an āi-an-ī ā-ī-ai uang-ai-an ing-an-ī ā-ī-āng ai-āng-ā	14	āi-ā-ai
		15	0-ai-ā āi-ā-ai ā-ai-ot
4	0-ā-ong uai-ong-ai ā-ai-ā ī-ā-an	16	0-ot-ā un-ā-ai on-ai-ā
		17	ong-ā-ai
5	ī-an-on an-on-ī	18	0-ai-ing ak-ing-om ao-om-ī ai-ī-ao
6	0-ī-ā iang-ā-ī ai-ī-ān it-ān-an ī-an-ā an-ā-ān ai-ān-ā	19	ā-ao-ī ai-ī-āi āt-āi-ā
		20	ung-ā-ai
7	ang-ā-ai	21	0-ai-uai ip-uai-ī uan-ī-āi
8	ae-ai-ā ai-ā-ai	22	0-āi-an ī-an-ā
9	0-ai-om ung-om-ai	23	0-ā-ai
10	ak-ai-ī	24	ī-ai-ī āng-ī-ā
11	0-ī-uk ī-uk-ai an-ai-ā ī-ā-oei ā-oei-ai ū-ai-am	25	0-ā-ai ing-ai-ī ai-ī-ā ai-ā-ī
		26	0-ī-ā

canto

- 27 ai-ā-ī
 28 ɔng-ī-ā
 29 0-ā-ai
 iam-ai-ā
 30 at-ā-ī
 ā-ī-ak
 an-ak-ai
 31 0-ai-ā
 āi-a-ai
 ot-ai-ī
 32 0-ī-āi
 33 ūn-āi-ī
 34 ang-ī-ai
 35 ī-ai-ot
 36 0-ot-ā
 āi-ā-ān
 an-ān-ai
 ae-ai-an
 37 0-an-ā
 38 0-ā-ī
 39 āng-ī-ai
 it-ai-ua
 40 0-ua-on
 oek-on-ā
 41 at-ān-ong
 an-ong-ān
 ī-ān-ai
 42 0-ai-ā
 it-ā-ai
 ɔng-ai-ā
 43 0-ā-ī
 ā-ī-ā
 āi-ā-an
 ū-an-ai
 it-ai-ā
 āng-ā-ai
 uang-ai-ā
 44 0-ā-ai

canto

- 45 ae-ai-aew
 46 om-aew-ai
 47 0-ai-ang
 ut-ang-ai
 48 ūng-ai-ā
 49 0-ā-ai
 ā-ai-ā
 āi-ā-ai
 50 ao-ai-ā
 at-ā-ai
 51 ang-ai-ā
 it-ā-an
 ā-an-ā
 on-ū-ām

99 bot

MS.82/41 structural rhyme position(sample=99 bot)

canto	position	canto	position	canto	position
1	4-3 3-2 2-2 3-2	14	4-4	34	2-3
2	4-4 3-2	15	4-3 5-2	35	4-3
3	4-2 2-5 2-2 4-4 5-2 4-4	16	2-4 3-4	36	2-4 3-2 4-2
4	4-4 4-4 4-4	17	4-3	39	2-2 4-4
5	3-2 4-2	18	4-2 3-4 3-3	40	3-3
6	2-2 2-4 4-2 2-3 4-4 3-2 4-3	19	4-4 4-5 6-3	41	2-4 2-4 4-5
9	2-4	20	5-4	42	3-3 2-5
10	4-5	21	2-5 3-2	43	2-2 1-4 2-4 4-2 4-2 2-3
11	5-6 2-4 2-2 4-5 4-3	22	4-2	45	4-5
12	2-5 4-4	24	4-3 2-2	46	2-4
13	3-2 3-4 5-2	25	2-4 3-4 4-2	47	4-2
		27	4-4	48	2-2
		28	4-2	49	2-3 2-6
		29	3-5	50	4-2 2-4
		30	4-4 5-5 2-3	51	4-5 4-4 3-2 2-3
		31	2-3 4-2		
		33	3-4		

MS.82/41 additional rhyme

(sample=2006 kham)

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C							
í	7	ai	5/6	0	7	0	7	0	đq	2/4	7	ả	2/4	sq	2/4/6				
	6	aew	4/5	wq	2/5	ai	3/4	7	hq	1/2	7	ai	5/6	mq	4/5				
	7	om	4/6	rq	2/6	*****	*****	6	ai	2/3/6	0	on	4/5	mq	4/5				
	7	0	chq	3/4	8	ả	2/7	8	rq	5/6	7	0	ả	3/5	0				
	2	*****	*****	*****	6	0	0	6	nq	1/2	7	un	1/6	thq	1/6 7				
	6	0	lq	5/6	6	0	0	6	thq	2-4	7	ai	3/4/6	đq	4/5 6				
	5	un	3/4	kq	2/5	7	0	7	wq	5/6	6	ai	2/3	chq	4/6 6				
	3	*****	*****	*****	7	0	0	7	sq	1/4	7	0	0	0	0				
	6	aew	4/5	phq	4/5	6	0	6	sq	3/7	7	0	0	đq	3/4 7				
	7	0	sq	2/4	6	u	ang	4/5	fq	3/4	7	ả	3/5	thq	4/6 7				
	6	ak	4/5	pq	2-4	7	u	ang	lq	1/2	7	an	4/5	0	ong	5/6			
	7	0	0	0	7	ae	2/3	7	fq	3/4	6	ong	4/5	0	6	0			
	6	ai	4/5	0	8	ak	3/4	8	thq	1/2	6	ong	4/5	0	6	0			
	7	ả	2/4	0	7	i	2/8	7	nq	3/6	7	0	0	mq	6/7 7	0	thq	1/2	
				0	7	0	0	7	sq	5/8	7	0	0	0	0	0	0	0	0
				0	7	0	0	7	khq	2/5	7	am	1/3	0	0	0	0	0	0
				0	7	0	0	7	ai	4/6	7	an	2/5	0	0	0	0	0	0

e	C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
4	2	*****	7	e 3/6	0	7	an 3/5	0	6	0	6	0	0
7	0	****	6	ai 1/2	rq 3/4	7	ai 2/4	dq 2/4	6	ai 3/6/	6	0	0
6	6	aen 2/3	7	ok 2/3	nq 3/4	7	ai 6/7	mq 1/2	7	ai 4/5	7	0	0
6	0	an 4/5	7	a 4/6	ko 2/6	7	un 2/3	chq 1/2	6	i 2/3	6	0	0
5	7	ung 2/3	7	i 2/3	po 3/4	7	ong 4/6	0	6	ae 4/5	6	mq 1/2	mq 3/4
7	0	****	7	em 4/6	sq 6/7	7	ak 2/3	thq 2/6	6	i 3/6	6	nq 5/6	phq 1/4/6
6	2	*****	7	a 4/5	thq 2/6	7	a 4/6	nq 1/2	7	a 2/7	7	phq 1/7	mq 3/5
7	7	al 1/3	6	ang 4/5	chq 1/3	6	an 4/6	khq 1/6	7	a 2/6	7	mq 2/7	nq 2/7
7	0	****	7	ai 2/4	0	7	a 3/5	wq 4/5	7	0	7	hq 2/5	0
7	ai 4/6	****	7	i 1/7	chq 6/7	7	ai 4/6	khq 2/7	7	0	7	sq 1/2	0
6	0	****	6	a 5/6	thq 4/5	7	on 4/6	0	7	0	7	0	0
7	ai 4/5	****	7	0	wq 2/6	6	a 4/6	sq 3/4	7	on 5/6	7	0	0
6	ai 1/2	****	7	0	0	7	a 3/7	sq 1/2	7	on 2/3	6	0	0
6	a 2/4	****	7	ai 2/3	nq 4/6/7	6	0	hq 3/6	6	ap 4/6	7	0	0
7	ai 1/6	****	7	aeng 4/6	hq 1/2	7	0	0	7	0	7	0	0
7	*****	****	7	0	sq 1/2	7	u 1/4/5	sq 4/5/7	7	a 1/4	7	0	0
8	7	a 4/6	7	0	thq 1/3	7	u 4/5	thq 1/3	7	a 3/6	7	0	0
		****	7	0	khq 1/3	7	0	khq 2/6	7	0	7	0	0

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C								
7	ā	4/6	nq	1/2	7	0	nq	6/7	6	0	ā	1-3	rq	4/6						
	ai	5/7	hq	5/6								chq	4/6							
9	2	*****	*****	6	aem	4/5	yq	1/4	7	ai	1/7	hq	1/2	7	ā	5/6	0			
	6	ā	1/5	phq	4/5	7	ai	4/5	7	an	2/5	0	chq	4/5	7	0	kq	2/5		
10	7	ung	2/3	khq	1/4	6	ā	2/5	0	6	0	khq	4/5	7	ai	2/5	0			
11	2	*****	*****	7	ā	4/5	nq	1/2	7	ā	2/3	ai	4/6	7	0	khq	2/3/6			
	7	ā	1/5	khq	3-6	7	ai	3/4	khq	1/6	7	ā	4/6	7	8	am	4/5	pq	5/6/8	
	7	0	0	0	7	ai	3/7	mq	3/5	7	ā	1/3	chq	1/3	7	ai	2/4	mq	4/5	
	6	0	wq	2/6	7	ak	2/5	nq	6/7	7	on	4/5	1q	4/6	7	0	0	0	0	
	7	ā	3/7	nq	6/7	7	0	0	7	ā	1/6	ā	1/3/4/6	7	8	ā	4/6	bq	5/7	
	8	ong	3/5/7	sq	7/8	7	ai	2/3/6/7	sq	2/7	8	ai	1/8	sq	3/8	7	ai	2/3/5	0	
12	2	*****	*****	7	q	2/4	po	6/7	6	ā	2/4	1q	5/6	8	am	5/7	rq	7/8		
	7	0	0	0	7	0	0	0	7	ao	4/6	chq	4/5	7	0	0	0	0		
13	6	0	mq	2/5	8	ā	5/7	chq	5/7	7	ing	5/6	chq	5/6	7	op	4/5	0		
	7	am	3/6	0	6	ā	3/4	sq	1/5	7	0	chq	1/2	7	ai	5/7	1q	6/7	sq	2/3
	7	ai	4-6	0	8	ā	6/7	sq	2/8	7	ong	5/6	sq	2/3/5	7	ā	4/7	0	0	

C	#	V	C	#	V	C	#	V	C	#	V	C
14	6	ā 2/3	phq	5/6	7	ā 2/7	0	8	0	7	0	0
15	2	*****	*****	6	0		nq 1/2 sq 5/6	6	ā 4/5	8	0	sq 1/3/6
16	6	aeng 4/5	0	6	am 1/3		sq 3/6	6	ai 4/5	8	ā 3/5	thq 2/7
17	7	am 3/4	rq	2/5	7	0	sq 3/6	7	ap 2/3	7	ong 4/6	wq 1/2
18	2	*****	*****	7	ā 5/6		phq 1/2 sq 3/4	7	am 2/3	7	0	0
19	6	ā 3/4	0	7	a 1/5		nq 4/6	6	uan 2/4	7	ai 2/3/7	chq 5/7
20	6	0	0	7	on 3/4/6		0	7	ū 4/5	7	0	0
21	7	ūng 2/3	khq	1/5	7	ūp 2/3	ai 5/7	7	ai 1/2/3/7	7	0	nq 3-5
22	2	*****	*****	7	0		lq 1/2 nq 4/6	6	uang 4/5	7	ā 2/3	0
23	7	om 4/6	chq	3/4	6	0	nq 1/2	6	ūk 4/5	7	ī 3/6	0
24	6	on 2/3	nq	1/7	6	0	yq 5/6	6	ap 1/2	7	it 5/6	chq 6/7
25	7	ā 3-5	wq	3/4	7	ā 2/4	sq 2/7	8	uan 3/4	6	aeng 2/3	0
26	7	ā 3-5	phq	5/6	8	ā 1/6	sq 1/8	6	ai 5/6	7	i 2/4	phq 2/4
27	2	*****	*****	7	ai 2/3		hq 4/7	6	ong 4/5	7	ā 2/3	mq 2/6

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C					
	7	0	chq	4/5	7	0	6	ao	4/5	5/6	8	1/2	wq	5/7/8			
	6	om	4/5	chq	3/4	8	7	on	2/3	yq	3/4	0	hq	3/6			
				chq	7/8	7	ai	4/5	sq	6/7	8	0	sq	1/2/7			
				sq	1/2/	5							bq	3-5			
	20	2	*****	*****	8	a	3/8	un	2/3	0	7	a	3/5	0			
	21	2	*****	*****	6	0	0	it	2/4	0	7	ong	5/6	thq	1-3		
	7	ai	2/4	dq	1/3	7	et	4/6	sq	5/6	0	0	0	ngq	6/7		
				dq	4			aeng	2/3	sq	6/7	7	ae	4/6	thq	3/7	
	7	an	2/4	nq	3/4	8	a	1/7	wq	4/5	0	0	0	0	0	0	
				dq	5/7			uang	2/3	khq	2/3	6	u	ang	2/3	kg	3/7
	22	2	*****	*****	6	ao	1/3	0	7	0	7	0	0	0	0	0	0
				*****	6	ae	2/4	0	0	0	0	0	0	0	0	0	0
	8	0	chq	1/6	8	a	3/5/7	0	8	a	2/4	0	0	0	0	0	0
				*****	6	i	4/6	0	7	ong	5/6	0	0	0	0	0	0
				*****	6			0	7	0	0	0	0	0	0	0	0
	23	2	*****	*****	7	ai	2/3	0	6	a	1/6	0	0	0	0	0	0
				*****	7			0	6	aew	2/4	0	0	0	0	0	0
				*****	7			0	6	ai	1/7	0	0	0	0	0	0
				*****	7			0	6	a	3/5	0	0	0	0	0	0
	24	7	ung	2/3/5	khq	1/6	6	0	7	0	7	a	2/4	0	0	0	0
	6	uang	2/3	nq	3/4	7	ung	4/6	5	0	7	a	6/7	0	0	0	0
				*****	6			0	5	0	7	a	6/7	0	0	0	0
				*****	6			0	5	0	7	a	6/7	0	0	0	0
	25	2	*****	*****	7	a	6/7	0	6	ai	1/4	0	0	0	0	0	0
				*****	7			0	6	ai	1/4	0	0	0	0	0	0
				*****	7			0	6	ai	1/4	0	0	0	0	0	0

C	#	V	C	#	V	C	#	V	C	#	V	C					
7	0	0	0	7	an 4/5	tq	2/3	7	i	2/3	chq	5/7	7	0	rq	2/3	
7	0	0	chq	3/6	7	ã	2/4	7	u	1/4	dq	6/7	7	ã	1/3/7	0	
7	0	0	0	7	0	nq	2/6	5	i	5-7	rq	2/3	6	ã	1/2	thq	4-6
26	2	*****	*****	7	0	sq	4/5	7	ã	2/5	thq	6/7	7	0	0		
						kq	1/6				mq	4/5					
27	7	0	0	7	0	0	6	ae	3/4		khq	1/5	6	0	thq	1/4/5	
											mq	2/6					
28	6	am	4/5	khq	3/5	6	ae	2/3	6	ã	m	4/5	8	ã	4/6	0	
29	2	*****	*****	7	ã	6/7	0	6	uk	4/5	nq	2-4	7	ã	2/4	chq	3/5/7
6	0	0	0	7	ok	5/6	kq	3/4	7	am	1/3	tq	5/6				
							mq	6/7			chq	1/3	8	0	1q	2/7/8	
30	6	ã	2/3	0	6	ae	2/3	0	7	ã	3/6	khq	2/4	7	ã	4/6	0
							q	3/4									
7	en	3/5	bq	4/5	7	ã	5/6	0	7	0	dq	2/3					
							ak	2/3			sq	1/6		///	2006	kham	

MS.82/41 tone sequence(sample=99 bot)

canto	sequence	canto	sequence	canto	sequence
1	0400 0403 0400 0000		0203	39	0400 3200
		16	0400 0200	40	2400
2	0130 0400	17	2400	41	3400 0400 0400
		18	3230 3400 0400	42	3400 0400
3	0200 0400 0400 4000 4400 2000	19	2400 0230 1400	43	0400 0400 0400 3200 2200 0100
4	2400 0200 0400	20	2400		
		21	3400 0400	45	3203
5	4400 0400	22	0400	46	0230
6	0403 0400 3400	24	0100 0200	47	3400
		25	4100 0400 0401	48	4400
7	0400			49	0400 0000
8	0400 0400	27	0200	50	2200 3400
9	2100	28	0200		
10	3400	29	2200	51	0200 1400 0400 0100
11	3130 0200 0400 4400 4130	30	3400 0403 0130		
		31	0400 3200		
12	3030 1400	33	0400		
13	2400 0400 0400	34	1400		
		35	0403		
14	0400	36	0400 3403 0430		
15	0200				

99 bot

MS.82/41 syllable grouping

(sample=329 wak)

canto	wak	canto	wak	canto	wak
1	232		223		323
	223		223		223
	223		223		223
	322		223		223
	222		223		222
	223				222
	232	4	223		223
	222		322		222
	223		222		223
	222		223		
	223		222	7	223
	223		223		223
	323		222		223
	223		222		
	223		223	8	223
			223		223
2	222		223		223
	223		222		223
	223		223		223
	222		223		223
	222		222		222
	223				223
	222	5	223		
	222		223	9	222
	322		223		223
	222		222		223
	222		223		222
			223		223
3	232		222		232
	223		222		223
	223				
	222	6	223	10	223
	222		223		222
	222		322		222
	223		223		223
	322		222		
	222		223	11	223
	322		223		223
	322		223		223
	222		223		223
	223		223		223
	223		322		322
	232		223		223
	223		223		422
	223		223		223
	222		223		223
	222		222		223
	222		222		222
	323		223		223
	322				223

canto	wak	canto	wak	canto	wak
	222		222	22	222
	223		223		223
	223		223		322
	223		223		224
	233				224
	323	17	223		323
	223		223		233
	233		222		
	223		223	23	223
12	223	18	223		222
	222		222		223
	233		223	24	223
	223		223		222
	223		222		222
	223		222		322
	223		232		222
			222		223
13	222		322		223
	224		323		223
	223		222		
	223		322	25	232
	223		323		222
	222		222		222
	223		322		223
	223				223
	223	19	222		223
	323		222		223
	322		223		223
	223		223		322
			223		223
14	222		222		223
	223		323		223
	323		222		223
	223		332		222
			223		
15	222		323	26	223
	222				223
	323	20	323		223
	222		222		
	222		223	27	223
	222				223
	233	21	222		222
	322		222		222
	232		232		
	223		223	28	222
	223		223		222
			223		222
16	322		323		233
	223		223		
	322		323	29	232
	222		223		222
	223		223		223
	222				222
	223				

canto	wak	canto	wak	canto	wak
	322		223	43	223
	223		223		323
	233		222		323
30	222		223		223
	222		222		223
	223		223		323
	223		222		223
	223	37	223		223
	232		222		222
	223		322		223
	232				223
	223	38	233		223
	223		222		222
	223		233		223
	223				223
31	222	39	322		223
	223		223		223
	223		223		223
	222		222		223
	223		223		223
	223		222		223
	323		223		223
	223		223		223
	222	40	223		232
	222		323		323
	223		222		322
			223	44	223
32	222		322		222
	222		223		222
	222		323		
				45	223
33	223	41	323		223
	322		223		322
	223		222		233
	222		222		
			223	46	222
34	223		223		222
	223		222		223
	223		223		223
	222		233		
			223	47	222
35	222		223		222
	223		233		223
	232				222
	323	42	232		222
			223		233
36	322		223		233
	232		233		
	222		323	48	223
	222		223		222
	232		323		223
	222		222		
	223		223		
	222		223		
			224		

canto	wak	canto	wak	canto	wak
49	232				
	232				
	223				
	223				
	222				
	223				
	233				
	223				
	223				
	222				
	332				
50	223				
	222				
	223				
	223				
	224				
	223				
	223				
	223				
51	223				
	222				
	223				
	223				
	223				
	223				
	223				
	332				
	323				
	223				
	223				
	223				
	223				

329 wak

MS.82/41 first and second-person pronouns(sample = 166 first-person wak)

canto	wak	first-person wak	second-person wak
2	9	1	1
3	8	1	1
6	20	0	0
7	1	0	0
8	3	0	0
9	2	0	0
11	21	3	5
12	6	1	2
13	2	1	0
14	2	0	0
17	2	0	1
18	5	1	1
19	8	3	2
22	3	0	1
24	6	0	1
25	12	5	0
29	4	2	0
35	2	0	0
36	9	0	0
39	6	0	1
43	22	2	1
45	2	0	0

canto	wak	first-person wak	second-person wak
49	6	0	0
50	5	0	0
	-----	-----	-----
	166 <u>wak</u>	20 <u>wak</u>	17 <u>wak</u>

MS.86/33 S^o in wak 2

canto

a. proper name/noun+physical attribute

- 2 nāng chan thewī sī samon
 63 rochanā nārī sī sai
 68 chōm nāng rochanā sanehā
 72 rochanā thewī sī sai
 98 nuan nāng rochanā duang samon
 123 phra sang ratsamī sī sai
 125 phra sang phring phroet choet chan
 134 phra sang phring phroet choet chan
 143 phra sang ratsamī sī sai
 147 phra sang ratsamī sī sai
 150 phra sang ratsamī sī sai

b. proper name/noun+quantifier

- 12 thāo sāmōn monthā thang song

c. proper name/noun+qualifier

- 1 thāo yotsawimon rūang sī
 8 thāo yotsawimon rūang sī
 14 thāo sāmōn rāt an rūang sī
 27 thāo yotsawimon rūang sī
 48 phra sang phū rung ratsamī
 58 chao ngō rithikrai chāi sī
 59 nopharat rithikrai chai hān
 66 kumpharat phū mī atchāsai
 79 thāo waiwōrawong phong sawan
 88 phra sang ratsamī (an rūang rong)

canto

133 phra sang lù rit thuk thitsā

d. proper name/noun +noun in apposition

- 10 thāo yotsawimon nāthā
 13 thāo yotsawimon nāthā
 17 thāo yotsawimon nāthā
 18 thāo sāmon rācha nāthā
 31 thāo waiwarawek yaksā
 37 thān thāo kumpharat yaksā
 38 thāo kumpharat yaksā
 41 thān thāo kumpharat yaksā
 42 thāo waiwṛawek yaksā
 44 thāo nopharat yaksī
 54 thāo yotsawimon nāthā
 57 thāo waiwṛawek yaksā
 74 thāo waiwṛawek yaksī
 77 thāo waiwṛawek yaksā
 78 thāo waiwṛawek yaksī
 82 thān thāo waiwṛawong yaksā
 85 nāng phanthurat yaksā
 92 nāng phanthurat yaksā
 94 nāng phanthurat yaksā
 96 nāng phanthurat yaksā
 100 lao phuak yōthā yaksī
 103 sua muang phanthurat yaksā
 106 sua muang phanthurat yaksā
 107 thāo waiyawong yaksī

canto

- 110 thāo waiyawong yaksā
 111 thāo waiyawong yaksā
 114 thāo waiyawong yaksī
 116 thān thāo waiyawong yaksī
 119 thān thāo waiyawong yaksā
 132 thāo waiyawong yaksā *

MS.86/33 S + P form in wak 2

- 3 thāo yotsawimon yim yong phong sai
 4 sǎo chai rap sang sai kesā
 6 phra sang fang chaeng thalaeng khai
 9 phra sang chūng thūn thalaeng khai
 15 phra sang thūn chaeng thalaeng khai
 16 thāo sāmōn yim yaem thalaeng khai
 19 senā rap rācha banhān
 20 thāo yotsawimon hansā
 26 senā rap sang bangkhom wai
 36 khun hōn rap sang sai kesī
 39 thāo waiwḡrawek tham thalai
 40 rochanā sao mōng mai phong sai
 47 thāo waiwḡrawek kǒ songsai
 49 kamnan nāng tāng phawong songsai
 50 phra sang dai fang mai kangkhā
 52 thāo yotsawimon dai fang sǎn
 53 khun hōn rap sang sai kesā
 55 phra sang dai fang kǒ hansā
 60 thāo waiwḡrawek thaep taksai
 64 phra sang sao mōng mai phong sai

canto

- 73 phra sang prī prem krasem s̄an
 80 kamnan rap sang sai kesī
 83 thāo waiw̄rawong krasem san
 90 nāng plaeng klaeng tham samruan
 93 phra sang dai fang ying kangkhā
 95 nāng phanthurat k̄o h̄o hai
 97 phra suwan fang s̄an
 99 nāng phanthurat phitsamai
 104 phra sang sao m̄ong mai ph̄ong sai
 109 senī rap sang laew ph̄ai phan
 115 senā khamnap rap banhān
 118 nantaphak rap sang sai kesī
 120 nantaphak rap sang bangkhom wai
 124 senā krai kum bangkhom wai
 128 thāo waiyawong k̄o mon m̄ong
 136 nāng nḡo hun han dan kesī
 137 phra sang hen nāng mai th̄oi nī
 139 s̄ong m̄an pim p̄an cha taksai
 141 sua m̄uang phanthurat kh̄it cha-ngon
 142 nāng nḡo hen rūp yaksā
 149 rochanā thūn l̄a laew ph̄ai phan

-
- * 122 phuak raksā nāthī lao thahān
 126 senā nantaphak yaksi
 138 sua m̄uang phanthurat yaksā

MS.86/33 predicate cues

canto	wak	sequence	introductory cue	concluding cue
1	16	9-12	no	no
2	8	5-8	yes	x
3	8	5-8	yes	x
8	12	7-12	yes	x
9	8	3-8	yes	x
10	12	4-8	yes	yes
12	12	9-12	yes	x
13	12	4-12	yes	x
15	8	3-8	yes	x
16	12	5-11	yes	no
17	8	5-8	yes	x
18	12	5-8	yes	yes
26	4	4	no	x
31	16	9-12	no	yes
36	16	6-16	yes	x
37	8	6-8	yes	x
38	12	6-12	yes	x
39	8	4-8	yes	x
40	8	4-8	yes	no
42	8	4-7	yes	no
48	20	14-15	no	no
49	8	4-8	yes	x
52	12	5-7	yes	no
53	16	6-16	yes	x
54	8	5-8	yes	x
55	12	4-8	yes	yes

canto	wak	sequence	introductory cue	concluding cue
63	8	5-8	yes	x
64	12	5-12	yes	x
68	16	9-12	yes	no
77	8	7-8	yes	x
78	25	5-25	yes	x
79	16	4-15	yes	yes
83	16	6-16	yes	x
85	28	11-24	no	yes
88	36	27-32	yes	yes
90	16	8-16	yes	x
92	8	5-8	yes	x
93	8	5-8	yes	x
94	12	4	yes	no
95	20	4-16	yes	no
96	16	5-16	yes	x
97	12	5-8	yes	no
98	8	4-8	yes	x
99	8	4	yes	yes
100	8	7-8	yes	x
103	24	5-8	yes	yes
106	8	5-6	yes	yes
119	8	5-8	yes	x
123	12	9-12	yes	x
124	8	4-8	yes	x
131	16	11-12	yes	yes
132	12	7-8	yes	no
141	8	7-8	yes	x

MS.86/33 restated subjects

canto	wak	subject in Opening	subject restated in Body
4	2	sāo chai	tāng
6	2	Phra Sang	0
14	6	Thāo Sāmon Nāng Monthā	thang sōng, thang sōng
19	6	senā	tāng khon
20	6	Thāo Yotsawimon	0
27	6	Thāo Yotsawimon	0
41	6	Thāo Kumpharat	asurā, tāng
44	6	Thāo Nophasūn	0
47	6	Waiwōrawek	0
50	2	Phra Sang	0
57	2	Thāo Waiwōrawek	0
58	6	Phra Sang	0
59	2	Nopharat	0
60	2	Thāo Waiwōrawek	0
66	2	Kumpharat	0
72	6	Nāng Rochanā	grathai, kanlayā
73	10	Phra Sang	phra phūmī, Phra Sang
74	6	Waiwōrawek	asurā
80	2	kamnan	0
82	6	Thāo Waiworawong	0
104	2	Phra Sang	0
107	6	Waiyawong	yaksī
109	2	senī	0
110	6	Waiyawong	0
111	22	Thāo Waiyawong	thāo chomphon, asurī, phrayā yak, phrayā mǎn

canto	wak	subject in Opening	subject restated in Body
114	6	Thāo Waiyawong	0
115	2	senā	tāng
116	2	Waiyawong	0
118	2	Nophasūn	0
120	2	Nophasūn	0
122	2	phuak raksā	0
126	2	senā	0
128	2	Waiyawong	thang song
133	10	Phra Sang	thang song
134	6	Phra Sang	0
136	6	Nāng Ngō	thewī
137	6	Phra Sang	0
138	6	Nāng Phanthurat	0
139	2	song mǎn	0
142	2	Nāng Ngō	nāng
143	6	Phra Sang	0
146	2	phuak phon	bāng
147	2	Phra Sang	0
149	2	Nāng Rochanā	0
150	2	Phra Sang	0

MS.86/33 khran forms

canto

- 21 khran thūng koei kaew mani sī
- 22 khran ɔk mā nɔk thawān
- 30 khran thūng lae hen sūng phlap phlā
- 46 khran thūng rai wet an chieo chān
- 51 khran thūng pranot botasī
- 61 khran thūng mūang nopharat burī yai
- 71 khran thūng nopharat phra phārā
- 75 khran thūng sālā thī āsai
- 86 khran thūng yang sūng kɔng thap yū sawai
- 102 khran thūng nopharat phārā
- 121 khran thūng pratū phra burī
- 129 khran thūng thī prathap phlap phlā
- 144 khran thūng hen sɔng yaksā
- 148 khran thūng chūng long chāk rot sɔng

MS.86/33 XY cantos:

- 5 mā thūng
- 7 mā thūng
- 11 mā thūng
- 69 mā thūng
- 76 mā thūng
- 81 mā thūng
- 89 nɔng rak
- 91 nɔng chao phī

MS.86/33 structural rhyme.

(sample=200 bot)

canto		canto	
1	0-ī-ā ɔn-ā-ai ī-ai-ī ai-ī-ɔn	18	0-ā-ɔn uk-ɔn-an ā-an-ān
2	0-ɔn-ī ɔn-ī-ai	19	0-ān-ī aeng-ī-ā
3	0-ai-ī ang-ī-ā	20	0-ā-ī ā-ī-ai
4	0-ā-ai	21	ī-ai-an ā-an-ɔn i-on-ā
5	“ung-ai-ī et-ī-ai	22	ān-ā-an
6	0-ai-ā	23	aew-an-ā ak-ā-ai
7	“ung-ā-ī	24	et-ai-ā ɔn-ā-ai
8	o-ī-ā āt-ā-ī ɔng-ī-ai	25	an-ai-ɔn ī-ɔn-ai
9	0-ai-ī āt-ī-ā	26	0-ai-ī
10	0-ā-ai ī-ai-ī ak-ī-on	27	0-ī-ā āt-ā-ī
11	“ung-on-ɔng	28	ai-ī-ai an-ai-ā “un-ā-ai “uang-ai-ī
12	0-ɔng-ā ai-ā-ai ī-ai-ā	29	at-ī-ai
13	0-ā-ī uk-ī-ai ang-ai-ī	30	ā-ai-ī en-ī-ai ī-ai-ā
14	0-ī-ai o-ā-ai	31	0-ā-ai ī-ai-ī ai-ī-ā it-ā-ī
15	0-ai-a āt-ā-ai	32	ai-ī-ām it-ām-ī ā-ī-ong ī-ā-ai
16	0-ai-ā ɔn-ā-ɔn ak-ɔn-ā	33	an-ai-ī
17	0-ā-ai ut-ai-ā		

canto

- 34 ai-ī-ā
an-ā-ai
- 35 āt-ai-āi
ā-āi-ā
ai-ā-ī
ā-ī-ai
ī-ai-ī
- 36 0-ī-ā
an-ā-ṅ
ā-ai-ā
- 37 0-ā-ai
ā-ai-ā
- 38 0-ā-ī
ai-ī-āṅ
āi-āṅ-ai
- 39 0-ai-ān
ai-ān-ai
- 40 0-ai-ān
ong-ān-ā
- 41 0-ā-an
aeng-an-ā
- 42 0-ā-ai
ā-ai-ā
- 43 ai-ā-ī
- 44 0-ī-ai
ī-ai-ā
- 45 ai-ā-ī
ā-ī-ai
ā-ī-ān
ī-ān-ā
- 46 ān-ā-ai
- 47 0-ai-ā
an-ā-ī
- 48 0-ī-ā
on-ā-ai
ot-ai-ā
en-ā-ṅ
ai-ṅ-ai
- 49 0-ai-ī
ai-ī-ā

canto

- 50 0-ā-an
- 51 ī-an-ā
ai-ā-ai
ī-ai-ān
- 52 0-ān-ā
ai-ā-ai
ā-ai-ā
- 53 0-ā-ai
et-ai-ī
ai-ī-an
ai-an-ā
- 54 0-ā-ī
ak-ī-ā
- 55 o-ā-ī
ṅ-ī-ā
ī-ā-ai
- 56 ṅ-ai-oei
ai-oei-ai
ā-ai-ā
- 57 0-ā-ī
- 58 0-ī-an
ai-an-ān
- 59 0-ān-ai
- 60 0-ai-0
- 61 0-ai-an
- 62 at-an-ai
ā-ai-ā
ak-ā-ai
- 63 0-ai-ā
ai-ā-ai
- 64 0-ai-ā
ī-ā-ua
ā-ua-in
- 65 ā-in-ai
- 66 0-ai-ī
- 67 āt-ai-ā
- 68 0-ā-ong

canto

canto

	oet-ong-ī ā-ī-āi ai-āi-ī		ā-ong-ī ao-ī-ai
69	ūng-ī-ā ān-ā-ī	84	āt-ai-ī
70	ai-ī-ai ā-ai-ī uai-ī-ā ai-ā-ai	85	0-ā-an ai-an-ā uang-ā-ān ai-ī-ān ā-ān-ong it-ong-ai
71	ā-ai-āi ī-āi-ai	86	ūng-ai-ā et-ā-ī
72	0-ai-ā ai-ā-an	87	0-ī-ai ā-ai-ong
73	0-an-ī ai-ī-ai ai-ān-ī	88	0-ong-ong ā-ong-in ā-in-am ak-am-ī an-ī-ai ī-ai-ā ai-ā-ai āt-ai-ī
74	0-ī-ai ā-ai-ā		
75	ai-ā-ī āi-ī-an	89	ak-ī-ai ā-ai-uan
76	ūng-ī-ā		
77	0-ā-ai ī-ai-ī	90	0-uan-āi ā-āi-ī ai-ī-ā ī-ā-ai
78	0-ī-ā et-ā-āng āt-āng-ak ut-ak-ā	91	ī-ai-ī at-ī-ā
78	ān-ā-ak et-ak-an	92	0-ā-ī ā-ī-ā
79	0-an-ā at-ā-ai an-ai-an ap-an-ī	93	0-ā-ai ā-ai-ā
80	0-ī-ā	94	0-ā-ing ā-ing-ī it-ī-ai
81	ūng-ā-ī aew-ī-ā	95	0-ai-om ao-om-ī a-i-ā ut-ā-ai ā-ai-ā
82	0-ā-ī ān-ī-an		
83	0-an-ī ā-ī-ong	96	0-ā-ī aew-ī-an

canto

canto

- 97 i-ān-ī
 ai-ī-ān

 98 0-ān-ī
 ai-ī-ā
 āt-ā-ŋn

 99 0-ai-ā
 on-ā-ī

 100 0-ī-ai
 ī-ai-ā

 101 un-ā-ai

 102 ā-ai-ī
 āt-ī-ai
 ā-ai-ī

 103 0-ī-ān
 ut-ān-ī
 ak-ī-an
 ūk-an-ai
 it-ai-ā
 ai-ā-ai

 104 0-ai-ā

 105 aew-ā-ī
 ao-ī-ā

 106 0-ā-ī
 an-ī-ai

 107 0-ī-ā
 uang-ā-ī

 108 āt-ī-an

 109 0-an-ā

 110 0-ā-an
 ang-an-ā

 111 0-ā-on
 et-on-ai
 ā-ai-ā
 ān-ā-ai
 ŋn-ai-ān
 ī-ān-ā

 112 oei-ā-ŋng
 it-ŋng-ai

113 ī-ai-ī

114 0-ī-ā

200 bot

MS.86/33 structural rhyme position(sample=200 bot)

canto	position	canto	position	canto	position
1	5-2	24	3-5	41	3-5
	2-2		4-3		
	4-5			42	4-3
2	2-4	25	4-3	43	3-3
			5-3		
3	5-3	27	3-5	44	2-5
5	2-3	28	3-5	45	3-3
	3-4		3-3		6-3
			2-5		
8	5-3			47	2-3
	3-2	29	2-3		
9	5-2	30	4-5	48	2-3
			3-3		3-3
10	5-3		2-3		3-3
	4-3				5-5
		31	3-3	49	3-3
12	2-3		2-4		
	4-3		2-2	51	7-3
13	2-3	32	3-2		3-5
	3-2		5-2		2-1
			3-3	52	4-3
15	6-3				2-5
		34	2-3		
16	3-4		5-3	53	3-3
	4-3				3-4
		35	4-4		5-3
17	4-5		3-3		
			4-3	54	2-5
18	4-4		4-4		
	4-3			55	3-5
		36	4-5		
19	3-4		5-2	56	3-3
					5-3
20	3-4	37	4-5		4-5
21	3-3	38	3-4	58	2-4
	5-6		6-3		
				62	3-3
22	2-3	39	2-2		5-3
					3-3
23	5-2	40	3-5		
	4-5			63	5-4

canto	position	canto	position	canto	position
64	3-2 3-2	83	5-3 4-2 2-3	97	2-4 5-2
65	4-2	84	4-4	98	4-3
67	4-3	85	3-2 3-5 4-2 4-4 3-4	99	3-3
68	3-3 3-5 4-3	86	2-3 3-5	100	4-2
69	2-2 2-5	87	5-4	101	3-3
70	5-3 5-5 4-3 4-5	88	3-3 4-4 5-3 5-3 3-2 4-3 4-3	102	4-2 4-3 5-3
71	5-4 4-2	89	2-3 5-3	103	5-3 2-5 4-5 3-4
72	3-3	90	4-3 5-3 3-5	105	4-5 4-3
73	5-3 4-3	91	3-5	106	2-2
74	3-2	92	5-2	107	4-6
75	5-3 4-5	93	5-3	108	4-4
76	2-2	94	3-4 4-3	110	2-4
77	2-3	95	3-3 2-4 2-5 3-5	111	3-3 4-2 2-4 6-3 3-3
78	5-2 4-4 2-3 3-3 2-4	96	5-4 5-4 3-2	112	2-2
79	4-2 3-4			113	4-2
81	4-2			114	4-3
82	2-2			117	2-3
				119	5-3
				123	4-3 6-2

canto	position	canto	position	canto	position
124	3-2				
127	2-3				
	3-3				
	3-4				
	4-5				
	5-3				
129	3-3				
130	3-5				
	4-3				
131	5-3				
	3-4				

200 bot

MS.86/33 additional rhyme

(sample = 2002 kham)

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
1	2	***** a 2/7	*****	7	0	sq 3/7	10	a 5/7/9 a 1/8	sq 1/5 ng 4/10 thq 2/9	8	em 3/4	sq 1/3/7 pg 4/5
8	8	ang 5/6 a 2/7	khq 1/3 4/8	8	0	sq 1-4/8	6	i 3/4	0	6	on 4/5	thq 3/4 mq 5/6
8	0	0	yq 6/7	7	i 1/2	khq 3/5	7	ai 5/7	chq 1/2 phq 3/4 6/7	7	a 4/6	0
7	0	0	rq 4/6	7	a 1/5	chq 3/6	8	ang 4/5 i 1/8	khq 2/4	8	0	rq 3/4 ng 5/7 khq 6/8
2	2	***** ang 4/5 a 2/6	*****	7	i 4/5	sq 5/6	7	0	thq 4/7	7	ai 4/5	thq 3/4/6/7
7	0	0	0	5	0	thq 2/4	8	aeng 5/6	rq 3/4	7	ai 2/7	sq 3/4 chq 5/7
3	2	*****	*****	8	ng 6/7	sq 2/8	7	ak 4/6	chq 6/7	7	ai 2/3	sq 4/6/7 thq 1/2 sq 2/3
7	0	0	pg 3/4	8	0	yq 5/6 thq 7/8	7	ai 1/7 an 5/6 a 1/4	thq 6/7	8	ai 5/7 a 6/8	
4	2	*****	*****	7	ai 2/5	sq 1/4/5	7	a 6/7	0	6	0	rq 1/5
						5/7						

C ⁺	#	V	C	#	V	C	#	V	C
5	2	*****	*****	7	0	sɔ̌ 2/4/6 6/7	an 4/5	thɔ̌ 3/5 8	ai 3/4 phɔ̌ 6/7 chɔ̌ 3/5
6	0	ong 4/5	sɔ̌ 2/5 8	ai 5/6 i 2/8	7	0	aeng 4/5	khɔ̌ 1/6 7	ɛ̌ 2/5 ai 1/7 sɔ̌ 4/5
6	2	*****	*****	7	0	aeng 4/6 ang 2/3 ɛ̌ 1/5	7 0	chɔ̌ 1/7 8 rɔ̌ 4/6	ɔ̌ 2/8
7	2	*****	*****	7	0	om 4/5	7 0	nɔ̌ 3/4 7 7	ɛ̌ 2/3/6 yɔ̌ 3/5
8	2	*****	*****	7	0	7 0	7 0	0	om 5/7 phɔ̌ 1/2/6 chɔ̌ 4/5 thɔ̌ 5/6
7	0	at 4/5 ɛ̌ 1/6	phɔ̌ 1/7 7	ɛ̌ 4/6	7	on 4/5	7 0	thɔ̌ 3/4 8 phɔ̌ 1/5	i 7/8 sɔ̌ 1/2 7
7	0	0	0	i 8/9	9	8	8	khɔ̌ 2/3 8 rɔ̌ 6/8	ɛ̌ 5/7 i 2/8 en 4/5 sɔ̌ 1/2
9	2	*****	*****	7	0	ɛ̌ 1/5	7 0	thɔ̌ 4/5 8	ong 4/5 ɛ̌ 3/7
7	0	khɔ̌ 3/4 8	khɔ̌ 3/4 8	ǔang 3/4	8	4-6	7 0	phɔ̌ 3/6 8 phɔ̌ 5/6	ɛ̌ 1/6 a 5/7 *****
10	2	*****	*****	7	0	7 0	7 0	0	7 0 a 1/2 gp 4/6 em 6/7 ɛ̌ 2/5
7	0	chɔ̌ 1/2 7 khɔ̌ 4/5	chɔ̌ 1/2 7 khɔ̌ 4/5	9 1/3 ak 4/6	7	4/6	7 0	wɔ̌ 6/7 8	phɔ̌ 7/8 sɔ̌ 4/6
7	0	ang 2/3	phɔ̌ 2/5 7	ong 2/3	7	0	8 0	ng 2/3/8 6 thɔ̌ 1/7	ao 5/6 0
11	2	*****	*****	*****	8	at 3/4 ɛ̌ 2/5	8	0	7 0 ian 4/6 on 2/3 thɔ̌ 4/7

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C						
12	2	*****	*****	7	on	3/4	thq	1/5	8	ang	5/7	thq	2/4	7	0	0		
8	0		do	2/6	7	0	sq	2/7	0	*****	*****	8	ai	6/8	thq	5/7		
7	ā	1/3	0	ā	2/5	6	sq	1/2	8	ok	3/4	rq	1/4	7	ai	3/4		
13	2	*****	*****	7	ā	6/7	thq	1/7	8	ot	5/6	chq	1/7	7	ā	3/6		
6	ā	1/5	0	ī	7/8	8	thq	2/3	7	ā	4/5	thq	3/6	7	ā	1/6		
8	ā	2/5	chq	4/7	7	ai	0	8	ai	3/6/8	ek	2/5	8	ā	5/7	thq	1/2	
14	2	*****	*****	7	0	0	rq	4/6	7	0	0	0	7	g	3/4/6	thq	1/7	
*****	*****	*****	*****	8	ā	7/8	sq	2/7	0	0	0	0	7	g	3/4/6	thq	1/7	
15	2	*****	*****	7	aeng	4/7	thq	3/5	9	ā	3/4	0	7	ai	2/3	mq	3/7	
7	am	4/5	0	ong	3/5	9	khq	3/9	8	ok	6/7	chq	1/2	9	a	5/7	rq	4/8
16	2	*****	*****	8	aeng	5/6	thq	1/6	8	ā	5/7	thq	1/5	7	ot	4/5	chq	2/6
8	ā	1/3/4/7	0	gn	3/6	9	rq	3/4	8	ai	2/4	ng	2/3	0	*****	*****	*****	*****
7	ong	2/6	sq	5-7	7	0	sq	5/6	7	ut	4/6	0	8	ai	5/7	ā	2/8	0

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C	
17	2	*****	*****	7	ā 6/7	thq	1/7	7	ī 4/5	sq	5/6	7	ā 4/6
	7	0	nq 1/2	7	ai 6/7	0	6	ā 4/5	khq 1/5	7	ai 4/5	0	0
			5-7						6				
18	2	*****	*****	7	ā 2/6/7	thq	1/7	7	ā 4/7	thq	1/4	7	ai 5/6
	7	ī 5/6	sq 3/7	8	ai 2/3	0	8	ū 4/5	sq 5/6	1q	2/4	9	ā 2/6/7
	6	āng 2/3	sq 4/5	6	0	0	8	ai 5/6	ot 2/3	kg	6/8	8	ot 6/7
													sq 5/7
19	2	*****	*****	7	ā 2/4	rq	3/4	*****	*****	7	uan	5/6	thq 1/6/7
	8	0	nq 2/4	8	ap 5/7	khq	2-5	7	āng 1/3	tg	1/3	7	0
			8		ī 1/8				ing 4/6	khq	2/7		0
20	2	*****	*****	7	0	sq	3/7	7	ā 2/4/6/7	0	8	an	6/7
	7	on 4/6	thq 1/2	8	0	sq	1/4	7	ā 4/6	nq	5/7	7	ā 2/5
			7				7/8						sq 1/5
			mq	4/6									thq 7/8
													phq 2/3
21	7	ī 6/7	kg	3/4	7	0	phq	1/2	6	on	4/5	8	gm 5/7
	7	ai 1/4	0	7	on 4/5	sq	3/6	7	ā 4-6	0	8	an	2/8
		oek 2/5	sq 2/3	7	ī 4/5	sq	5/6	7	ok 2/3	0	8	ang	5/6
			phq	1/6									0
	7	ang 2/4/5	sq 2/3	7	ī 4/5	sq	5/6	7	0	nq	2/5	8	ot 3/4
													khq 1/7/8
22	6	ok 2/4	0	7	ae 4/6	1q	3/4	7	0	0	7	am	5/6
	7	ā 3/5	kg	5/7	8	ā 3/6	1q	1/3	8	en	3/4	8	ā 3/6/8
			5				5			uk	5/6		mq 5/6
			sq	7/8									

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C						
9	ā	6/7	0	7	0	sq	1/2 8	ai	5/7	chq	1/2 7	ā	5/6	sq	2-4			
24	7	āng	2/3	0	9	om	5/7	ā	1/6/8	chq	4/5 6	ai	2/3/4/6	0	8	ā	1/7/8	
	8	qk	3/4	0	7	0	sq	2/8	ng	6/7 7	ūn	4/5	ā	2/3	8	ā	2/3	
		q	4/6										gn	5/7				
													ai	6/8				
25	7	ā	1/4/6	0	9	ā	1/8	sq	2/8	*****	*****	8	ai	3/4	8	phq	1/5/6	
	7	0						lq	5-7							ng	3/7	
								rq	2/5	8	en	5/6	ang	5/7	0			
													ng	3/7				
26	2	*****		*****	7	ang	4/5	sq	1/4	6	an	4/5	ai	4/6	7	khq	3/4	
													i	2/7		thq	2/5	
27	2	*****		*****	7	0		sq	3/7	7	i	6/7	rq	4/5	8	0	phq	7/8
													chq	2/6			rq	3/5
6	ong	2/3	0	9	am	3/4		phq	1/2	8	ā	5/7	tq	5/8				
	q	2/6											i	3/8				
													sq	5/7				
													yq	4/9				
28	2	*****		*****	8	0		thq	1/2	8	ū	1/2	0	*****	*****	*****	*****	*****
	7	et	4/5	sq	3/6	9	ai	7/9	wq	4/6	ieo	3/4						
				wq	5/7		ā	1/4	sq	5/9	7	ā	3/4/6					
	8	ū	3/4	sq	4/5	8	e	5/7	rq	4/5	8	ā	5/8					
		om	5/7									ā	2/7					

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C								
6	ong	4/5	khq	1/6	7	ā	4-6	yq	1/2/7	7	aew	5/6	wq	6/7	7	at	2/3	0		
29	8	āng	1-3	khq	1/2	7	ai	4-6	sq	1/2	7	ong	3/4	kg	1-3	ai	4/5	phq	7/8	
		ā	4/6									it	5/6							
30	7	0	phq	6/7	7	0	0	0	8	āt	5/7	ong	2/4	kg	4/5	ong	2/4	fg	3/5	
	8	ai	5/6	rg	3/5	8	ai	5-7	8	ū	2/6	ā	5/6	0	8	on	5/6	kg	2/4/7	
	8	gn	2/3	chq	2/5	8	oen	4/6	sq	2/7	ut	3/4	0	0	8	ā	1/4	sq	2/6	
		aeng	5/6	khq	3/7	khq	3/8	6	0	0	0	0	0	mq	3/4	āi	2/3	kg	2/6	
		ā	2/7											khq	1/5	ā	6/7			
31	2	*****	*****	7	ā	3/4	wq	2/3	7	0	ong	5/7	phq	6/7	8	ong	5/7	yq	4/5	
	8	ā	5/7	sq	2/4	7	ong	5/6	5	2/4	7	ā	5/6	chq	4/7	7	uan	5/6	yq	6/7
	7	ao	2/5	rg	5/8	chq	1/3	7	5	3/7	7	en	4/5	0	7	0	ai	1/3	pg	4/5
				chq	1/3	7	ai	1/2	0	4/5	0	0	0	0	7	0	ai	1/3	0	0
				ā	2/4/6									khq	5/7	7	0	0	0	0
	7	ap	4/5	sq	4/6	7	ai	3/4	khq	2/5	7	āng	2/3	khq	5/7	7	0	0	0	0
				nq	2/7				sq	1/7										
32	2	*****	*****	8	0	0	thq	1-3	8	ā	4/6	phq	4/6	7	ū	5/6	lq	4/6		
	6	ai	2/3	rg	4/6	7	et	5/6	khq	6/7	8	ai	3/4	rg	5/7	em	5/6	pg	6/7	
	8	ā	4/5	chq	2/7	nq	5/8	7	ā	4/5	7	ā	5/7	ngq	7/8	7	i	1/7	sq	3/5
				ng	2/7				rg	4/6	9	ā	2/6	0	6	ūk	4/5	ng	3/4	
				ng	6/8	7	an	5/6	sq	3/7	8	am	3/4	phq	1/2	8	ā	1/4	tg	5/6
				dg	2/5				sq	4/5	7	7	7	sq	5/6				sq	2/4
									pg	2/3				yq	4/8					

C+ # V C # V C # V C # V C

33 7 ong 2/3 lq 1/3 6 0 wq 2/6 7 am 3/4 thq 6/7 8 ai 5/6 rj 2/7
bq 1/4 ap 3/4

34 8 an 3/7 chq 7/8 7 qng 4/5 tho 1/2 sq 4/6 9 a 8/9 yj 2/9
y a 5/6 sq 3/7 9 0 un 6/7 sq 3/4 sq 3/4
7 uk 2/3 ng 1/2 7 x 3/4 nq 6/7 7 ang 2/3 lq 6/7 8 a 1/6 tq 5/6 rj 3/7
tq 3/4

35 7 a 4/6 phq 1/2 7 0 0 7 0 pq 5/7 kq 4/6
//// 2002 kham

MS.86/33 tone sequence

(sample=200 bot)

canto	sequence	canto	sequence	canto	sequence
1.	0402 3400 0400	22	0400	37	0230
		23	2400 3400	38	0400 0400
2	0100	24	2400	39	0400
3	4103		0400	40	0400
5	4400 1000	25	0400 4400	42	0100
7	4400	27	1400	43	0400
8	1400 4430	28	0400 2400 2100	44	0400
9	2400	29	3430	45	0400 4440
10	4234 3400	30	0400 4400 0400	46	0400
12	0400 3400	31	0400 0400 1400	47	4400
13	1400 4100			48	0400 1000 4400 0200
15	2400	32	3400 0400 3400	49	0200
16	0400 1400	33	0400	51	4400 0430 0400
17	3200	34	0400 4400	52	0400 0400
18	1400 0400	35	2400 0400 0400 4400 0400	53	1400 0400 0400
19	1400			54	3400
20	0400	36	0404 0430	55	1440 0400
21	4400 0400 0400				

canto	sequence	canto	sequence	canto	sequence
56	0200 4400 0200		0403 2130		0400 0100 0400
58	2400	79	0400 3400	96	2400 0400 0400
61	4100	81	4400 3200		
62	3404 0420 3200	82	0400	97	0400 2000
63	0200	83	0400 0400 1400	98	2400 0400
64	4400 0200	84	2400	100	0400
65	0200	85	0400 0404 2400 0400 3400	101	4400
67	1200			102	0000 1400 4400
68	0400 0400			103	1400 3400 3430 3400 3400
69	4000 4430	86	4400 2400		
70	0200 2400 0430	87	0200		
71	0100 0400	88	0004 3400 0400 0404 2200	105	2400 2400
72	0400	89	3400 0400	106	0400
73	0200 0400			107	2400 108
74	0400	90	0400 2400 4400	108	1400
75	4400 4400	91	2400 1403	110	2400
76	4000	92	3400	111	2000 0400 0400 0200 0400
77	0400	93	0400	112	4400 1400
78	2400 1423 3030	94	3400	113	4400
		95	2400		

canto	sequence	canto	sequence
114	0400		
117	1400		
119	4400		
121	0400		
123	0000 4400		
124	0400		
127	0200 0400 2400 0100		

200 bot

MS.86/33 syllable grouping

(sample=1000 wak)

canto	wak	canto	wak	canto	wak	
1.	232	8	232	14	233	
	234		223		223	
	323		323		322	
	323		223		233	
	233		223		322	
	222		223		323	
	323		323		233	
	223		322		233	
	223		333		223	
	223		323		223	
	223		223		323	
	233		9		223	232
	323				223	323
	2		223		10	223
232		323	333			
223		223	223			
223		223	223			
323		232	333			
223		223	323			
3	422	11	223	16	333	
	223		222		323	
	223		322		323	
	223		223		323	
	323		332		223	
	322		223		233	
	323		332		333	
			323		233	
4	223	12	322	17	232	
	223		323		223	
	222		223		223	
5	223	13	322	18	223	
	222		323		223	
	323		223		223	
	222		323		223	
	323		223		232	
	223		323		223	
	223		232		222	
			223		223	
6	223	14	322	19	223	
	223		322		223	
	323		232		322	
7	223	15	233	20	232	
	223		322		224	
	223		222		323	

canto	wak	canto	wak	canto	wak
	333		433		322
	222		333		232
	222		323		322
	233		223		223
	332		322		223
19	223		323		223
	232		323		223
	323	26	223		223
	323		222		223
	223		223	32	332
	223				233
20	232	27	232		322
	232		223		222
	332		323		322
	223		222		323
	323		323		322
	223		324		323
	223		323		322
	223				323
21	223	28	242		222
	223		323		323
	222		223		322
	323		333		323
	223		223		323
	322		323		323
	232		323	33	223
	323		323		322
	223		323		323
	223		222		
	232		223	34	323
	332		232		223
			223		324
22	222				333
	223	29	224		223
	223		223		232
	322		322		232
			323		323
23	223			35	223
	323	30	223		223
	323		223		223
	233		323		223
	423		323		323
	223		233		323
	323		333		223
	322		323		323
			323		223
24	223		323		223
	324		224		223
	323		222		323
	323		223		323
	223				323
	223	31	232		223
	323		223		323
			323		323
25	223		233		223
					233

canto	wak	canto	wak	canto	wak
	223	42	232		223
			222		323
36	223		233		223
	322		223		323
	223		223		332
	223		223		323
	223	43	223		223
	323		323		323
	322		322	49	332
	323		323		323
	232				323
	233	44	222		222
	323		223		323
	223		323		332
			233		323
37	232		223		
	223		223	50	223
	223				223
	232	45	222		323
	223		223		
	223		323	51	223
	323		323		432
			223		223
38	222		322		322
	222		242		332
	223		333		323
	223		323		322
	232		223		233
	323		223		224
	223		323		222
	223				223
	333	46	223		223
	223		232		
	323		223	52	233
			222		323
39	233				322
	233	47	233		323
	333		223		233
	223		322		323
	223		322		323
	223		223		223
	223		323		223
			322		223
40	323				223
	222	48	223		
	323		223	53	223
	223		323		323
	323		323		333
	233		223		323
	323		223		333
			323		233
41	232		323		323
	223		322		223
	323		332		322
	223		323		322
	323				

canto	wak	canto	wak	canto	wak
	224	60	233	68	233
	232		323		223
	323				222
	223	61	222		223
	323		323		223
54	232	62	223		223
	323		323		323
	233		222		223
	222		332		223
	222		223		332
	323		232		323
	323		322		
			223	69	212
55	223		232		223
	232		322		233
	323		223		223
	332		232		223
	232		322		223
	332		232		233
	233				
	322	63	322	70	232
	223		222		223
	322		223		323
			323		232
56	323		223		322
	322		223		232
	232				223
	323	64	223		222
	223		223		222
	323		323		223
	323		232		323
	323		323		323
	223		223		223
	223		223		223
	323		233		322
	323		223	71	233
			333		222
57	232		223		223
	223				223
	233	65	222		332
			223		223
58	232		322		322
	223		223		223
	223				
	233	66	323	72	322
	223		223		323
	233				233
	223	67y	322		323
			223		323
59	332		223		223
	223		323		333
	222				

canto	wak	canto	wak	canto	wak
73	223		323		223
	233		323		223
	223		222		322
	323		322		
	232		222	84	233
	333		323		223
	323		223		232
	323		233		223
	223		323		
	223			85	222
	333	79	233		322
			222		222
74	232		223		222
	223		223		322
	232		223		222
	322		322		233
	323		223		223
	223		223		323
	223		223		243
			223		222
75	223		223		242
	223		323		223
	223		223		233
	323		223		223
	223				233
	222	80	223		223
	222		223		322
	222		323		222
	233				223
		81	222		223
76	212		323		233
	223		222		323
	223		222		323
			223		223
77	232		233		223
	233		233		222
	322				322
	322	82	243		222
	232		243		223
	223		232		222
	322		222		
			223	87	223
78	232		223		223
	222		223		223
	323				222
	223	83	233		223
	233		223		223
	232		323		
	323		222	88	323
	223		322		223
	223		223		323
	233		322		223
	223		322		222
	323		323		323
	223		223		223
	223		322		233

canto	wak	canto	wak	canto	wak
	322		223	97	212
	323		233		423
	223				222
	233	93	223		222
	322		223		223
	223		223		223
	322		232		223
	232		232		222
	323		232		323
	332		324		223
	233				223
	222	94	222		
	323		223	98	233
	223		223		223
	322		223		322
	223		223		223
	223		423		222
	223		223		323
	322		223		333
	323		223		
			332	99	223
89	223				223
	323	95	223		223
	333		323		322
	323		323		233
	322		223		223
	322		322		
	323		323	100	222
			323		233
90	332		223		223
	323		232		223
	323		323		223
	223		223		322
	322		323		233
	322		223		
	223		223	101	223
	323		322		322
	323		322		212
	323		222		322
	222		423		
	323			102	232
	222	96	222		222
	323		222		322
			223		223
91	323		223		222
	323		323		223
	323		323		233
	223		223		323
	223		233		323
	223		322		223
			222		323
92	222		223		223
	223		223		
	223		212	103	232
	222		233		323
	323		223		322

canto	wak	canto	wak	canto	wak
	222	109	223	115	223
	232		223		222
	323		323		333
	323				
	223	110	222	116	232
	223		223		233
	224		322		332
	323		212		
	323		222	117	222
	223		223		223
	533		223		233
	223				223
	322	111	222		
	323		233	118	323
	323		223		223
	223		223		223
	322		322		223
	323		323		
	223		223	119	232
	223		223		233
			323		
104	223		323		
	223		222		
	233		223		
			323		
			223		
			323		
			332		
			323		
			322		
			223		
			323		
			213		
			323		
105	222				
	223				
	323				
	232				
	323				
	222				
	224				
	322				
106	222				
	223	112	223		
	223		323		
	223		323		
	223		333		
	233		223		
	222		222		
			223		
			233		
107	222				
	223				
	322	113	323		
	322		223		
	223		222		
	233		233		
	332				
108	222	114	222		
	222		223		
	223		323		
	222		233		
			223		
			323		
			323		

1000 wak

MS.86/33 first and second-person pronouns

(sample = 420 first-person wak)

canto	wak	first-person wak	first-person wak
1	7	1	1
2	4	0	1
3	4	0	2
5	5	1	2
8	6	1	2
9	6	2	2
10	5	3	1
12	4	0	2
13	9	0	3
15	6	1	1
16	7	0	1
17	4	0	1
18	7	0	2
23	8	2	3
25	4	0	1
26	1	0	0
30	3	0	0
31	3	1	0
32	1	0	0
34	1	0	0
35	16	2	0
36	11	1	3
37	3	1	0

canto	wak	first-person wak	second-person wak
38	7	2	3
39	5	0	2
40	5	2	0
42	4	1	0
45	2	1	0
48	3	1	0
49	5	1	1
51	9	1	1
52	6	0	1
53	11	0	3
54	4	0	1
55	5	2	1
56	5	0	2
62	6	2	3
63	4	1	1
64	8	0	4
65	3	0	0
68	4	1	1
69	4	0	1
70	2	1	0
75	3	1	0
77	2	0	1
78	20	1	2
79	11	1	0
83	11	0	0

canto	wak	first-person wak	second-person wak
85	11	0	1
86	1	1	0
88	5	0	0
89	8	0	4
90	9	1	0
91	4	1	5
92	4	1	2
93	4	1	1
94	4	0	0
95	13	4	6
96	12	2	4
97	4	2	1
98	5	0	3
99	1	0	1
100	2	0	1
101	3	1	0
102	4	1	1
103	15	3	2
105	6	2	1
106	2	0	1
112	4	0	0
119	4	0	0
121	2	1	0
123	4	0	1

canto	wak	first-person wak	second-person wak
124	5	0	1
130	4	1	0
131	2	0	0
132	2	0	0
141	2	1	1

420 wak

58 wak

93 wak

K :S + P in wak 2

(sample=50 cantos)

canto

- 7 thāo sanurāt khloem ong long lai
 9 thāo sanurāt ying sao mōng
 11 amāt rap sang sai kesī
 13 senī tham sak pen nak nā
 15 thāo sanurāt samruan rā
 16 yāi thao thūn phlan duai hansā
 18 senā rap sang sai kesī
 19 yāi thao tham pranūng kūng kā
 24 yāi thao pheng phit khit cha-ngon
 25 chōm trū dū yāi kǒ cham dai
 26 yāi thao klao kliang biang bāi
 27 chōm chansudā chūng wā khān
 28 yāi thao tham pen kasem sī
 30 chansudā phā sū lum long
 31 phra khāwī chaeng rahat khat khōng
 32 chansudā klao klaeng saeng sai sī
 33 phra khāwī hen nōng mōng māng
 34 chansudā yim yong sanōng khai
 35 yāi thao fang kham tham rap khwan
 36 chansudā phā sū mai songsai
 38 yāi thao krayim yim yong
 39 phra khāwī lum long mai songsai
 40 yāi thao rap sang kasem sān
 41 sōng krasat yin dī pen nak nā
 42 yāi thao chap le tham lā lang
 43 phra khāwī fang kham thī wā khān
 44 yāi thao saen rāi māi dai
 45 phra khāwī rōn ron mai thon dai
 47 chansudā hen phua taksai
 49 yāi thao phao phra khan chon ngūa lai

canto

- 52 yāi thao p̄l̄p wā yā ùng ù
 53 chansudā dān dūat mai hūat hāi
 55 yāi thao wak nam mā lūp hai
 57 thao kae rae pai khamī khaman
 58 thāo sanurāt reng phōng sai
 68 chansudā mai klua tham hua-rō
 69 thāo sanurāt khīt khat son
 80 seni dī chai yāk dai nā
 83 seni nūai net thieo tret tre
 84 tā m̄ m̄ng p̄ng nā khrai mā nī
 87 m̄ thao dai fang lūp lang lān
 88 senā phā sū thū man
 89 tā m̄ mung māi cha phāi phan
 90 seni dī chai pen nak nā
 94 thāo sanurāt lum long mai songsai
 95 seni khamnap rap kham sang
 96 tamruat nat māi bāi nak nā
 100 thāo sanurāt māt māi mā lāi hon
 108 chansudā nūk nai chang mai kōe
 109 thāo sanurāt yaem yim krayim yū

K predicate cues

canto	wak	sequence	introductory cue	concluding cue
6	12	6-12	yes	x
7	12	5-8	yes	no
12	12	5-7	no	x
15	12	5-12	yes	x
16	4	3-4	yes	x
17	8	4-8	yes	x
24	16	3-12	yes	x
25	8	5-8	yes	x
26	12	3-12	yes	x
27	4	3-4	yes	x
28	12	3-8	yes	no
30	20	5-8	yes	yes
31	8	6-8	yes	x
32	12	4-7	no	yes
33	16	6-16	yes	x
34	20	3-8	yes	no
35	8	4-8	yes	x
38	16	8-16	yes	x
39	8	3-8	yes	x
42	12	9-12	yes	x
45	12	5-6	yes	yes
51	12	7-12	yes	x
52	8	2-8	yes	x
53	8	4-6	yes	yes
57	4	3-4	yes	x
66	20	7-18	yes	yes
68	16	5-16	yes	x
84	12	2-4	no	no
86	20	5-20	yes	x
87	24	5-24	yes	x
88	8	4	no	yes
92	20	9-20	yes	x
93	24	4-20	yes	yes

canto	wak	sequence	introductory cue	concluding cue
94	28	3-6	no	no
108	8	2-7	yes	no
109	16	7-10	no	no
111	24	3-18	yes	no
112	32	7-12	yes	no
114	28	13-26	yes	yes
123	12	5-8	yes	no
124	16	3-12	yes	yes
129	16	8-16	yes	x
133	8	6-8	yes	x
134	8	6-8	yes	x
135	16	5-16	yes	x
136	16	6-8	yes	yes
141	20	3-20	yes	x
142	8	6-8	yes	x
146	8	4-8	yes	x
147	8	3-8	yes	x
148	12	5-12	yes	x
149	20	3-4	yes	yes
150	12	6-10	yes	no
157	12	5-6	no	yes
159	32	7-10	yes	no
160	12	3-8	yes	no
161	12	3-12	yes	x
165	16	3-7	yes	no
166	24	9-10	no	no
167	16	7-12	no	yes
170	12	4-8	no	yes
171	12	3-6	yes	yes
173	8	5-6	yes	yes
176	8	3-4	yes	no
179	12	9-10	yes	yes
180	12	4-12	yes	x
181	12	7-11	no	no
182	12	5-8	yes	no
185	16	8-16	yes	x
189	12	3-8	yes	no

canto	wak	sequence	introductory cue	concluding cue
190	8	4-8	yes	x
199	32	5-6	yes	yes
201	16	3-16	yes	x
203	24	3-6	yes	no
209	24	3-24	yes	no
211	8	3-7	yes	no
212	28	5-27	yes	no
213	12	11-12	yes	x
216	16	5-8	yes	no
218	20	5-20	yes	x
219	12	3-12	yes	x
220	12	3-12	yes	x
236	20	4-12	yes	yes
238	12	4-12	yes	x
240	12	4-12	yes	x
242	12	3-8	yes	yes
244	8	3-6	yes	yes
246	8	4-7	no	no
247	8	4-8	yes	x
248	12	4	yes	no
249	8	2-8	yes	x
250	12	3	yes	no
251	12	2-12	yes	x
252	16	3-12	yes	yes
254	12	3-7	yes	yes
256	16	7-14	yes	yes
259	20	4-20	yes	x
260	24	6-12	no	yes
262	12	8-12	yes	x
263	12	2-12	yes	x
164	16	4-14	yes	yes
267	8	5-8	yes	x
268	8	5-7	yes	no
272	12	3-12	yes	x
273	12	4-12	yes	x
274	8	3-6	no	yes

canto	wak	sequence	introductory cue	concluding cue
276	16	3-4	yes	no
277	8	3-8	yes	x
278	8	3-8	yes	x
282	8	6	yes	no
283	12	6-10	yes	yes
289	16	5-12	yes	yes
291	16	14-16	yes	x
292	8	6-7	no	no
293	16	4-12	yes	yes
294	20	3-4	no	yes
295	20	3-20	yes	x
296	8	3-6	yes	no
298	16	11-12	yes	yes
306	12	5-12	yes	x
307	12	3-12	yes	x
308	12	6-10	yes	yes

K S^o in wak 2

canto

a. proper name/noun+physical attribute

8	ong akhachāiyā mārasī
23	chōm nāng chansudā mārasī
51	chōm chansudā mārasī
66*	chōm chansudā mārasī
209	nāng chansudā chōm chāi

b. proper name/noun+quantifier

156	senā khā fao nōi yai
290	saen sào thao nāng nōi yai

c. proper name/noun+quantifier

12	fāi thao thatprasāt chāt phrai
17	thāo sanurāt pen yai
37	phra khāwī rithirong song sawat
82	mō thao chao khwām rū khūrū yai
86	senī nak leng kao chao le
93	mō thao chao tamrā achāsai
98	mō thao chao tamrā trā sǎn
129	thān thao sanurāt pen yai
135	amāt phū mī achāsai
142	thao sanurāt khon hōt chōt chalao
153	phanak ngan sangkhīt dīt sī
180	phra mūnī mī chit khīt songsan
256	thao thatprasāt chāt phrai
283	waiyathāt hao hān nai kǎn sūk
289	waiyathāt rithi krai chai klā
291	phra khāwī rithi raeng khaeng khan
293	phra khāwī rithi krai chai klā
297	phuak thahān kamhaeng khaeng khan
298	phra khāwī mī rit sithisak
303	phra khāwī rithi raeng khaeng khan
*183	nāng chansudā mārasī

canto. d. proper name/noun+noun in apposition

6	nāng khañthamāli mahesi
92	song than sanurāt rāchanaren sūn
132	phra honwichai rāsī
136	phra honwichai rāsī
159	nāng khañthamāli mahesi
185	nāng khañthamāli mahesi
216	nāng khañthamāli mahesi
218	ong phra chethā dābot
239	nāng khañthamāli mahesi
241	nāng khañthamāli mahesi
248	nāng khañthamāli mahesi
262	nāng khañthamāli mahesi

khrañ forms

4	khrañ thūng chūng khao nai hōng
14	khrañ thūng chūng khlāñ khao pai fao
22	khrañ thūng chūng khūñ prāsāt thōng
56	khrañ thūng chūng prathap tamnak phae
59	khrañ thūng tamnak phae lae hen yāi
62	khrañ thūng chūng sang hai phā nāng
85	khrañ khao klai dai khwām tām sū
91	khrañ thūng thim rim thī thawāñ wang
103	khrañ set sadet mā mai yang yut
122	khrañ khōi khlāi khwām sōksan
138	khrañ thūng wang nai yang yut yū
169	khrañ thūng chūng khao pai thūñ
172	khrañ thūng chūng thūñ phra chōm-yong
174	khrañ thūng chūng hen phra ñong rak
187	khrañ thūng chūng yut yiam mōng
217	khrañ thūng chūng trong khao nai hōng
235	khrañ thūng chūng pranot ñom ket
245	khrañ thūng man kan chan nai
257	khrañ thūng chūng khōi mōng miang
266	khrañ thūng chūng khao nai pratū

canto

275 khran thung chung trong khao nai hong
 286 khran thung rachathan thawān wang

X oei XY cantos

65 s̄ao oei s̄ao sawan
 67 s̄am oei s̄am sanguan
 73 n̄ong oei n̄ong rak
 74 dai oei dai fang
 75 saen oei saen nḡon
 105 n̄ong oei n̄ong rak
 110 pl̄um oei pl̄um chit
 175 ch̄om oei ch̄om chalao
 178 chao oei chao phī
 192 ch̄om oei ch̄om chalao
 193 dai oei dai fang
 195 yot oei yot ming
 196 n̄a oei n̄a hua-r̄o
 197 n̄a oei n̄a suān
 198 w̄a oei w̄achā
 200 khaen oei khaen ching
 202 n̄oi oei n̄oi r̄u nan
 204 fang oei fang w̄a
 205 n̄a oei n̄a bat sī
 206 khaen oei khaen nak
 207 lom oei lom toep
 208 n̄a oei n̄a hua-r̄o
 210 lua oei lua ot
 214 fang oei fang w̄a
 215 lua oei lua thon
 223 pl̄um oei pl̄um chai
 224 dai oei dai fang
 226 nḡam oei nḡam plot
 227 th̄oi oei th̄oi kham
 228 aew oei aew b̄ang

canto

229	khaen oei khaen nak
230	chao oei chao mōhō
231	chep oei chep ok
232	ngi oei ngi rü
233	nā oei nā hua-rō
234	chao oei chao sammuan

K restated subjects

canto	wak	subject in Opening	subject restated in Body
8	6	ong akhachāiyā nārasī	0
9	2	thāo sanurāt	0
11	2	amāt	0
13	2	senī	0
18	2	senā	0
19	2	yāi thao	0
23	6	nāng chansudā	0
37	2	phra khāwī	0
40	2	yāi thao	0
41	2	song krasat	0
43	10	phra khāwī	phra
44	6	yāi thao	0
47	2	chansudā	sām wai
49	10	yāi thao	0
55	2	yāi thao	0
58	2	thāo sanurāt	0
69	6	thāo sanurāt	phra rāchā
80	6	senī	0
82	26	mō thao	0
83	10	senī	0
89	14	tā mō	0
90	2	senī	0
95	10	senī	0
96	6	tamruat	bāng
98	10	mō thao	mō thao

canto	wak	subject in Opening	subject restated in Body
100	2	thāo sanurāt	0
113	6	mō thao	0
131	2	senā	0
132	6	phra honwichai	0
137	2	senā	0
139	6	thāo sanurāt	phra
143	6	senā	0
144	6	thāo sanurāt	0
145	2	phra rāsī	0
151	6	phra dābot	0
153	2	phanak ngān	0
154	2	phra rāsī	0
156	10	senā khā fao	tāng, bāng
162	6	nāng khamthamālī	nāng
163	2	phra khāwī	0
168	2	kamnan nāng	0
177	2	phra khāwī	0
183	6	nāng chansudā	chōm-yong, thewī
191	2	phra khāwī	0
194	2	phra khāwī	0
221	2	phra khāwī	0
225	2	phra khāwī	0
239	14	nāng khamthamālī	thewī
241	6	nāng khamthamālī	thewī
243	2	senā	0
255	6	nāng khamthamālī	0

canto	wak	subject in Opening	subject restated in in Body
258	18	nāng khanthamāli	0
261	6	yāi thao	0
265	2	yāi thao	0
269	2	waiyathat	0
279	6	phuak khā thai	tang
281	6	waiyathat	0
287	2	phuak thahān	0
288	10	nāi pratū	thang phuak, bāng=3
290	6	saen sāo thao nāng	tāng
297	6	phuak thahān	bāng=2
299	6	phuak phrai	tāng
300	6	waiyathat	0
301	6	phra khāwī	0
302	6	waiyathat	0
303	6	phra khāwī	0
304	6	waiyathat	0
305	6	lao rūp nimit	bāng, thī chap dai
310	6	senā	senā

K structural rhyme

(sample=200 bot)

canto		canto		canto
1	0-at-ā ī-ā-āi ak-āi-ūa ā-ūa-ai on-ai-ā		om-ong-ā	ak-ī-ong
		15	0-ā-ao ūk-ao-ong āng-ong-ā	30 0-ong-ai an-ai-an ī-an-ing uan-ing-ai it-ai-ong
2	ai-ā-ae	16	0-ā-ai	
3	ang-ae-ā ū-ā-om oi-om-ā ae-ā-ak ai-ak-ong ai-ong-ai	17	0-ai-an em-an-ī	31 0-ong-ām i-ām-ī
		18	0-ī-ā	32 0-ī-aeng ū-aeng-ā ong-ā-āng
		19	0-ā-ān	
4	ong-ai-an	20	ai-ān-ā	33 0-āng-ao op-ao-ai ī-ai-ā āng-ā-ai
5	om-an-ai āo-ai-om ā-om-ī	21	aeng-ā-ai āi-ai-ā ī-ā-ang	
		22	ong-ang-ī	34 0-ai-ī et-ī-ān ai-ān-ūang aeng-ūang-ā oei-ā-an
6	0-ī-om ā-om-aew ong-aew-ai	23	0-ī-ai on-ai-on	
7	0-ai-ūng ae-ūng-ai ia-ai-ī	24	0-on-ā an-ā-ai it-ai-an ā-an-ai	35 0-an-un ām-un-ai
8	0-ī-uk āng-uk-ong			36 0-ai-ong ap-ong-at
		25	0-ai-ā ān-ā-āi	37 0-at-ong
9	0-ong-ai			
10	āt-ai-ā āng-ā-an ai-an-ī	26	0-ai-an āk-an-ī ūng-ī-ān	38 0-ong-ī oi-ī-ong ān-ong-ā ūn-ā-ai
11	0-ī-ai	27	0-ān-ī	
12	0-ai-āi ao-āi-ak ao-ak-ā	28	0-ī-ā an-ā-ai ao-ai-ī	39 0-ai-ī op-ī-ān
13	0-ā-ai	29	it-ī-ai ū-ai-ua oei-ua-ai ī-ai-ī	40 0-ān-ā
14	ao-ai-ī ak-ī-ong			41 0-ā-ang

canto		canto		canto	
42	0-ang-ā ī-ā-im ong-im-ān	58	0-aew-ai	72	ā-ang-āng
43	0-ān -ong ao-ong-ī at-ī-ai	59	āi-ai-ong	73	ak-āng-an āi-an-ai ā-ai-āi
44	0-ai-ī um-ī-ai	60	ā-ong-ā ong-ā-ai	74	ang-āi-ī ang-ī-ai
45	0-ai-ua ao-ua-ai ong-ai-ɔn	61	ong-ai-ī	75	ɔn-ai-an ū-an-āi
46	ak-ɔn-ap ū-ap-ā ī-ā-ān ai-ān-ai	62	āng-ī-am	76	ai-āi-on ai-on-āi
47	0-ai-an	63	ung-am-ai ɔ-ai-ak ɔk-ak-ong	77	ɔn-āi-e on-e-on
48	et-an-āi ua-āi-an ua-an-ai	64	aen-ong-ai ū-ai-ɔm	78	ai-on-ā ai-ā-ām ī-ām-an ung-an-ai
49	0-ai-ī ong-ī-ā ai-ā-ai	65	an-ɔm-ā ong-ā-ong am-ong-ai uk-āi-ān ī-ān-ī	79	ān-ai-an on-an-ai ing-ai-ā
50	ang-ai-ī	66	0-ī-ai āng-ai-ao ū-ao-it e-it-ā ai-ā-ot	80	0-ā-ang ia-ang-ū
51	0-ī-ān āi-ān-ai am-ai-ū	67	uan-ot-ai ae-ai-ak ae-ak-ī ao-ī-on ā-ɔn-ū ai-ū-ɔ	81	on-ū-ung ī-ung-ai
52	0-ū-ī ai-ī-āi	68	0-ɔ-ai ī-ai-ī ong-ī-ā ān-ā-on	82	0-ai-aeng ek-aeng-an ua-an-om ia-om-on ua-on-ā ao-ā-ū ong-ū-e
53	0-āi-ai uai-ai-ā	69	o-on-ai ā-ai-āi	83	ā-ong-ū ā-ū-ī
54	oei-ā-it ū-it-āng oei-āng-ua aew-ua-ai	70	an-āi-ɔn	84	ɔn-ua-ang ī-ang-ɔ
55	0-ai-ā	71	ā-ɔn-oei ā-oei-ai am-ai-ang	85	ū-ɔ-e
56	ae-ā-an	72		86	an-ɔn-uai ak-uai-ū ai-ū-ua ā-ua-ān
57	0-an-aew				

canto

canto

canto

- 87 ai-^uq̄e-^uū
ap-^uū-^uū
āi-^uū-ae
on-ae-ap
āt-ap-an
- 88 q̄-ao-an
- 89 āng-ung-an
ān-an-on
ap-on-ā
- 91 ang-^uq̄n-it
ūng-it-om
ū-om-ūn
- 92 on-^uūk-^uū
ūng-^uū-om
ai-om-ao
un-ao-ai
- 93 ā-ān-^ui
ong-^ui-e
ak-e-^uq̄m
uan-^uq̄m-āi
e-āi-ai
- 94 ^ui-āi-ieo
āt-ieo-on
ā-on-ā
ang-ā-ai
e-ai-^uū
ān-^uū-ang
- 95 ai-ak-^uāi
ān-āi-ā
- 96 ao-en-ā
- 97 ān-ā-^uq̄ng
an-^uq̄ng-iam
on-iam-ān
- 98 ^uū-an-iang

200 bot

K structural rhyme position

(sample=200 bot)

canto	position	canto	position	canto	position
1	0-2 5-3 3-3 5-4 6-2	13	0-3	27	0-4
		14	2-2 2-3 2-4	28	0-3 4-6 5-2
2	5-2	15	0-4 3-5 2-5	29	3-5 5-4 2-5 2-6 3-4
3	5-2 2-5 2-5 5-5 3-5 2-3	16	0-5	30	0-2 3-2 5-2 2-4 5-3
4	5-3	18	0-4		
5	3-5 5-3 5-4	19	0-5	31	0-3 2-2
6	0-5 2-5 4-5	20	4-2	32	0-3 2-5 6-3
7	0-2 5-3 4-2	21	4-3 3-5 4-5	33	0-3 5-5 5-5 6-5
8	0-2 2-2	22	2-2		
		23	0-2 5-3	34	0-3 5-3 4-3 5-6 2-5
9	0-5	24	0-5 4-3 5-5 5-5		
10	4-2 3-4 2-5	25	0-5 2-2	35	0-5 5-5
11	0-3	26	0-4 3-3 3-3	36	0-2 5-2
12	0-2 3-4 5-5				

canto	position	canto	position	canto	position
37	0-2	53	0-5 5-5	68	0-4 5-3
38	0-2 2-3 3-4 3-5	54	3-3 2-5 4-2 5-2	69	3-5 3-3 0-5 3-2
39	0-3 5-5	55	0-5	70	3-5
40	0-4	56	5-2	71	5-3 2-2 5-5
41	0-2	57	0-3	72	5-2
42	0-4 4-4 2-5	58	0-2	73	3-5 3-3 5-3
43	0-5 5-2 5-5	60	4-2 3-3	74	2-3 2-3
44	0-3 2-5	61	2-5	75	3-5 4-2
45	0-2 4-3 3-3	63	4-4 5-3 4-3	76	2-3 3-5
46	5-3 2-3 2-3 5-2	64	4-2 3-3	77	2-2 4-4
47	0-2	65	3-3 4-3 3-3 6-3 3-5	78	3-3 2-5 5-5 3-5
48	2-2 4-3 2-2	66	0-2 2-2 5-2	79	5-2 3-5 3-3
49	0-2 3-4 3-3		3-4 2-3	80	0-3 2-3
50	2-2	67	3-3 2-3 3-4	81	3-3 3-5
51	0-4 2-5 3-3		3-2 2-5 2-3	82	0-5 2-2 3-3 5-3 3-3 3-3 3-3
52	0-5 3-2				

canto	position	canto	position
83	0-3 6-2 3-5	96	3-5
84	5-3 2-5	97	2-5 3-4 5-2
85	2-2	98	2-3
86	3-5 2-2 3-2 5-3		----- 200 <u>bot</u>
87	5-5 5-3 3-2 5-3 3-3		
88	3-5		
89	3-5 5-3 5-5		
91	3-3 5-3 5-3		
92	3-3 2-3 3-4 2-3		
93	5-3 3-3 3-3 5-3 3-3		
94	6-5 4-3 3-3 3-5 3-6 2-6		
95	3-3 3-3		

K additional rhyme

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
1	5	***** ã 3/6 i 2/8 ang 5/6 on 3/4	***** mq 2/6 hq 6/7	8 8 7	0 ã 3/6 ã 4/8 en 5/6	thq 1/2 0 sq 6/7 hq 4/5 phq 2/3 iq 3/7	9 8 7	i 6/8 um 5/6 ã 4-6	rq 3/9 0 pq 5/6	7 8 7	0 i 6/7 ã 1/2 ãi 2/3 i 4/5	sq 4/5 pq 7/8 sq 3/5/6 0
9	9	ã 1/2/5 am 6/7 ang 5/6 um 3/4	sq 2/7 wq 3/8 khq 4/5	8 8 9	ang 3/4 ai 8/9	iq 3/7 8 hq 2/8	7	ing 5/6 ung 2/4 it 5/7	rq 6/7 phq 1/4 khq 3/5 pq 6/8	7 7 7	ua 3/6 ai 5/7 0	phq 1/2 iq 3/4 wq 3/4/6
2	6	et 4/5	phq 5/6 mq 1/3	8	ai 1/5	nq 7/8 iq 2-4	7	an 4/5	kg 3/5	7	0	0
3	8	ua 5/6 ang 3/8 en 4/6 u 5/7 i 2/3	nq 4/5 khq 2/3 nq 2/5	7 7 6	om 3/4 en 4/5 u 4/5	sq 1/2 6/8 kg 3/6 sq 5/7 sq 5/6	8 7 8	ing 3/4 ã 1/5 un 4/5 in 2/6 oei 5/7	phq 1/4 5 rq 3/4 chq 1/7	7 8	0 uk 3/4 ã 5/7 ã 3/7	lq 1/2/6 nq 2/3/6 tq 4/5 phq 2/3/5
7	7	ang 4/5	khq 2-5	8	ieo 3/4	lq 4/5 7	8	an 5/6	rq 2/4 khq 6/7 nq 2/4	8	ã 5/6 ak 4/8	yq 1/2/4 nq 5/7
8	8	ot 3/4 ong 5/6 ong 5/7 ã 3/6	khq 1/2 thq 1/5	8 6	uk 5/7 ã 4/5	sq 2/3 kq 7/8 sq 5/6	7	aen 4/6	nq 2/7 hq 3/4 chq 2/7	7	ã 2/4 ang 5/6	lq 2-6 tq 2/3

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
4	6	ũng 2/3	khq 1/4	6	gng 4/5	thq 3/4	8	ǎ 2/4 ap 5/6	kp 1/6	7	am 5/6	khq 4/5 thq 1/3
5	7	gng 4/6	nq 3/4	9	ǎ 4/5 om 6/8	0	7	ung 4/6	0	7	om 3/4 an 5/6 am 5/7	chq 3/6
6	6	am 4/5	sq 1-3	7	áo 4/6	sq 2/4	7	ũ 2/4/5	0	8	am 5/7	tp 4/5
8	8	ai 5/7 ǎ 2/4	0	8	ai 2/3	hq 2/4	8	ǎ 2/4 ia 5/6	lq 2/4 hq 3/5	8	ai 2/5 om 4/6 gng 1/3	rp 1/3 hp 2/4
6	2	*****	*****	8	ĩ 5/8 ã 3/6	mq 4/6	7	am 3/4	sq 5/6	7	ai 3/4	thq 5/7
7	7	at 4/5	thq 3/4	7	ao 4/6	sq 3/4	7	ak 4/5	phq 2/3 rp 3/4	8	ũ 3/4	khq 2/5/7/8 so 4/5
7	7	i 5/6 ang 2/3	tp 3/5 6/7 yo 1/2	7	gng 4/6	phq 6/7 mq 3/4	7	ã 2/3 ã 4/6	nq 5/6	8	0	mq 3/4 chq 6/8 kp 2/5
7	2	*****	*****	8	ong 6/7	lq 7/8	9	ĩ 6/8 ĩ 5/7	phq 6/8 rp 7/8 mq 2/3 sq 4/5	7	at 4/6	kp 3/4
7	7	ũ 1/2 ao 4/6	sq 6/7 dq 1/2	8	0	nq 7/8	8	ã 5/7 ao 4/6	phq 5/7 nq 3/6	8	ã 5/7	hp 3/4 rp 6/8
9	9	an 3/4 ok 5/7 ã 6/8	ngq 4/5 kq 6/8 pq 7/9	7	ot 2/3	mq 4/7 phq 1/7	8	an 5/7	sq 4/5 nq 7/8 dq 2/3	8	ai 2/5 om 4/6	lq 1-4

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
8	2	*****	*****	8	q 1/2 ā 4-6 ā 3/7	0	7	ā 3/4/6	0	6	gn 4/5	sg 4-6
7	an 4/6	sg 3/4 ng 6/7	7	on 3/5 ian 4/6	wq 1-4 chq 5-7	6	ān 4/5	khq 2/5	6	iang 4/5	mq 5/6	
9	2	*****	*****	7	0	sg 2/6	8	üng 3/4 ā 2/6	0	8	ā 1/6	tq 2/3
10	6	ong 2/3	ng 4/5 lq 1/3	6	0	phq 1/2	8	ā 5/7	ng 7/8	7	āo 4/5	rq 1/3/7 pq 2/4
6	ai 2/3 ū 1/4	0	0	8	0	ng 2/3 7	7	ai 4/5 ā 1/7	ng 3/6 mq 2/7	7	0	0
8	ai 4/8 ā 5/7	rq 3/4 hq 7/8	7	ing 4/6 ai 2/3	hq 5/8 sp 6/7	6	at 4/5	rq 2-4 chq 1/5	7	ai 1/4 an 5/6	pq 1/2	
11	2	*****	*****	7	0	sg 4/5 7	6	an 4/5	kg 3/4 thq 5/6	7	ī 2/3 ong 4/5	pg 6/7
12	2	*****	*****	7	āt 5/6	thq 2/3	7	0	0	7	0	ng 1/7 thq 6/7
6	ot 4/5	rq 5/6	8	ā 5/6 ā 1/7	0	un 5/7	8	un 5/7	pg 5/6	7	0	0
7	ā 2/3	0	8	0	ng 1/6 chq 5/8	7	ōm 2/3 an 4/6	ng 3/7	8	ā 2/3/7/8	sg 4/5	
13	2	*****	*****	7	ak 4/6	ng 2/6 7	7	am 3/4 an 5/6	0	8	ao 5/6	0
14	7	üng 2/3 ao 5/7	khq 1/4 5	7	aeng 4/6	kg 1/2 thq 3/5	7	am 4/6	0	7	0	wq 1/7

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
8	8	ao 3/5	thq 4/5	7	i 6/7	pq 1/2	7	ai 5/6	mq 2/6	8	ai 5/7 in 2/4	kq 4/7/8
8	8	ang 3/4	nq 2/6	8	at 5/7	khq 7/8 phq 2/5	8	ai 5/7	phq 4/5 nq 4/7	7	a 6/7 a 3/5	0
15	2	*****	*****	7	0	rq 4/6 i 7	7	om 2/3 in 5/6	chq 1/2	7	0	nq 4-6 dq 1/2
8	8	a 3/4	nq 7/8	8	uk 1/3 ai 5/7	sq 2/5 thq 3/8	7	i 2/3 a 4/5	mq 1/2	8	0	thq 1/8 rq 2/4 kq 5/6 nq 3/4
7	7	ai 5/6 q 3/4 a 2/4	pq 6/7	6	an 4/5	thq 1/2	7	ai 4/6	rq 1/2 khq 3/4	7	ai 1/2/4	
16	2	*****	*****	7	an 4/6	thq 2/3	8	ai 5/6 q 2/3 a 1/5	khq 7/8	8	ai 1/8 a 5/6	kq 3/7/8
17	2	*****	*****	6	0	0	7	ang 2/4 ai 1/7	nq 6/7 sq 4/5	8	0	chq 1/2 cho 6/7 nq 4/7
8	8	ai 5-7	0	7	0	khq 5/6 lq 1/2 4	7	ua 1/3 am 4/6	khq 6/7 rq 1/3	7	ai 1/4	
18	2	*****	*****	7	0	sq 1/4 5/7	7	ing 4/6	wq 3/4	7	0	0
19	2	*****	*****	7	ing 5/6	kq 6/7 thq 2/3	8	am 5/7	khq 1-4 6	8	a 5/6 a 1/7	tq 2-4/7

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C									
20	7	ang	2/3	0	7	ai	2/3	phq	1/2	7	an	4/6	0	6	ao	4/5	yp	3/4			
21	7	ai	4/6	phq	1-4	6	ieo	2/3	nq	1/5	8	an	3/5	thq	4/6	7	0	thq	2-5		
									rq	3/4											
	6	on	4/5	phq	3/5	8	ai	2/6/8	thq	1/5	7	ao	4/6	tq	1/2	8	ǎ	2/6	mq	4/8	
									nq	3/8				khq	3/6						
	7	0		sq	1/4	7	ua	2/3	nq	6/7	7	at	5/6	dq	6/7	8	ā	3/5	wq	4/8	
									kp	2/4				kp	2/4						
										5											
22	7	ung	2/3	khq	1/4	7	0	mq	1/2	7	ū	4/6	0	8	ū	5/6	thq	7/8	dq	5/6	
				thq	2/7			lq	3-5												
23	2	*****		*****	8	ā	5/6	sq	4/8	7	ū	2/3	sq	1/2	8	at	5/7	pq	1-3	nq	7/8
				yp	1-4	8	ǎ	1/2	khq	3/5	8	iap	3/4	sq	1/4	8	ong	6/7	sq	1/7	
				kp	5/7				iang	5/7				ngq	2/3						
24	2	*****		*****	7	it	4/5	phq	3/4	6	ī	2/3	thq	3/4	7	ai	3/4	chq	4/7		
				khq	2/8	7	om	2/3	nq	3/6	8	ǎ	2/7	chq	1/5	7	ong	5/6	chq	1/4/7	
				khq	2/8	8	ai	7/8	lq	2/3	8	ā	5/6	0	0	8	0	thq	1/2/4/5	wq	3/8
				om	5/7																
				it	2/8																

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
7		āng 2/3	khq 1/4 5	7	i 3/4	sq 6/7 thq 1/2	7	ā 3/4/6	kg 1/2	7	ok 3/4	rg 6/7 ngo 4/5
25	2	*****	*****	7	ū 2/3	dq 2/3 7	7	ao 3/4	khq 2/5 chq 6/7	8	ā 3/4/8	0
8	0	0	ng 2/3 8	7	ai 4/5	ng 4/7 lq 1/2	7	in 4/5	0	7	0	yg 4/7
26	2	*****	*****	6	iang 4/5	kg 3/4 bq 5/6	6	at 4/5	phq 5/6 lq 1/2	7	0	tq 2/4/5
7		am 5/6	thq 4/5	8	ā 5/7	pq 3/4 sq 5/7	8	ao 3/4 ā 5/7	0	8	ā 1/5/7	mq 2/8 dq 5/6 mq 1/2/5/8
7		ā 1/5 on 4/6	dq 3/4	7	0	sq 6/7	8	ua 3/4	tq 3/5	8	0	
27	2	*****	*****	7	ā 4/6	chq 2/5	7	ā 2/3	0	7	ā 2/3 ān 4/6	ng 4/7
28	2	*****	*****	7	0	sq 6/7 thq 2/3	7	un 4/5	0	8	it 5/7	rg 4/7
6		om 4/5	0	6	om 2/3	ng 1/5 6	7	ai 4/6	khq 2/3 mq 6/7	9	ā 6/8 ā 1/5	kg 3/4
8		ī 4/6 ā 5/7	thq 2-4 po 6/8	7	ai 6/7 am 2/3	tq 1/3	8	ao 3/4	thq 5/7 khq 1/4	7	at 5/6	pg 2/3
29	8	ā 2/7 ā 3/4/6 it 5/8	ng 5/8	7	it 3/4	thq 6/7 phq 2/4	8	ā 5/7	kg 2/3 thq 6/7	8	an 3/6	khq 1/3/4 thq 5/7
8		ai 5/7 ong 3/4	yg 6/8 sq 4/5	8	ai 6/8	lq 2/3 chq 1/7 dq 5/8	8	ang 3/4	rg 2/3 sq 4/5	7	ai 4/6 ao 2/3	khq 3/7

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C							
8	ā	3/4	sɔ̌	2/7	7	aeng	4/5	chɔ̌	3/4	6	ɔ̌p	4/5	mɔ̌	3/4	8	ai	7/8	wɔ̌	2/7
7	ɔ̌	1/2	0	0	7	0	0	tɔ̌	1/5	8	ā	2/6	yɔ̌	1/6	8	ā	2/6	nɔ̌	1/3
7	ai	4/5	thɔ̌	3/4	8	0	0	hɔ̌	1/3	7	an	3/4	thɔ̌	5/6	8	aeng	3/4	thɔ̌	6/7
			chɔ̌	2/7				mɔ̌	6/7				khɔ̌	3/7				mɔ̌	5/6
								thɔ̌	1/2	7	ok	3/4	lɔ̌	6/7	7	0			
								thɔ̌	7/8				mɔ̌	1/2					
30	2	*****	*****	7	ā	3/4		lɔ̌	6/7	7	an	2/3	mɔ̌	3/4	7	ɔ̌p	4/6	chɔ̌	1/4
	7	ā	4/5	yɔ̌	2/3	8	ong	sɔ̌	7/8	7	ai	4/6	thɔ̌	2/3	6	am	4/5	khɔ̌	3/4/6
	7	ai	5/6	mɔ̌	3/6	8	at	khɔ̌	1/3		ak	5/6	sɔ̌	4-7		ai	1/2	nɔ̌	1/3/4
	7	āng	2/3	yɔ̌	3-6	7	ā	phɔ̌	4/7	7	it	5/6	thɔ̌	1-3	6	aep	4/5		
	6	aeng	4/5	yɔ̌	1/2	8	ǎ	chɔ̌	1/2	7	ɔ̌n	5/6	wɔ̌	6/7	7	ɔ̌	5/6	thɔ̌	1/2
				nɔ̌	1/2	8	ǎ	yɔ̌	6/7				chɔ̌	2/4		ām	2/3		
								khɔ̌	2/3										

/// 2003 kham

K tone sequence(sample=200 bot)

canto	sequence	canto	sequence	canto	sequence
1	4400 1403 0400 1200	21	1400 0400 0400	36	4103
2	0400	23	0200	38	4100 4400 4400
3	0200 2400 3400 1403 2130 3400	24	4400 3200 4400	39	3200
4	2430	25	0200	42	0403 0400
5	4400 4400 2400	26	1400 4400	43	2400 3400
6	0403 0230	28	0400 1100	44	0100
7	2100 2200	29	1100 1200 4400 0200 1130	45	2400 0200
8	0130	30	2430 2400 4400 1403	46	3403 2130 2400 2400
10	1100 2400 2403	31	0400	48	1400 2400 4400
12	3403 2130	32	2200 2400	49	0230 4400
14	2400 1400 4200	33	1400 4230 0200	50	2400
15	3200 2200	34	2400 4400 4200 0400	51	0400 4400
17	0403	35	4100	52	0400
20	0200			53	2400
				54	4403 2130 4230 2400

canto	sequence	canto	sequence	canto	sequence
56	0400	74	0400	89	2230
59	0400		4400		0200
60	0400	75	0400		1400
	0400		3130	91	0103
61	0400	76	2403		1130
			1400		1400
62	0403	77	3100	92	0130
			4110		1100
63	0100	78	2100		0400
	0203		0200	93	4230
	1130		4400		4430
64	2200		0400		3200
	1203	79	0100		0400
65	4433		0403		1400
	4403		0200	94	2400
	3430	80	0400		2400
	3200				2200
	0400	81	0403		4203
66	1400		0400		4103
	3203	82	1103	95	2130
	2130		2400		2430
	0403		0100	96	1400
67	4130		1400		
	1203		2403	97	4400
	1130		2400		0400
	2200	83	4400		0100
	0400		2100	98	0400
	2400				3400
68	0203	84	1400		-----
	0403		4200		
	2403	85	2200		200 <u>bot</u>
69	0200	86	0400		
			3200		
70	4403		0103		
			2400		
71	0400	87	2400		
	0400		3403		
	3203		3100		
72	4200		4103		
			1130		
73	3200	88	4200		
	4400				
	4200				

K syllable groupings(sample=1000 wak)

canto	wak	canto	wak	canto	wak
1	232	4	222	9	223
	333		222		323
	233		323		323
	233		322		
	233			10	222
	323	5	223		222
	332		333		233
	322		223		223
	322		322		222
	232		222		323
	232		323		223
	333		223		223
	323		323		323
	232		323		223
	223		323		222
	322		323		322
	333		223		
	233			11	223
	223	6	233		222
			322		223
2	222		322		
	323		223	12	232
	223		223		223
	223		223		223
			323		222
3	323		232		323
	322		223		322
	332		223		223
	232		323		223
	222				323
	223	7	422		223
	223		324		323
	323		223		
	223		223	13	223
	222		323		322
	323		224		323
	233		323		
	223		324	14	223
	323		223		223
	233		323		223
	233		224		223
	323				323
	323	8	233		233
	223		223		322
	322		222		323
	233		223		323
	222		223		233
	232		222		323
	322		222		223

canto	wak	canto	wak	canto	wak
15	223	23	233		333
	232		223		223
	223		233		223
	323		222		323
	323		323		232
	223		323	29	224
	233		332		322
	322	24	223		233
	222		222		323
	223		322		323
	322		233		323
16	223		223		323
	332		323		223
	233		322		323
			323		223
17	222		323		222
	223		233		323
	332		323		232
	323		223		223
	223		232		323
	223		223		332
	223		322		223
					322
18	223	25	223		322
	223		322		223
	223		323	30	322
			323		223
19	232		223		223
	323		223		223
	323		223		223
					323
20	223	26	222		322
	223		222		222
	223		223		223
	222		322		323
			323		232
21	223		323		222
	222		323		322
	323		322		223
	322		322		232
	222		323		223
	323		323		222
	223				323
	323	27	223		322
	223		223		222
	223		223		
	322			31	332
	233	28	223		233
			223		322
22	223		322		233
	223		222		223
	223		222		223
	233		223		223

canto	wak	canto	wak	canto	wak
32	323	36	323	43	323
	223		223		323
	324		223		323
	222		322		323
	222		323		232
	223		333		233
	232		223		222
	223				323
	422	37	333		322
	323		323		223
	323		232		323
33	322	38	222	44	222
	323		222		323
	333		223		322
	223		223		323
	323		223		222
	322		223		223
	322		323		322
	323		223		
	323		333	45	323
	323		223		222
	324		223		223
	223		222		223
	333		332		223
	323		322		223
	323		233		323
					323
34	323	39	323		333
	323		323		223
	322		323		322
	224		223		
	223		322	46	222
	323		222		323
	223		323		223
	223				322
	223	40	223		323
	223		224		222
	323		223		322
	332				323
	322	41	323		323
	322		233		223
	332		232		322
	223				322
	223	42	223		323
	223		223		322
	323		222		222
			223		223
35	223		223	47	322
	223		223		233
	323		223		222
	323		323		
	323		224		
	223		323		
	333		323		

canto	wak	canto	wak	canto	wak
48	222		223	61	232
	223		323		222
	332		223		223
	223		222		323
	223	54	233	62	223
	223		322		223
	323		223		223
	223		323		323
	223		222	63	222
	222		223		222
	223		223		323
49	233		322		323
	422		223		223
	223		223		232
	222		322		323
	323		233		233
	323		322		333
	223		323		223
	224		222		223
	323		222		323
	332	55	223		332
	332		333	64	223
50	223		322		223
	222	56	233		223
	322		323		223
	223		223		233
			223		323
51	223				224
	223	57	224		322
	223		223	65	323
	223		232		222
	223				323
	332	58	223		323
	233		322		223
	223		232		323
	323				323
	233	59	233		333
	323		322		323
			223		323
52	223		233		323
	323	60	323		223
	323		223		333
	232		222		323
	323		222		323
	323		222		223
	233		322		323
			322		323
53	323		223		323
	222		323		
	323				

canto	wak	canto	wak	canto	wak
66	223		323		223
	232		323		223
	222		323		223
	223		323		323
	223		223		
	223		323	75	323
	232				332
	323	69	223		223
	323		323		233
	323		323		223
	223		323		223
	232		323		224
	223		323		
	223		224	76	323
	322				224
	223	70	223		223
	223		323		323
	222		233		223
	322		323		322
					323
67	322	71	322		322
	323		323		
	323		332	77	322
	323		323		224
	223		322		223
	323		233		224
	322		322		322
	323		232		223
	323		323		223
	322		323		223
	223		323		
	223		323	78	223
	322				322
	233	72	223		323
	233		233		323
	222		323		323
	223		222		233
	323				322
	233	73	323		322
	222		323		323
	223		323		323
	323		322		223
	322		322		323
			223		323
68	323		323		323
	222		223		224
	223		323		232
	323		222		
	323		223	79	223
	232				232
	322	74	223		223
	323		322		323
	323		323		332

canto	wak	canto	wak	canto	wak
	323	83	223		333
	323		323		332
	322		323		323
	222		323		323
	323		333		232
	223		323		324
	323		223		233
80	223		322		322
	223		323		323
	323		224		333
	223		223		323
	233	84	323		323
	322		323		223
	323		233		323
			223		332
81	332		322		323
	333		322		323
	223		332		323
	323		323		333
	223		223		322
	333		323		
	323		322	88	222
	223				323
82	232	85	322		323
	223		223		223
	323		222		323
	323		232		223
	223	86	232		323
	322		333	89	223
	223		323		323
	323		322		322
	322		333		223
	323		322		323
	422		323		243
	333		322		323
	323		223		333
8	323		332		232
	323		233		323
	322		224		322
	323		323		333
	333		322		323
	332		223		233
	323		323		323
	323		323		
	223		323	90	223
	322		323		223
	322				223
	323	87	223		
	333		323		
	323				

canto	wak	canto	wak	canto	wak
91	323	94	423		223
	323		223		223
	323		223		323
	323		333		323
	323		322		223
	323		223		
	324		322	98	232
	232		323		322
	323		224		322
	233		232		223
	323		223		224
	333		322		322
			233		332
92	233		223		323
	232		323		223
	322		323		322
	323		333		222
	323		323		
	322		323	99	222
	223		232		223
	333		323		322
	223		323		223
	223		333		
	323		323	100	423
	333		223		323
	324		323		223
	232		333		
	323			101	224
	332	95	223		322
	223		222		322
	323		223		322
	323		323		
			322	102	323
93	233		323		324
	333		323		323
	324		323		333
	323		332		233
	323		233		323
	323		323		333
	323				
	333	96	223		
	333		223		
	332		223		
	332		322		
	333		322		
	322		232		
	333		233		
	333				
	322	97	224		
	322		233		
	324		223		
	333		322		
	224		322		
	333		323		
	323		223		
	322				

1000 wak

K first and second-person pronouns

(sample = 1000 first-person wak)

canto	wak	first-person wak	second-person wak
3	4	1	0
5	10	1	2
6	7	1	1
7	4	1	0
10	9	0	0
12	7	2	1
14	10	1	0
15	8	0	2
16	2	0	0
17	5	0	0
21	3	1	1
24	10	1	0
25	4	0	2
26	10	2	2
27	2	0	0
28	6	0	2
29	11	0	4
30	8	3	2
31	3	1	1
32	4	2	1
33	11	4	6
34	7	2	2

canto	wak	first-person wak	second-person wak
35	5	2	1
38	9	0	1
39	6	0	1
42	4	0	0
45	2	1	2
46	12	1	5
48	8	1	2
51	6	1	2
52	7	0	2
53	3	0	0
54	14	1	7
57	2	0	0
59	1	1	1
62	1	0	0
63	5	1	0
65	20	1	5
66	12	1	1
67	20	3	8
68	12	0	0
71	10	2	4
73	16	3	4
75	4	0	1
77	4	0	0
78	8	1	0
79	8	0	0

canto	wak	first-person wak	second-person wak
84	5	0	2
86	16	0	1
87	20	0	0
88	4	0	0
91	9	1	1
92	12	1	1
93	17	1	1
94	22	1	3
100	1	0	0
102	1	1	0
105	10	1	2
107	6	0	1
108	6	0	0
109	4	0	1
110	13	1	3
111	16	0	0
112	8	0	1
114	14	0	0
115	5	2	2
116	4	1	1
118	4	0	1
119	12	3	3
121	10	3	3
122	3	0	0

canto	wak	first-person wak	second-person wak
123	6	2	0
124	10	0	2
125	6	0	0
126	12	2	0
129	9	0	0
130	6	0	0
133	3	0	1
134	3	1	0
135	12	1	1
136	10	1	0
138	2	0	0
140	14	0	1
141	18	2	4
142	3	1	0
146	5	1	0
147	6	0	1
148	8	1	3
149	6	1	2
150	5	1	1
157	7	2	0
158	3	0	2
159	13	2	2
160	6	0	0
161	10	1	2
166	9	0	0

canto	wak	first-person wak	second-person wak
167	9	0	1
169	7	0	2
170	4	0	0
171	6	0	2
172	3	1	0
173	2	1	0
175	18	4	5
178	16	1	5
179	2	0	0
180	9	0	2
181	5	0	0
182	6	1	2
184	8	1	1
185	9	1	0
189	6	0	0
190	5	0	1
192	16	1	6
193	10	1	0
195	14	1	4
196	16	1	1
197	16	3	3
198	24	1	3
199	25	2	1
200	11	3	2
	----- 1000 wak	----- 101 wak	----- 166 wak

RP S^o in wak 2

canto

a. proper name/noun+physical attribute

174	wanarin nārī sī fā
183	wanarin nārī sī sai
196	wanarin nārī sī sai
288	nuan nāng sīdā mārāsī
324	monthō yqt fā mārāsī
370	monthō khiri sī sai

b. proper name/noun+qualifier

26	phra rām bun rūang fūang fā
36	phra phrot yotsakrai chai sī
125	phra rām suriwong rung fā
170	phra awatān phū chān chai sī
175	chūng phayā hanumān krabī sī
184	chūng phayā hanumān thahān yai
192	chūng phayā hanumān krabī sī
194	chūng phayā hanumān thahān yai
197	hanumān phū chān chai sī
202	phra awatān phū chān chai sī
204	phra awatān phū chān chai sī
216	phra song tham thirāt pen yai
218	phra kṓp kitchatham pen yai
238	phra song thotsatham rang sī
242	phra phū phong phān phop rang sī
244	phra song tham thirāt rang sī
252	phra awatān phū chān chai sī
253	phrayā champhuwarāt krabī sī
254	phra phao phong narāi ai sawan
259	phra rām bun rūang fūang fā
262	phra kṓp kitchatham pen yai
263	phra rām suriwong pen yai
268	thotsian suriwong pen yai
269	phra bṓromalak sak sit
271	phra awatān phū chān chai sī

canto

272	phra phong phrām thirāt rang sī
277	nārī sīdā sāo sawan
278	phra wisanukam ruāng sī
280	asurā nārī sai khwā
282	phra phong phrām thirāt rang sī
293	phra kṓp kitchatham pen yai
304	phra song thotsatham rang sī
306	phra song thotsatham rang sī
308	phra song thotsatham pen yai
313	phra song thotsatham pen yai
340	phra sayomphūwayān khun rang sī
364	phra chao lōkā krai ai sawan
378	phra rām bun ruāng fuāng fā
381	phra rām bun ruāng fuāng fā

c. proper name/noun+noun in apposition

193	wirunchambang yaksī
208	thotsian suriwong yaksī
220	chūng amāt mǎn yaksī
223	phra song chatusin yaksā
229	thotsian suriwong yaksī
233	thotsian suriwong yaksā
243	thotsian suriwong yaksī
249	thāo maliwarāt yaksī
264*	phra song chatusin yaksā
267	thāo maliwarāt yaksā
287	phra song chatusin yaksā
289	phra song chatusin yaksā
300	phra song chatusin yaksā
305	thotsian suriwong yaksī
307	thotsian suriwong yaksī
314	thotsian suriwong yaksā
326	thotsian suriwong yaksā
330	chūng mahōthon mǎn yaksā
333	chūng mahōthon mǎn yaksā
*266	phra ram thotsaphak yaksā

canto

- 335 thotsian suriwong yaksā
 345 phra sayomphūwayān nāthā
 374 thotsian suriwong yaksā
 454 phra khōbut rāsī chī pā

d. proper name/noun+ noun in collective
 grouping

- 212 nonyuwek wayuwek yaksī
 266 phra rām thotsaphak yaksa
 274 phra rām thotsaphak yaksā
 294 phra rām thotsaphak yaksā
 301 thotsaphak lak rām sām sī

S + P in wak 2

- 210 thotsian suriwong dai fang sām
 279 sōng krabī rap sang sai kesā

khraṅ forms

- 5 khraṅ thūṅ kanlawāt phanālai
 28 khraṅ thūṅ kaiyaket phārā
 38 khraṅ thūṅ sūṅ krung ayuthayā
 52 khraṅ thūṅ sūṅ pā kanlawāt
 60 (khraṅ) thūṅ chūṅ tam tia ngia hua
 69 khraṅ thūṅ chūṅ fao phra phrot
 114 khraṅ thūṅ chūṅ rōṅ thalaeng sām
 140 (khraṅ) thūṅ chūṅ aep ong tām sang
 147 khraṅ thūṅ chūṅ song kra-ḡm hai
 167 khraṅ set mā chuai triam phon
 185 khraṅ thūṅ chūṅ phitcharanā fōṅ
 198 khraṅ thūṅ pāk tham yōn khūn pai
 199 khraṅ set kitchā nong yao

canto

235	khran thūng chūng yut butsabok
251	(khran) thūng chūng thalaeng seni
261	khran thūng chūng yut rot kaew
276	khran thūng suan khwan than dai
281	khran thūng nāng chūng ap̄hiwāt
299	khran thūng thūn thawāi than thī
315	khran thūng suan kaew ūthayān
321	khran thūng chūng mī banchā
331	khran thūng choeng phra meru banphot
334	khran thūng chūng thūn khadi
336	khran thūng prathap phlap phlā
339	khran thūng chūng thūn phra sulī
411	khran thūng sonchip inthakān
442	(khran) thūng chūng bangkhom khanthulī
444	(khran) thūng chūng dammoen khūn pai

X oei X Y cantos

37	rot oei rācha rot daeng
171	rot oei rācha rot song
173	chao oei chao phī
176	yot oei yot ming
178	khwan oei khwan tā
180	chao oei chao phī
213	mā oei mā thūng
224	rot oei rācha rot song
257	khran oei khran set
260	rot oei rācha rot in
297	mā oei mā thūng
327	chao oei chao phī
328	kaew oei chao kaew tā
371	khop oei phī khop chai
375	rot oei rācha rot song
382	rot oei rācha rot nin
425	chao oei chao phī
448	chuat oei chuat phom
455	loi oei loi bap

RP predicate cues

canto	wak	sequence	introductory cue	concluding cue
26	20	5-20	yes	x
125	16	5-16	yes	x
174	32	5-28	yes	yes
175	28	4-20	yes	no
183	12	6-12	yes	x
184	8	4-7	yes	no
197	16	6-12	yes	yes
202	16	4-16	yes	x
216	20	4-20	yes	x
218	32	5-32	yes	x
229	8	4-8	no	x
238	20	5-20	yes	x
242	16	3-16	yes	x
243	32	3-32	yes	x
244	28	3-28	yes	x
249	16	4-16	yes	x
252	8	5-8	yes	x
253	56	5-56	yes	x
254	4	4	yes	x
262	12	5-8	yes	no
263	64	4-64	yes	x
264	14	4-14	yes	no
266	12	9-12	yes	x
267	12	8-12	yes	x
268	12	4-12	yes	x
269	20	5-20	no	x
271	16	4-16	yes	no
272	10	5-10	yes	x
277	20	5-16	no	yes
282	8	5-8	yes	x
287	40	9-40	no	x
288	60	4-60	yes	x
289	24	4-24	yes	x

canto	wak	sequence	introductory cue	concluding cue
293	12	7-12	no	x
300	24	5-24	yes	x
304	24	4-24	yes	x
305	16	5-16	no	x
306	52	4-20	yes	no
307	36	4-28	yes	yes
308	36	5-26	yes	no
313	12	4-10	yes	no
314	12	8-11	no	no
324	30	5-30	yes	x
326	40	4-40	yes	x
345	16	5-16	yes	x
364	16	5-16	yes	x
370	32	4-32	yes	x
378	12	4-12	yes	x

restated subjects

canto	wak	subject in Opening	subject restated in Body
36	10	phra phrot	song sī
170	14	phra awatān	sī ong
192	6	hanumān	0
193	6	wirunchambang	0
194	6	hanumān	khun krabi
196	10	wanarin	nāng nai, mārasī
204	6	phra awatān	0
208	2	thotsian	0
220	2	amāt	0
223	14	phra song chatusin yaksā	0
233	6	thotsian	yaksā
259	14	phra rām	tāng, song ong
274	2	phra rām thotsian	song fāi
278	2	phra wisanukam	0

canto	wak	subject in Opening	subject restated in Body
280	6	asurā nārī	0
294	2	rāmā thotsian	song fāi
301	2	thotsian lak rām	sām sī
310	10	thotsian	yaksī
330	2	mahōthōn mām yaksā	0
333	16	mahōthōn mām yaksā	0
335	14	thotsian	0
340	2	phra sayomphūwayān	0
370	18	thotsian	phra
379	18	song krabī	0
381	14	phra rām	0
454	10	phra khōbut	0

RP structural rhyme

(sample=200 bot)

i-an-a	ai-i-ai	at-an-ai	ai-a-an
et-a-an	a-ai-i	ot-ai-a	ai-an-a
in-an-a	an-i-ai	at-a-i	an-a-i
et-a-i	on-ai-i	on-i-an	an-i-an
ai-i-ai	a-i-a	ae-an-a	i-an-i
a-ai-a	on-a-an	ai-a-i	ai-i-a
at-a-ai	ai-an-i	a-i-a	ap-a-ai
a-ai-a	ap-on-a	an-a-u	oei-ai-am
iang-a-an	aeng-a-ai	ai-u-a	i-am-i
i-an-i	aeng-ai-a	ut-a-un	an-i-a
ao-i-an	ang-a-an	a-un-ai	on-a-u
ai-an-a	a-an-ai	an-ai-i	uai-u-a
at-a-i	i-ai-i	ap-i-an	an-a-ai
ai-i-an	an-i-a	in-a-ai	am-ai-a
a-an-i	an-a-i	i-ai-i	un-a-ai
op-i-on	ak-i-a	a-i-an	ae-ai-a
a-on-a	oet-a-i	ai-an-i	oi-a-ai
an-a-i	a-i-an	a-i-a	oei-ai-a
ai-i-a	a-an-ai	oe-a-ai	on-a-i
ot-a-ai	an-ai-i	at-ai-i	ieo-i-an
o-ai-on	an-a-ai	an-i-an	oi-an-a
ai-on-a	i-ai-a	a-an-ao	i-a-ai
i-a-i	ai-a-ai	ai-ao-a	a-ai-a
am-i-ai	an-ai-i	i-a-an	un-a-ai
ao-ai-a	on-a-i	ai-an-ai	u-ai-a
ai-a-ai	ai-l-ai	in-ai-a	u-a-i
in-ai-a	i-ai-a	an-a-ai	ai-i-a
ao-a-i	i-a-an	ek-ai-a	ai-a-ai
ai-i-an	ing-an-a	an-a-i	ao-ai-a
a-an-a	up-a-an	iu-i-a	ai-a-ai
ai-a-i	a-an-a	aeng-a-an	oei-ai-a
u-i-a	at-a-i	ai-an-an	an-a-ai
ai-a-i	a-i-a	am-an-a	ek-ai-a
uk-i-ai	ang-a-an	ot-a-ai	u-a-ai
at-ai-a	an-an-a	un-ai-on	oi-ai-i
ae-a-an	an-a-ai	ing-on-a	an-i-a
ao-an-a	en-ai-a	un-a-an	am-a-an
et-a-i	a-i-ai	on-an-i	on-an-a
ao-i-ai	an-ai-ao	an-i-ai	at-a-ang
up-ai-a	a-ao-ai	a-ai-a	ai-ang-a
ai-on-ai	uk-ai-a	an-a-i	ai-an-ai
i-ai-i	ak-a-ai	on-i-ai	it-ai-an
an-i-ai	ua-ai-a	an-ai-i	ai-an-i
ao-ai-i	et-a-ai	an-l-a	ai-i-a
a-i-a	a-ai-a	an-a-ai	ai-a-ai
ai-on-ai	ao-a-i	ut-ai-a	u-ai-a
ak-ai-i	e-i-an	en-a-i	ak-ai-a
an-i-ai	ao-an-ai	at-i-a	am-a-an
a-ai-a	ao-ai-a	ai-a-an	ai-an-i
an-a-i	i-a-an	on-an-a	a-i-a

200 bot

RP structural rhyme position(sample=200 bot)

position	position	position	position
2-5	4-3	1-5	2-2
2-3	2-6	4-3	1-4
4-2	4-5	2-2	1-2
2-1	3-3	2-2	3-1
5-3	4-3	2-2	6-2
2-4	3-2	2-5	4-1
4-3	1-3	2-2	4-2
4-4	4-4	4-6	4-4
5-5	4-2	2-1	3-1
2-3	1-4	3-5	5-3
6-3	2-3	5-2	4-2
2-5	2-2	4-3	1-0
5-3	1-2	3-2	4-2
2-1	4-2	3-4	2-1
3-3	2-2	4-2	4-2
2-4	3-1	4-3	3-3
1-3	2-2	1-4	4-3
5-1	1-3	2-1	2-3
2-1	2-2	4-4	5-5
5-2	3-2	4-2	2-3
1-5	4-1	3-2	2-3
3-2	1-1	4-5	1-5
4-4	2-1	4-2	2-2
5-1	2-4	1-2	4-5
3-5	4-5	1-2	2-2
1-2	4-3	4-6	2-4
2-4	6-2	3-2	2-4
2-4	2-1	3-1	3-2
1-1	4-3	2-3	1-3
4-2	2-2	2-1	4-4
4-1	2-2	4-3	3-3
5-4	3-4	3-4	4-5
2-4	2-1	2-2	3-4
5-2	1-4	2-2	4-2
2-2	1-3	1-3	3-3
4-4	2-4	4-1	2-2
2-3	1-2	5-2	3-4
2-3	2-3	2-2	6-5
3-1	2-4	3-3	1-2
3-4	1-2	2-2	2-4
1-3	1-4	2-3	3-1
4-2	2-2	1-3	2-3
6-2	2-2	4-1	2-3
2-3	3-2	5-1	5-2
5-2	1-2	5-4	4-1
2-2	2-4	3-4	3-2
3-3	2-4	2-2	2-3
2-3	3-3	5-2	2-4
2-2	2-2	3-4	5-2
6-4	1-2	2-4	2-1
			3-3 = 200 <u>bot</u>

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C											
13	6	0	sq	3/5	6	ā	5/6	dq	3/4	7	ā	3/5 ā	wq	4/7	7	ai	2/4	phq	2/5 mq	3/6			
14	6	ā	2/3	0	7	ai	1/3 ā	0	0	7	ī	1/7 ai	nq	1/5	7	ū	4/5/6	0	0	0			
15	7	ī	3/6	0	6	ā	1/2 ān	hq	5/6	7	ā	5/6 q	0	0	7	0	0	0	0	0	chq	2/3 rq	5/6
	6	ai	4/5	chq	1/2	6	0	thq	4/5	7	ai	4/6	phq	1/2	6	0	0	0	0	0	0	0	0
	6	0	0	nq	3/4	7	ā	2/5 ī	sq	2/6 4/5	6	0	0	0	7	ai	2/3	sq	1/6	0	0	0	
	7	ā	5/6	tq	3/7	7	q	phq	2/7	6	0	0	0	0	6	ā	1/4	kq	3/5	0	0	0	
	6	0	0	0	8	ā	1/4/6/7	phq	3/6	7	ā	3/4	nq	6/7	7	ā	3/5 ā	0	0	0	0	0	
17	6	0	sq	3/5	6	āng	2/3	phq	1/2	6	et	2/4	kq	2/6	6	ā	2/4/5	0	0	0	0	0	
	6	0	mq	1/2	8	ā	1/2	nq	3/4	7	ī	2/4	rq	3/5	7	ai	2/6	chq	5/7	0	0	0	
	8	ā	6/7	phq	3/4	7	0	sq	2/7 mq	1/2	0	0	0	0	7	i	5/6	mq	2/5 nq	1/3	0	0	
	6	0	0	yq	3/4	7	0	thq	3/4	7	0	0	0	0	6	0	0	0	0	0	0	0	
18	6	0	0	thq	5/6	6	0	phq	5/6	8	0	0	rq	2/3	6	0	0	0	0	0	0	0	
	6	0	0	kq	5/6	6	0	bq	1/2	7	ī	5/7 ā	mq	1/5	8	ā	1/4	dq	6/8	0	0	0	
	6	0	0	0	0	0	0	phq	1/2	7	ān	2/4/5	thq	1/3	7	0	0	0	0	0	0	0	

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
19	7	aeng 4/6	0	7	i 5/6	0	7	i 5/6	mɔ̌ 2/4	10	ã 1/3/8/9 ai 2/10	sq 6/7
	7	0	0	6	ai 4/6	wɔ̌ 5/6 sq 1/2	6	ai 4/6	wɔ̌ 5/6	7	0	0
	6	0	0	7	ã 6/7	phɔ̌ 1/2	7	ut 2/3 ɔ̌ 4/5	rɔ̌ 1/2	6	ot 2/3	0
	6	ã 2/4	mɔ̌ 3/4	8	ã 2/6	sq 5/8 hɔ̌ 4/7	7	ai 1/4	sq 3/6 phɔ̌ 2/5	7	0	chɔ̌ 5/7 tɔ̌ 3/4 mɔ̌ 1/3/7
	7	ã 3/5	0	7	ã 1/4/6	pɔ̌ 2/4	7	üng 2/3 an 1/7	0	7	ã 3/7	0
	7	ai 2/7	mɔ̌ 1/2 rɔ̌ 3/6	7	ai 1/5/6	pɔ̌ 5/7	7	0	dɔ̌ 2/7	7	ã 2/4	yɔ̌ 3/6/7
	7	ai 2/6	0	7	ak 3/4	mɔ̌ 1/6	7	0	tɔ̌ 4/6	8	ã 1/2/8	0
	6	ã 2/3	phɔ̌ 2/4	7	an 2/6 ae 3/4	0	7	ĩ 2/3	mɔ̌ 2/6	7	0	khɔ̌ 2/3 rɔ̌ 4/7 nɔ̌ 1/5
	6	ü 2/3	mɔ̌ 3-5 sq 2/6	6	0	0	7	ɔ̌ 1/2	thɔ̌ 6/7	7	0	0
	7	0	0	9	ã 1/7	phɔ̌ 1/7	8	ã 5/6 ai 1/8 ã 2/3	phɔ̌ 2/6	7	ã 6/7	phɔ̌ 1/5 nɔ̌ 4/6
	6	0	khɔ̌ 3/5	7	ɔ̌ 3/4	nɔ̌ 6/7 thɔ̌ 1/2	7	ã 6/7	kɔ̌ 3/4	7	0	0
	6	0	0	6	0	khɔ̌ 1/2 mɔ̌ 3/4	8	0	phɔ̌ 1/2	8	ã 4/8	khɔ̌ 2/3/6
	7	a 3/6	0	8	ã 7/8	nɔ̌ 1/2 rɔ̌ 3/6 thɔ̌ 4/8	8	ã 5/7	nɔ̌ 4/5	7	0	sq 4/5

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
20	6	0	k _l 4-6	7	0	m _l 2/5	7	0	d _l 4/6	7	0	ph _l 3/4
21	6	o _l 4/5	s _l 1/3	6	o _l k 2/4	l _l 1/3	6	o _l k 2/4	s _l 1/2	7	0	m _l 2/3/6
22	5	*****	*****	6	ai 2/4	t _l 4/5	6	u 2/3	d _l 2/6	6	0	0
	7	o _l 1/2	n _l 2/3	7	ai 1/6	s _l 3/9	8	a 2/6/7	0	7	0	ch _l 6/7
	6	0	ph _l 2/5	6	a 4/5/7	m _l 5/6	6	oek 1/3	0	6	ai 1/3	d _l 4/6
23	7	o _l 3/4	0	7	a 2/4	h _l 1/2	6	a 4/5	0	7	a 3/5	0
		a 5/6										
24	6	0	ph _l 3/5	7	0	k _l 1-3	7	a 4/6	l _l 2/7	6	ai 2/4	ph _l 2/5
	6	o _l 3/4	0	7	a 2/4	th _l 4/5	6	0	r _l 2/6	7	a 6/7	m _l 3/6
		ak 4/5				0			0	7	i 2/3	d _l 3/4
25	2	*****	*****	6	uang 4/5	f _l 5/6	6	0	s _l 1/2	7	a 2/4/6	ch _l 2/5
	7	u 2/3	ch _l 6/7	7	a 4/6	r _l 2/4	7	uan 2/3	th _l 3/4	8	a 1/6	ch _l 1/3/6
	7	u 1/2	b _l 4/5	6	ai 5/6	w _l 1/2	6	ai 5/6	m _l 5/6	7	a 4/6	d _l 4/5
	6	a 4-6	d _l 1/2	7	ak 1/2	l _l 2-4	6	ai 5/6	th _l 2/7	7	0	0
	6	0	t _l 2/3	7	0	s _l 6/7	7	a 4/6	0	7	0	ph _l 2/6/7
	7	a 6/7	ch _l 1/2	7	ai 2/5/7	kh _l 2-4	7	ai 1/7	ph _l 1/6	7	0	ph _l 2/3
			t _l 3-5			0		a 2/5	kh _l 2/3	7	a 6/7	0
									h _l 1/2	7	ai 3/4	

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
7	0		0	6	ai 3-5	sq 1/2 5	9	ap 4/5 a 1/3/7	sq 1/3 5	6	a 2/3	sq 1/2 5
												lo 1/2
36	6	ot 1/5	ry 1/4 5	6	0	sq 1-3 5/6	6	æk 2/4	0	6	0	chq 1/2 chq 4/5 phq 3/6
6	et 2/3	phq 1/2 kq 3/4	7	i 5/6		bq 1/2 mq 4/6	7	qi 4/5 a 2/7 a 1/3	ry 1/3 yq 2/4 lo 5/6	6	0	
37	8	ung 2/3 a 5/6	thq 2/7	7	0	0	6	0	phq 1/6 ry 2/4	7	0	phq 1/5
38	7	0	sq 6/7 do 2/3	7	0	mq 2/7	6	0	kq 3/4	6	0	0
39	6	a 3/5	0	8	a 2/5	phq 2/3 thq 4/6 7	7	æk 2/3	0	6	0	chq 4/5
7	0		mq 3/4 pq 2/6	7	a 3/5	sq 5/8 phq 2/3 knq 4/6 7	7	i 1/4/6	0	6	0	tq 5/6
7	a 1/4/5/6	0	0	7	a 3/6 ot 4/5	sq 2/7	7	0	0	6	a 2/6	khq 5/6
40	7	0	0	6	0	dq 3/4	7	0	bq 1/2 5	6	a 2/5	phq 4/5 chq 2/6

C ⁺	#	V	C	#	V	C	#	V	C	#	V	C
41	7	ã 1/7	0	7	ang 5/6	0	6	0	thq 5/6 mq 3/4	6	0	dq 3-5 phq 1/6
42	7	ã 1/5	0	7	ã 4/6 ai 2/5	khq 2-4	8	ã 1/7	chq 6/7 rç 4/8	7	0	phq 1/3
44	7	ã 1/5	sg 3/4	6	ai 2/6 uai 3/4	0	7	0	khq 6/7	6	0	phq 3/5
45	5	*****	*****	6	0	thq 1-4	6	it 4/5	0	6	0	lg 3-5

2003 khem

* 10 7 ï 3/7 phq 2/3 8 0 0 6 0 0 dq 4/5 8 ã 1/7 no 7/8

RP tone sequence(sample=200 bot)

sequence	sequence	sequence	sequence
0400	1400	3200	2400
1400	0400	3203	0200
4200	0400	1400	0103
1400	0100	4400	0400
0400	0400	2200	4400
0200	0400	0400	0400
1100	0400	2410	1400
0200	1400	0400	4200
4400	0400	2100	2400
4400	0404	1400	0200
0420	4230	4230	4400
4400	0400	0400	3200
1100	4400	3400	4400
0400	4100	4100	0200
0400	0230	2400	0400
3100	1400	0100	2200
0100	1400	0403	3400
0100	3400	2410	4400
0400	0400	0100	0140
1400	0200	1400	2400
2200	0400	0400	1400
0400	0400	2100	2400
0200	4200	0200	0200
4400	0100	0200	0200
2200	0100	0400	2230
4400	3400	2400	0400
4400	0200	0100	2400
2400	0400	1200	3200
0400	0400	0200	4100
0400	1400	2400	0200
2100	0403	4400	4400
0400	2400	0400	4200
0400	0130	3200	1200
1400	4100	3400	0400
1000	0400	3200	2400
2400	2100	0400	4400
2400	2400	3400	3400
2400	3400	4400	4400
2400	0400	0400	2400
1200	0120	0200	0400
0400	1200	4403	0400
0200	3100	0200	1200
0200	4130	4300	0400
2400	1130	4100	0200
0400	2400	4400	0400
0400	0400	3200	1200
1200	2400	0400	3400
0400	4200	1400	0400
2400	1200	2400	3400
0400	0100	1400	0200

----- = 200 bot

RP syllable grouping(sample=1000 wak)

wak	wak	wak	wak	wak	wak	wak	wak
232	322	223	322	223	222	223	
233	222	223	332	223	222	323	
222	222	223	224	232	322	222	
223	223	223	222	322	223	222	
322	223	223	222	322	222	222	
222	222	422	322	232	224	322	
322	322	223	223	232	223	222	
223	223	222	223	332	222	223	
222	322	222	222	422	223	222	
223	322	223	222	223	223	223	
222	222	222	222	222	223	232	
323	223	223	322	423	222	223	
222	223	223	222	322	222	323	
222	222	222	222	322	222	222	
222	222	222	222	323	332	223	
222	223	323	223	323	232	222	
232	222	223	223	422	222	223	
222	222	223	323	222	223	222	
223	322	223	223	232	223	223	
233	222	223	222	323	223	222	
222	223	223	222	223	222	223	
222	223	223	222	322	223	323	
223	223	322	222	222	223	222	
223	222	223	223	223	232	223	
222	222	223	232	422	222	223	
322	222	223	222	222	322	223	
322	323	232	223	232	222	322	
222	223	223	222	222	223	223	
223	223	223	223	223	222	223	
223	222	422	223	222	223	223	
223	222	222	222	222	322	223	
222	222	322	222	222	222	223	
323	222	223	322	232	222	323	
422	222	223	222	222	223	222	
332	323	222	223	222	223	222	
223	223	222	222	222	323	223	
222	223	223	222	232	223	222	
222	222	223	223	233	223	222	
322	223	223	223	222	222	222	
223	223	423	223	322	322	223	
332	223	233	232	332	222	222	
222	222	223	323	223	222	223	
323	322	222	223	223	222	222	
323	323	223	222	332	222	223	
223	222	223	222	222	223	222	
222	222	322	223	423	222	222	
232	222	222	222	222	222	222	
222	223	222	223	222	222	222	
233	233	224	223	222	222	222	
223	222	323	223	222	223	222	
	222						

wak	wak	wak	wak	wak	wak	wak	wak
222	222	222	222	222	223	222	322
222	323	222	223	222	223	223	223
222	222	223	222	232	222	222	223
223	222	423	223	223	223	223	222
223	223	322	223	223	222	323	223
223	322	322	222	222	322	223	223
223	223	222	222	223	223	223	323
223	223	223	222	323	223	232	223
222	222	222	223	223	223	222	223
222	222	223	223	223	223	222	223
222	223	223	322	322	232	222	322
222	222	222	223	222	222	222	222
223	223	233	222	222	322	223	223
223	222	222	223	223	222	222	222
222	223	223	233	222	223	223	223
222	223	223	223	232	222	223	222
322	322	212	222	223	222	323	222
222	222	222	223	223	223	222	223
222	222	223	222	232	222	223	223
223	222	223	223	233	222	223	222
223	222	223	222	222	222	222	223
323	322	223	212	233	223	222	223
223	223	223	222	222	223	222	222
223	232	222	222	223	222	222	222
222	323	223	223	222	223	323	223
222	222	423	233	223	232	222	222
223	222	223	222	232	222	322	223
322	223	323	223	223	222	223	323
223	233	232	223	223	223	223	322
223	223	222	322	222	222	222	223
323	222	322	322	222	323	222	223
222	233	223	223	223	222	223	222
322	223	222	222	222	223	323	323
222	222	222	222	323	223	222	222
222	322	222	223	222	323	223	232
223	222	222	322	223	323	222	223
232	223	223	222	223	222	222	222
223	322	222	332	222	222	223	222
222	222	322	222	223	223	322	222
223	322	223	232	222	223	323	222
222	223	222	323	223	322	322	223
222	222	223	323	222	223	222	222
223	223	223	222	322	222	223	222
322	222	222	323	222	223	223	222
322	322	223	222	222	223	322	222
323	322	223	223	323	222	222	223
323	322	323	223	323	222	322	223
223	222	322	222	222	223	223	222
223	322	223	322	223	232	223	223
222	222	223	212	222	222	222	222
222	222	222	222	222	223	322	323
222	322	222	222	323	223	222	223
222	322	222	222	222	322	223	223
223	323	222	222	222	222	222	223
223	223	222	222	222	222	222	222
223	222	223	322	323	223	223	222

wak	wak	wak	wak	wak
422	222	222	223	
222	222	223	222	
223	223	322	322	
222	223	323	223	
222	222	323	222	
222	223	222	222	
222	223	222	222	
223	222	322	223	
322	222	222	323	
223	222	222	222	
222	222	222	223	
232	323	222	222	
223	222	232	222	
332	222	222	223	
223	222	223	322	
322	322	222	322	
223	323	322	223	
222	222	222	222	
223	322	223	222	
223	222	222	222	
223	223	222	223	
222	223	232	222	
222	322	223	232	
222	223	222	223	
222	222	322	222	
222	222	222	223	
222	222	222	222	
222	222	223	223	
222	223	223	223	
222	223	222	222	
223	222	223	223	
222	222	222	222	
323	222	223	223	
222	223	222	222	
222	332	222	223	
222	222	222	322	
323	222	222	222	
222	222	223	222	
222	222	222	-----	
222	222	223		
322	322	222		
222	222	222	1000 wak	
222	222	222		
223	222	222		
222	222	223		
222	223	223		
222	223	222		
223	223	223		
323	322	222		
322	223	223		
223	222	222		
222	222	222		
223	323	222		

R_F first and second-person pronouns(sample = 1000 first-person wak)

canto	wak	first-person wak	second-person wak
1	3	1	1
5	2	1	0
6	2	1	0
8	1	0	1
9	2	0	0
11	1	0	1
12	4	1	0
13	1	0	0
14	6	0	1
15	3	0	0
16	11	0	2
18	12	1	1
19	7	1	1
20	49	13	1
21	3	1	1
23	8	0	0
24	2	0	0
25	6	0	2
26	16	3	0
29	3	1	1
30	3	0	1
31	1	0	0

canto	wak	first-person wak	second-person wak
32	3	0	2
39	2	0	2
41	3	0	0
43	1	0	0
45	1	0	1
46	10	1	0
48	5	1	2
49	11	3	1
50	2	0	2
51	1	1	0
53	5	2	0
54	7	3	0
57	3	2	1
58	2	1	0
59	4	1	0
61	5	2	2
64	1	0	0
65	8	1	0
66	1	0	0
72	1	0	1
74	3	1	0
76	4	1	2
78	1	0	0
80	2	0	0

canto	wak	first-person wak	second-person wak
81	6	2	2
82	7	2	2
83	23	6	1
84	11	1	4
85	11	4	1
92	2	0	1
93	1	0	1
94	4	1	0
95	11	1	0
101	4	0	0
111	4	1	1
113	15	5	4
114	5	1	1
115	14	3	3
116	35	7	3
117	21	3	4
118	3	0	1
119	1	0	1
120	18	0	4
123	1	0	0
124	9	1	0
125	12	0	2
127	1	0	0
129	11	1	1

canto	wak	first-person wak	second-person wak
130	1	2	0
132	6	0	1
134	12	1	0
136	11	0	2
138	5	0	2
142	2	1	1
143	4	0	0
144	2	0	2
149	1	0	1
150	5	1	1
151	3	1	1
152	1	0	0
153	1	0	0
154	4	0	1
158	3	0	0
159	1	0	0
161	1	1	0
164	5	2	1
169	4	0	1
173	16	7	2
174	19	2	6
175	27	2	7
176	16	3	8
177	8	2	3
178	39	6	3

canto	wak	first-person wak	second-person wak
179	6	1	2
180	6	3	2
181	6	1	3
182	4	0	0
184	7	1	0
185	4	1	1
198	8	2	2
201	2	0	0
202	20	11	1
203	11	1	3
204	11	1	0
206	6	1	0
208	9	0	1
210	5	0	0
211	24	1	0
212	7	0	2
216	16	1	1
217	17	1	2
218	19	0	0
219	24	4	0
220	3	1	0
226	9	3	1
227	2	0	1
229	12	1	0

canto	wak	first-person wak	second-person wak
230	5	2	2
233	2	0	1
237	16	1	2
238	4	0	1
239	11	1	0
240	2	1	0
243	12	2	3
244	29	5	0
245	22	3	0
	-----	-----	-----
	1000 <u>wak</u>	164 <u>wak</u>	141 <u>wak</u>

The National Library Sang Thong Manuscripts

std = samut thai dam
stk = samut thai khao
yi = yellow ink
bi = black ink
g = graphite
ws = white steatite pencil

modern = middle Ratanakosin or later
archaic = early Ratanakosin or earlier

The National Library Sang Thong Manuscripts

(the PDE MSS.)

#	relevant MS. data	text begins	text ends	physical description	folio	orthography	remarks
20	1em 2	32	182	std/yi	70	modern	
21		48	123	std/yi	56	modern	
21/1		48	274	std/ws	50	archaic	
22		124	232	std/yi	70	modern	continuation of MS.21
23		233	315	std/yi	60	modern	continuation of MS.22
24		316	406	std/yi	56	modern	continuation of MS.23
25		407	465	std/yi	48	modern	continuation of MS.24
26		86	159	std/yi	54	modern	
27		124	232	std/yi	66	modern	
28		193	279	std/yi	54	archaic	
29		317	410	std/yi	52	modern	
30	1em 1	48	192	stk/bi	76	archaic	precedes MS.93

#	relevant MS. data	text begins	text ends	physical description	folio	geography	remarks
31	1em 6	182	245	stk/bi	56	modern	
32		485	572	std/ws	56	modern	
35		1	85	std/ws	56	modern	
36	1em 2	86	159	std/ws	56	modern	continuation of MS.35
37	1em 4	243	315	std/ws	54	modern	continuation of MS.36
38	1em 5	316	406	std/ws	54	modern	continuation of MS.37
39	1em 6	407	485	std/ws	58	modern	continuation of MS.38
40	1em 7	486	572	std/ws	54	modern	continuation of MS.39
42		48	129	std/ws	54	archaic	
43		157	216	std/ws	14	archaic	
44		270	422	std/ws	62	modern	
45		243	361	std/ws	54	archaic	
46		354	383	std/ws	32	archaic	
47		233	315	std/ws	54	modern	
48		385	403	std/ws	24	archaic	continuation of MS.46

#	relevant MS. data	text begins	text ends	physical description	folio	geography	remarks
49	1em 4	328	412	std/ws	30	modern	
50	C.S.1218 1em 1	48	123	std/yi	56	modern	
51	C.S.1218 1em 2	124	215	std/yi	58	modern	continuation of MS.50
52	C.S.1218 1em 3	216	311	std/yi	58	modern	continuation of MS.51
53	C.S.1218 1em 4	312	421	std/yi	56	modern	continuation of MS.52
54	C.S.1218 1em 5	422	488	std/yi	56	modern	continuation of MS.53
55	C.S.1218 1em 6	489	572	std/yi	54	modern	continuation of MS.54
56	1 3 + 7 pī kq atasök 1em 1-2	48	214	std/yi	76	archaic	
57	C.S.1180 1em 5	262	332	std/ws	46	modern	
58	1em 3	396	506	std/yi	54	archaic	

#	relevant MS. data	text begins	text ends	physical description	folio	remarks
59	pī marōng sōk 13 1em 5	410	489	std/yi	56	modern
60	1em 2	86	159	std/yi	56	modern
61	1em 3	160	242	std/yi	56	modern continuation of MS.60
62	1em 4	243	315	std/yi	48	modern continuation of MS.61
63	1em 5	316	406	std/yi	56	modern continuation of MS.62
64	1em 6	407	484	std/yi	56	modern continuation of MS.63
65	1em 7	485	572	std/yi	56	modern continuation of MS.64
69		48	123	std/ws	46	modern
70		86	159	std/ws	56	modern precedes MS.95
71		143	218	std/ws	26	modern
72	C.S.1211 1em 2	129	207	std/ws	52	modern
73		136	221	std/ws	52	modern
74		197	224	std/ws	56	modern

#	relevant MS. data	text begins	text ends	physical description	folio	remarks
75	1em 5	206	286	std/ws	39	modern
76	1em 1	226	327	std/ws	28	modern
77	1em 4	251	321	std/wi	56	modern
78		233	351	std/ws	55	archaic precedes MS.46
79		279	351	std/yi	56	modern
80		336	432	std/ws	104	modern
81		485	572	std/ws	56	modern
84	1em 2	399	466	std/ws	56	archaic
87		143	204	std/ws	16	archaic
88	***** missing from circulation *****					
89	1em 1	48	136	std/ws	56	modern
90	1em 2	86	159	std/yi	56	modern
91		66	182	std/ws	60	archaic
92		124	193	std/yi	34	modern
93	1em 2	193	318	stk/bi	77	archaic

#	relevant MS. data	text begins	text ends	physical description	folio	continuation remarks
94		160	242	std/ws	52	modern continuation of MS. 35
95		160	242	std/wi	56	modern continuation of MS. 70
96	1em 2	180	286	stk/bi	56	archaic
96/3	1em 1	1	47	std/yi	55	modern
96/4	1em 3	124	201	std/yi	56	modern
96/5	1em 4	202	261	std/yi	56	modern continuation of MS. 96/4

The National Library Sang Thong Manuscripts

(MSS. not corresponding to PDE)

#	relevant MS. data	text begins	text ends	physical description	folio or page number	remarks
66		FAD 121	PDE 30	std/ws	50	modern
67		FAD 121	PDE 113	std/ws	50	archaic
68		FAD 170	PDE 96	std/ws	42	archaic same hand as MS.67
83	1em 2	FAD 121	PDE 69	std/ws	54	modern
96/2	C.S.1220 1em 1	FAD 1	FAD 52	std/yi	56	modern
33				std/ws	26	modern continuation of MS.86
34	1em 9			stk/bi	43	archaic
41				std/wi	15	archaic continuation of MS.82
82				std/wi	17	archaic
86				std/ws	58	modern the <u>OCT</u> text
96/1				stk/g	52	archaic

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Sang Thong: A Study in
Modes of Composition
with an English Translation of the Rama II Text

Volume II

Thesis
submitted for the
degree of
Doctor of Philosophy
of the University of London
by
William Kuo

School of Oriental and African Studies

1976



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INTRODUCTION

Theories on translation are many, and the debate among scholars in the field is continuing. No better summary of the relevant writings to date can be made than that in Steiner's After Babel: Aspects of Language and Translation.¹ Any justification of the present effort, in light of all that has been written on the subject, would indeed entail a long apology. Suffice it to say that the translation presented below was primarily conceived as an accompaniment to the textual analysis in Volume I. As mentioned earlier, it is questionable whether the Sang Thong text Ingersoll translated was, as she claims, composed by Rama II. Her text (FAD of the corpus specimens) was shown to possess a mode of composition which is significantly different from that of PDE - the text traditionally ascribed to Rama II.

The translation which follows should therefore only be seen as a first attempt to render into readable English the Sang Thong of Rama II.

¹ George Steiner, After Babel: Aspects of Language and Translation, pp.236-295.

o Phra Sang Escapes From Nang Phanthurat

1. Now let us tell the story

Of the ogress Nang Phanthurat,
Alone and widowed many years,
Her husband having died of the plague.
Taking in the little child of the conch shell,
She raises and loves him like a real son.
Devoting herself with such tenderness,
She forgets about her husband's death.
But soon she will die and return to the void,
For her time of reckoning is close at hand.
And thus driven by a burning restlessness,
She would now go into the wild forest depths.

2. Lifting the child Phra Sang upon her knee,

She strokes and kisses him with words of comfort:
'Today I take your leave for the forests
And shall return with the setting of the sun.'
She then exhorts his attendants:
'Guard well and comfort my precious son,
See to his every wish and desire,
And let nothing arouse his displeasure.'
And with those words she then proceeds at once
From her palace abode shining and bright.
Concealed from her dear child's view,
She begins to transform her body.

3. Instantly she is again an ogress,

Larger and stronger than the moment before.
She shields her eyes and peers into the distance, club
in hand;
With mighty gestures of strength, she soars off toward
the forests.

4. There in the deep and far-distant woodlands,
She sees herds of creatures both wild and great.
Happy at the sight, for she would devour them all,
That ogress gives chase and at last overtakes them.
5. She slaughters cows, buffalo and deer
With power courageous and unsurpassed,
She leaps upon them and with a mighty grasp
Tears their limbs in that forest wilderness.
Only those plump and meaty
She selects as a light repast.
Great creatures are devoured in a single mouthful,
And their bones instantly chewed to powder.
6. Eating until she belches,
Her innards bloated and satisfied,
She washes with water from a well
Just as evening begins to descend.
Then making her way to a place of rest
Where she has passed the night many times before,
She brushes the dust and lies in that shelter
And tosses and turns until sleep finally comes.
7. Then
Lying on his bed that very evening,
The unsullied and bright Phra Sang Thong
Heaves sighs of sorrow and thoughtfully reflects:
[Alas, great is my longing for my own true mother
Who must be sad and tortured with yearning for me.
Because I have dwelt so long in this demon city,
I do not even know if she is still alive.
If I foolishly remain here
And not steal the ngô and depart,

How can I hope to see her again,
 For many years have passed since we parted.
 Thus I must resolve myself to go and search
 Until she and I are together once more.
 Tonight Phanthurat will sleep in the forest,
 So here is my chance for unhindered escape.[†]

8. Thus when the hour is late and the moon risen high,
 And seeing his handmaidens asleep before him,
 He rises quietly, and slowly creeps out
 Of his inner chambers without delay.

9. He dips himself silently into the well of gold,
 And his skin becomes fine of texture and shiningly
 bright.

A golden hue of the purest essence,
 He is pleased, for all is as his heart desires.
 Then going up to the great royal palace
 Where that ngõ worthy of reverence is kept,
 He picks it up and examines it with care;
 And seized by a sudden thought, he cries in lament:

10. Alas, O Phanthurat dear stepmother,
 You have protected and cherished me so,
 With love as great as that for your own life,
 You never once let me know distress.
 Your kindness is best in all the worlds,
 Yet I have not repaid your love.
 And now I must leave and go far from you,
 But may you dwell here in peace, O mother.
 If I do not perish during my sojourn
 I shall return and make obeisance at your feet.[†]
 And with that lament he then begins to cry,
 His heart almost breaking there in that palace.

11. When his sorrow lessens he suddenly thinks:
 'I cannot remain here a moment longer,
 For should Phanthurat return from the forest,
 I shall lose this my one chance of escape.'
 So he dons the ngõ and ties the sandals
 And takes up that great and most fearsome staff.
 Soaring into the skies with a mighty leap,
 He rushes from that demon city.
12. In seven days time he comes to a mountain,
 Rising higher than all others in the forest.
 Just then his energy is exhausted,
 And he is overcome by weariness.
 'I must stop and rest awhile,' he thinks,
 'For the sun's rays are burning and bright.'
 So he descends to that mountain peak
 And walks to the shade of a sai tree.
13. Then
 When the light of the new dawn first appears,
 The many nursemaids and attendants
 Open their eyes and awake from their sleep.
 They store away their bedding,
 Draw water and cleanse their faces.
 Then entering his sleeping chambers,
 They do not see their master Phra Sang.
 Stunned and wide-eyed with fear and wonder,
 Each instantly begins to despair.
 Together they go about searching
 The inner and outer residence.
14. In all the places where he usually plays,
 They look for him but cannot find a single trace.

Each pounds her breast and strikes her head, lamenting:
 'What hope have we of escaping with our lives.
 When Lady Phanthurat returns from her travels,
 She shall curse and scold us fiercely without relent.
 It would surely be useless for us to try
 And save ourselves with excuses and lies.'
 Venting their anguish, some implore the spirits:
 'Take pity on us and save our backs from her whip.'
 Others declare: 'To guard the master's son and wealth
 Is to risk one's own life as everyone says.'

15. Then

Roaming at ease for many days,
 The ogress Nang Phanthurat
 Returns directly to her demon city.

16. There at her jewelled palace dwelling,

She calls out, but her son does not reply.
 Looking everywhere without success,
 She is shaken with fear and amazement.

17. Then

Seeing their mistress come from the forest,
 The many nursemaids and attendants
 Are stricken with fright and frantically pray.
 They hide behind each other,
 Approach and then draw back.
 Finally they bow their heads and tell what happened:
 'The little prince of the conch shell has disappeared.
 We searched the palace for all we were worth,
 But could find not a trace of the royal child.'
 And with those words they then tearfully implore:
 'Spare our lives and do not punish us, we pray.'

18. Then

The ogress Nang Phanthurat hears these words;
And on the verge of collapse, she utters this reply:
'O nursemaids, how could this have come to pass?
I entrusted my dear son to your care,
To protect and attend to his every need.
For letting him vanish from the palace grounds,
You truly deserve to be chopped to pieces.'
And with those words she then begins to cry,
Bitter tears streaming forth from her eyes.
Opening the well of gold, she sees it has been disturbed
And is immediately seized with suspicion and doubt.
Searching for the ngõ, she cannot find it;
Missing too are the staff and jewelled sandals .
'You have gone O beloved little child,
And forsaken me, your own mother,' she cries.
'I cannot remain here a moment more
But must be off at once in urgent pursuit.'
So she climbs the lofty watch tower
And there strikes a drum in signal seven times.

19. Then

An army of giants and evil wraiths,
All manner of demons and ogresses,
Hear that distant drum resound in signal.
Not knowing why it is sounding,
Each is shaken with great surprise.
Thus, with an enormous burst of mighty power,
They fly off together toward that demon city.

20. Arriving at that great royal palace,

They approach the balcony on bended knee.
Palms raised high in homage, they ask at once:

'What causes My Lady to beat the drum?'

21. Then

Afflicted with distress and gloom,
Phanthurat explains what happened:
'Stealing the ngõ and sandals,
My beloved child Phra Sang Thong
Put them on his body and flew away.
Go at once in pursuit, and do not tarry;
Bring him back before the end of this day.'

22. Then

Bowing in acknowledgment of this command,
The many demon and ogre warriors withdraw
And enlarge their bodies with the power of thought.
Through the wide forests they fly and search,
In every direction, every trail and cave.
Some go over land; others go over water,
All with a great burst of mighty power.

23. Then

Sitting upon that tall mountain peak,
Phra Sang sees darkness obscure the sun
And hears thunder echo all about.
Thus he thinks: 'Without a doubt it must be
Her demons who have pursued me here.
They are so close I cannot escape;
I must use my wits to turn them away.'
Thus he sheds the ngõ and hides it from view
And climbs up to a branch in that sai tree.
Assuming the air of a forest god,
He sits in silent meditation.

24. Then

Seeing Phra Sang sitting in that tree,
 Not one of those demon warriors
 Realizes his true identity.
 Thinking him to be a forest god,
 They stare and do not drop their gaze.
 All are confused and struck with wonder,
 For his skin is so uncommonly bright.
 Thus they demand: 'Attend, O spirit.
 Have you seen Chao Ngo fly this way?
 Do not lie or hide it from us,
 But speak the truth this instant.'

25. Then

Hearing the giants' question,
 Phra Sang points and says in reply:
 'He passed in that direction, My Lords.'

26. Then

Hearing Phra Sang's explanation,
 The happy giants run excitedly
 And soar into the air at once in pursuit.

27. Then

Phra Sang becomes fearful as he considers:
 'For seven long days I have journeyed in flight,
 Yet with their great powers they still overtake me.
 I can no longer remain,
 But how am I to escape?
 I do not know what more I can do.
 How shall I ever save myself?'
 And with that thought he then makes this vow of truth:
 'If my mother's love ever graced my head,
 May it now come to my aid and sustain me
 And turn aside every peril which might arise.

Should Phanthurat discover me here,
Let her not ascend to this mountain peak.
Let me escape my difficulties.'
And with those words he then gestures in homage.

28. Then

Calling her servants without delay,
The ogress Nang Phanthurat
Leaves her city in urgent pursuit.

29. Arriving at last at the spot

Where that great forest mountain stands,
She beholds someone in a sai tree,
His skin as flawless as plated gold.
Staring intently, she finally cries:
'Why, it is my own beloved child!'
Laughing and crying, she claps her hands
And joyfully calls aloud to him:

30. 'Why do you sit there, O precious one?

What displeasure makes you run away?
Come, my beloved, do not fear my wrath.
Oh, what a wilful child not to obey.'
She calls again in tearful lament
As she clammers up the mountain side.
But the power of the truth in Phra Sang's prayer
Causes her to be completely exhausted.
Down she tumbles and lies prostrate on her side;
Sprained and aching, she sits and tries to straighten
her back.
Crying and beating her breast until it almost breaks,
She throws herself upon the ground in utter despair.
'O, my beloved little one,
I have cared for you since your childhood.

I never once let your displeasure be aroused,
 And now you abandon me without even a thought.
 Driven by love, I struggled to find you,
 Yet you refuse to speak even a word.
 My heart is breaking, and soon I shall die,
 For I know not what to do, O dearest one.'

31. Then

Hearing those words of lament,
 Phra Sang looks upon her with pity;
 And gesturing in homage, he replies:

32. 'O dearest mother,

You have cared for me since my childhood.
 Your love is best in the the three worlds,
 And is indeed beyond all compare.
 I was neither displeased now wanting in any way,
 But left your city out of sheer necessity.
 It is because my own true mother
 Suffers without one toward whom she can turn.
 Not knowing if she is well or even still alive,
 I have decided I must go search in every place.
 Had I spoken the truth to you then,
 I feared you would not have let me go.
 Thus I stole the ngõ and flew away;
 Great indeed is this wrong I have done.
 Do not let your heart be seized with anger,
 For though I leave you now, I shall soon return.'

33. Then

Hearing those words on the verge of death,
 Phanthurat cries, and her tears pour forth:
 'Once you go, you shall never return.

It is but an excuse to run away

That you speak to me of your mother.
 If you wish to leave I shall not stop you.
 But first come down for a moment, I pray.
 Let me look upon you one last time
 So that my sorrow may be lessened.
 I have endured so many hardships during my search
 And cried with such longing that my tears turned to
 blood.
 Do not suspect me of being an ogress,
 But come down, dear child, for there is nothing to fear.
 If you must go, O precious one,
 Then do it with honour and grace.
 The ngõ, its staff and jewelled sandals
 I give to you as you so desire.
 I also possess a mantra
 Whose name is the Mahāchindā Mon.
 If ever you should wish to assemble
 The great creatures of the forests or seas,
 Even the garudas or the gods above,
 Then recite it, and they shall instantly come.
 Study it well so that in time of need
 It may help you and keep you from distress.
 Soon I shall die and my life disappear,
 So come down quickly before it is too late.'

34. Then

Hearing her speak those words of sorrow,
 Phra Sang's pity increases all the more,
 But he is torn with uncertainty and sadly sighs:
 'I am still afraid to go down to her,
 For what she says may not be true.'
 And with that thought he then answers her sweetly:

'Do not grieve with such sorrow and dejection.
 Your child is just tired and weary
 And desires only to rest awhile.
 The sun is high and still quite hot,
 But when it cools, I shall descend.
 That mantra you describe is wonderful
 And I, your loving son, would have it for my own.
 Be kind, dear mother, and write it down
 There upon the ground whereon you stand.'

35. Then

Driven by immeasurable despair,
 Phanthurat looks up at her son and cries
 As though her very life were about to end:
 'O little child of the conch shell,' she implores,
 'What have I done to deserve such a fate?
 No matter how many times I call,
 You just ignore me and remain unmoved.
 My merit has indeed come to annend
 That you, O precious one, should run away.
 Today I take my leave of you forever,
 And ask only that you give up my corpse to the flame.
 Those magic verses which I possess,
 I shall write down here upon this stone.
 Study and remember them well, my precious,
 And once they are mastered, never let another hear.'
 And as she writes, she cries once again:
 'Come to me, O little one of the conch shell.
 Let me look upon you this one last time,
 And I shall bid you farewell and depart.
 After all my pleas and supplications,

How can you still refuse to come down?
 Then throwing herself on the ground in tears,
 Her eyes as red as the blood of birds,
 Her heart stifled with love and anger,
 She grows more frustrated with every thought.
 Writhing on the ground in delirium,
 She cries until her heart finally breaks.

36. Then

Seeing their beloved mistress die,
 The many ogre attendants
 Tearfully profess their love and collapse.

37. Then

Seeing his dear mother writhe and die,
 Phra Sang that lord of shining beneficence
 Is seized with fright and rushes down the mountain.
 Sitting beside her without hesitation,
 He prostrates himself in homage at her feet.
 Tears of sorrow well up in his eyes
 As he speaks to her with these words of love:

38. 'Alas, O beloved mother

Whose kindness ever graced my head,
 Your love for me has always been great,
 And you never let my heart know displeasure.
 Where can I ever find another such as you,
 For indeed you have been a true mother to me.
 Driven by longing, you struggled in search,
 Only to perish here in the forest.
 The guilt I bear for this is infinitely great;
 It is as though I deliberately caused your death.
 Your time of reckoning finally came,

So you breathed your last and lay down in death.
 Your love for me was the best in all the world,
 Yet I did not repay you for that love.'

And with that lament he then continues to grieve.
 Hanging his head, he sobs and cries without end.

39. And when at last his sorrow lessens

He directs the giants with this command:

'Take up my royal mother's body

And return to our city at once.

See that all things are made ready and complete,

But await my return for the cremation.

The royal pyre must be lacking in nothing;

Take great care that all is properly done.'

40. Then

The officers of the Left and Right

Place her corpse upon a royal palanquin

And return to the city without delay.

41. Then

When the many giants have departed,

That beautiful prince of shining beneficence

Studies the mantra his mother wrote down.

Many times he silently recites it,

From beginning to end until it is remembered.

And when this is done he goes up at once

To the top of that great forest mountain.

There he dons the ngõ and jewelled sandals,

And peers into the distance, his staff in hand.

With a burst of power, he leaps into the air

And instantly makes his way across the skies.

42. At the borders of Samon City,

An enormous kingdom vast and mighty,

He becomes curious and wonders:

'What city is this I would like to know.

I see the land covered with dwellings,

And noisy throngs of people everywhere.

Perhaps this is my father's city,

I shall stop awhile and listen for news.'

And with that thought he then slows his flight

And descends from out of the sky.

Settling upon a knoll in the country,

He rests at ease in the shade of a tree.

43. Then

A group of little country children,

All sons and nephews of the village herdsman,

Dwell on the outskirts of Samon City.

Upon eating their morning meal, they leave their houses

And go rowdily calling each other together.

Opening the buffalo pens,

They use goads to drive out their beasts.

44. Arriving at the planting fields,

They turn loose their animals to graze.

Seeing the ngô standing on a paddy dyke,

They exclaim: 'Look, only a madman looks like that!

How strange his appearance! How strange!

He must be a Hindu,' some shout,

'Don't trust him or he'll eat your liver,'

They cry as they run away in fright.

Some shout: 'It's a giant monkey!

Then where is its tail?' others reply.

'How funny it looks when it shows its fangs!

Perhaps it's a ghost of this pasture.'

One who is unafraid stands and laughs:

'Why, that is only what they call a ngổ.

It will in no way harm you,' he reassures them,
 So together they approach and throw clumps of earth.
 Some tease him with red flowers attached to sticks;
 Clapping their hands, they bait him into giving chase.
 When at last the ngổ runs and jumps in pursuit,
 Some fall head over heels while others collide.

45. Standing on every side, front and back,
 The boys tease and grab excitedly.
 They ask him to come and play hopscotch,
 Shouting: 'Hey, ha!' and cheering everywhere.
46. And when it's time to eat the afternoon meal
 They quickly unwrap their bundles of rice.
 'Come and eat with us, pal,' they cry,
 And are happy at his approach.
47. And when it's time to drive the buffaloes back,
 They all noisily surround him once again.
 'Will you come home with us today,' they ask,
 But the ngổ retreats not wanting to go.
 'Then sleep here tonight, and guard the fields.
 Keep the crows away, but do not leave.
 Tomorrow we shall return, so do not worry.'
 And they drive their buffaloes home without delay.

Thao Samon's Seven Daughters Choose Their Spouses

48. Now let us tell the story

Of the resplendent Thao Samon
 Who rules most beneficently
 That regal city which bears his name.
 His pre-eminent royal consort
 Is the beautiful Montha Thewi.
 He is possessed of daughters born of her womb,
 Their numbers seven, each of different name.
 The youngest princess is Rochana,
 Her beauty that of celestial maidens.
 With many lesser wives and maidservants,
 He lives in joy every moment night and day.
 The king reflects on the state of his realm:
 'One day it shall belong to another.
 It cannot endure in its present state,
 For all my children were born as daughters.
 Thus I must give thought to their future,
 So that each may have herself a spouse.
 And to whichever son-in-law proves worthy,
 I shall give the rule of my entire kingdom.'

49. And with that thought he then summons his queen

To confer together just the two:
 'Consider well these words I speak,
 For I have ruled now many years.
 Of late it seems we have not remained unchanged
 But become older with the progress of time.
 We suffer the pains of sickness and age,
 And our strength declines with each passing year.
 The more I reflect, the greater is my depression,

For death might take me tomorrow or even today.
 What would become of all I rule over and
 Possess in the event my time were to come?
 Thus we must give thought to finding some means
 By which each of our children shall have a spouse.
 Then I can divide among them the royal stores
 And live to see the rule of the kingdom passed on.
 But to force on them our choices in marriage
 Would be to force the cow to eat the grass.
 I fear that all seven of our daughters
 Would not be willing to accept this.
 It is fact that what one may like, another may not,
 That every dwelling is built to suit its occupants.
 These words of old were spoken to serve as teachings,
 So let us weigh their meaning carefully and obey.
 I would thus assemble here before me
 All the young princes of my vassal states
 And have each daughter freely make her choice.
 So speak, I pray, what thoughts you may possess.'

50. Then

The fair and alluring Nang Montha
 Speaks in reply to this royal command:
 'What My Lord says is in accord with tradition.
 Their marriages shall be the pillars of the state
 And be known throughout the kingdom far and wide.
 Do whatever you think best, My Lord,
 For I shall not in any way object.'

51. Then

Thao Samon is filled with boundless delight
 As he goes from his throne without delay
 And appears in the shining royal hall.

52. Sitting upon his regal seat,
 He directs his chief captains, saying:
 'Make it known to all my many vassals
 Whose households come with regular tribute,
 That he possessed of a handsome son
 Whose age is not far from thirty years
 And who is still not bound in marriage
 Is to prepare that son and send him to me.
 I shall then have my seven daughters
 Each choose from among them one most splendid.
 And he who pleases that daughter's heart shall benefit,
 For the two shall be wed to live their lives together.
 Compose a royal edict of my words,
 And dispatch it with haste throughout the land.
 They are to gather here before me
 Within the next fifteen days.'
53. Then
 Receiving their king's royal command,
Amāt prostrate themselves in homage
 And proceed to carry out their orders.
 Calling out hundreds of men,
 Every one trustworthy and brave,
 They entrust documents to them and say:
 'Deliver them at once with urgent haste.'
54. Then
 Royal servants of different ranks
 Set off quickly and divide
 Toward the numerous vassal cities.
55. Entering with obeisance,
 They speak to the vassal princes

c
 Informing them of their orders,
 They present the royal edict.

56. Then

Reading that proclamation,
 The lords of those loyal domains
 Abound in infinite joy.
 Each calls his son and excitedly exclaims:
 'What good fortune, O beloved one!
 Make ready your servants and set off at once;
 Arrive at the palace by the appointed hour.'
 Some urge their sons to abandon their wives,
 For one must discard the sour to eat of the sweet.
 With emboldened hearts, those who are childless
 Think of dispatching a nephew instead.
 Everyone chooses the finest of things
 To present to the king as royal tribute.
 Each lord then bestows this blessing upon his son:
 'Go, and may you win a princess in marriage.'

57. Then

Laughing with joy and delight,
 The young princes make obeisance
 And withdraw to dress in splendour.
 Some ride chariots and elephants,
 Horses dappled, white, black-green and gold.
 Each leaves his city with a vast army
 And rushes forth across the wilderness.

58. There at the city of Thao Samon,

They encamp their men outside the gates.
 Together the princes set off at once
 In search of the inner palace guards.

° 59. Then

Greeting them with words of friendship,
The chief Amāt of the palace
Prepare a list of those who have come.

60. When all the names are taken,

Four captains depart together
And enter the royal hall

Where they speak to their king in report:

'At this moment the young princes
Have come from all the vassal states.'
They then read down that list of names
Written in a many-pleated book.

61. Then

His Royal Majesty is delighted,
And directs the four with this command:
'Make ready an outer area at once;
Lead the many young princes there
And assemble them all in the great royal hall.
I shall have my seven regal daughters
Choose tomorrow as their hearts desire.
Seven dwellings are to be prepared at once
So that each couple may be annointed in marriage.'
Then speaking these words, he departs
For his inner residence.

62. Then

A great mass of royal servants
Carry out their orders in haste
While others go to inform the princes.

63. Then

With confident and excited hearts,
° The many royal princes °

Smile in happy satisfaction.

Trying on gold embroidered cloth, some exclaim:

'There shall likely be none more handsome than I.

Tomorrow surely one of them

Will desire and fall in love with me.'

Others sit trying to think of a way

To enchant a princess with a spell of love.

'All seven shall burn with passion for me,'

Each thinks with arrogant joy in his heart.

Some rest their minds at ease with the thought

That success will come if fate deems it so:

'All shall depend upon my store of merit,

So it is useless to sit and worry.'

Others call astrologers to read the hour

And make predictions according to the signs.

'Shall my desires be fulfilled tomorrow?'

They ask repeatedly, unable to sleep.

64. When the first light of dawn appears

All the vassal princes prepare.

Donning ornaments dazzling to the eye,

They strive to outdo each other in dress.

Some carry sachets and behind the ear smelling salts,

Their upper garments dipped in the purest of rose water.

Strutting forth in haughty grandeur,

They enter the palace together.

65. There at the front of the royal hall,

The amat show them to their places.

Each clambers uncontrollably to the fore,

And shouts and quarrels break out everywhere.

66. Then

- With a radiant smile, Thao Samon
 Asks his beloved wife Nang Montha
 To look upon them from their window.
 They see the princes assembled below,
 All finely featured and handsome of face.
 'That one at the rear is a ladies' man;
 How distinctive his eyes are, O Montha.'
67. 'That one beyond is delicate and small;
 How very youthful and appealing he is.
 And that fellow sitting next to him;
 His features are fine and well-proportioned.
 Look at that one sitting below;
 He is as fat and black as a bear.
 And see how funny that one is;
 His face is all covered with pocks.'
 Then viewing them all, he exhorts:
 'Hurry, my dear, for it is almost time.
 Prepare our seven lovely daughters,
 And bring them forward without delay.'
68. Then
 The fair and alluring Nang Montha
 Leads her seven beautiful daughters
 To the waters of the royal bathing place.
69. Desiring to bring out their beauty,
 She rubs them with orange and tamarind.
 Then cleansing and rinsing their bodies well,
 She applies refreshing and sweet sāraphī.
 Seven mirrors reflect seven images
 Of fair complexion and soft wavy hair.
 Rubbing on oils, she shaves their foreheads and
 gathers their hair,

And with Annamese powder makes their faces melon-white.^s
 Each lower garment is of a different embroidered cloth,
 Pleated in front and bordered with pattern of flower
 and leaf.

The upper garment and waistcloth bear threads of bronze.

The metal belt is woven in a floral design.

Each wears a shoulder ornament and sparkling chains,

Hip pendants of gleaming gold and filigree.

Nine sets of bracelets are beautiful to the eye;

Finger rings of diamonds glitter with blue.

Each face is framed with a sparkling ornament,

Ear pieces of many-colored lucent gems,

Earrings from which hang radiant jewels.

And when all is done she leads them before the king.

70. Then

With a shining smile, Thao Samon

Speaks to his beloved daughters:

'I have summoned my vassal princes,

So go out and choose from among them

One who is worthy of being your spouse.

If he brings pleasure to your heart,

Cast your flower garland to his hand.

Then I shall hold such great marriage celebrations

That your names shall be famous throughout the land.'

But after having to reassure them many times,

He cries: 'O wilful children, how maddening you are!'

71. Then

All seven beautiful royal daughters

Make frowning faces and refuse to move,

But sit with bowed heads and pick at the floor mats.

They are too shy and embarrassed

To go and choose for themselves a spouse.
 Becoming more ashamed with every thought,
 They sit where they are and do not obey.

72. Then

Their majestic royal father

Speaks to them with reassurance:

'The time is right. Do not delay.

Strengthen your resolve and proceed at once,

And I shall send your handmaidens with you.

Why do you fidget and turn?

If you do not move, I shall strike.'

Then stroking their backs and speaking words of comfort,

The fair Nang Montha tries to persuade them:

'Go now, and do not be stubborn,' she says

As she hands to each a flower garland.

73. Then

Fearing their father's terrible anger,

The seven delicate and fair daughters

Step forward then stop with embarrassment.

They fidget and turn from side to side

And nudge their handmaidens to hide their shame.

Only when warned again do they move,

Servants and handmaidens in attendance.

74. Behind a screen in the royal hall,

The seven think the most dreadful thoughts.

Ashamed to appear before the princes,

They linger about and try not to go.

When their handmaidens give a word of warning,

They pinch and push them and look away in anger.

Filled with thoughts of terrible shame,

They hide themselves behind that screen.

75. Then

Sitting together on the other side,
 Some princes nudge their companions and ask:
 'How long must we wait? This is annoying.'
 All smile in smug satisfaction
 And crane their necks hoping for a view.
 Then at the bottom of the screen there is a faint
 movement.
 'Look! It must be them,' they all excitedly shout.
 Those of rowdy disposition
 Cry out to tease those who sit behind:
 'If you have never seen a lady of the court,
 Sit still and calm yourselves, and do not drop your
 gaze.'

76. Then

The handmaidens well-versed in proper conduct
 Speak to the royal daughters with reassurance:
 'How can you dare act in such a manner?
 Your royal father commands you to choose,
 So there is no reason to feel any shame.
 None of this was of your own design,
 And his words are not to be disobeyed.
 Were he to learn of your behavior,
 We, your handmaidens, would surely be blamed.'
 And with those words they then push them forward
 And plead repeatedly with urgent speech.

77. Then

Resigned to the fact that they must go,
 All seven lovely royal daughters
 Feel shame and repulsion nevertheless.
 With hesitant moves and much delay,
 They peek out from behind their handmaidens.

When their eyes meet those of the princes,
They drop their gazes and walk out with great shame.

78. Then

Seeing the seven lovely daughters,
The many young vassal princes
Are enamoured by the beauty they behold.
As they stare intently, unable to stop,
Their ardour grows stronger and they are entranced
By the sight of thin and delicate figures,
And faces so pretty and finely featured.
Uninhibited by shame, some say to a friend:
'That youngest one is most beautiful and shall be mine.
In a moment her garland shall come to me,
So why is that fellow standing in my way?'
Others sit up to get a better view,
And raise their brows when they meet the ladies' eyes.
When the royal daughters turn in shame
They clear their throats to call them back.
Still others jealously fault their friends,
Crying: 'That one is mine, so forget her.'
Shouts and threats resound everywhere
As they bicker in great excitement.

79. Then

With embarrassment and turmoil in their hearts,
The seven beautiful royal daughters
Look at the princes gathered before them.
Each of the elder sisters
Decides on one most handsome.
Taking aim, they throw their garlands
To the hands of those chosen six.

80. As for the lovely young Rochana
 She desires not one of those men.
 Returning before her royal father,
 That elegant one bows at his feet and says:
 'I do not desire a single one
 Of the vassal princes assembled here.
 Instead let me serve you, I pray,
 Until the day my life should end.'

81. Then
 Thao Samon heaves a sigh and complains:
 'Dearest child, it has long been my wish
 To see you married before I die.
 Thus I summoned here my vassal princes,
 All of good and noble families.
 Each is handsome and majestic in bearing,
 Yet not a single one arouses your love.
 What thoughts have you on this, O dear Montha?
 There still remains one to cause us worry.
 We cannot even now rest our minds in peace,
 For should she sin, a beating would be too late.
 The responsibility is ours alone,
 So let us not indulge her whims or delay.
 She must marry now as her sisters do.
 Or do you not agree? If so, then speak.'

82. Then
 Filled with fearful thoughts, Nang Rochana
 Speaks at once what is in her heart:
 'It is but the nature of all women
 Who do not freely love their spouses
 To eventually sin and shame their fathers.'

So do not act in haste, My Lord, I pray.

Instead, issue a public proclamation.

This time make no distinction between young and old,

But assemble all the people here before you.

Let her choose again as her heart desires,

And let us both accept our daughter's fate.

83. Then

Thao Samon answers: 'Splendid! Splendid!

My fears are quickly disappearing.

What clever thoughts you have, my precious.'

He then calls to a trusted soldier

These words of royal command:

'Come forward, I pray you, and draw near.'

And instantly he proclaims:

'The six young vassal princes

For whom my daughters have expressed their love

Are to reside in the palace and wait,

For all seven of them must marry together.

As for those princes who were not chosen,

Have them return to their own lands at once.

Then announce to all the people without delay,

Even the most wretched and destitute,

That they are to prepare as best they can

And gather before the great royal hall.

I shall have my dearest daughter

Again attempt to choose a spouse.'

84. Then

Receiving the king's instructions,

That soldier leaves to tell the princes

According to the royal command

85. Then

Those chosen six are instantly happy.
 Reclining at ease, they smell their garlands
 And shake their legs with delight as they laugh.
 Some mock their friends with these words of jest:
 'Why do you sit there and hold your knees?
 It was not your fate to be chosen, good fellow,
 But think yourself fortunate just to have had the
 chance.'
 The six smile in smug satisfaction,
 Their faces all bright and radiant.
 Each one then departs for the palace,
 Soldiers at the fore leading the way.
 As for those who are left unchosen,
 They are as though raving and insane.
 They are crushed by the royal daughters' rejection,
 But it is meant to be. How unfortunate they are.
 Each tries to act cheerful and unconcerned,
 But some stagger and fall while others swoon.
 Wiping the sweat which bathes their faces,
 They mount steeds and elephants and depart.

86. Then

The many soldiers and village chiefs
 Go striking gongs and proclaiming the news
 To every corner of the vast kingdom:
 'Tomorrow in the morning darkness,
 Dress at once in your very best.
 Assemble in the yard below the verandah,
 For Her Royal Highness the Princess shall choose a
 spouse.'

87. Then

Hearing this news, the common people
Dance and jump in wild abandon,
And smile with happy satisfaction.
The gamblers who play at shells and stones,
Their households lacking and destitute,
Are without a shred of cloth of wear
And sneak about stealing some from a friend.
Those of eccentric disposition
Seek the unusual and cut their hair short.
They comb each strand so that their heads look like
brushes,
Oil their foreheads and shave the hairline clean.
Some dry their hair with great elaboration;
And hunched over their mirrors, they neaten every
strand.
Annoyed that it does not look just right,
They comb themselves into a stupor.
The ladies' men with their tragic airs,
Their hair askew and faces heartbroken,
Are always ready with a flirting glance
As they hold their knees in feigned misery.
The gentry all try on their finest,
Gold-embroidered lower cloth of betel-red.
Some try on green cloth of print design
And grandly flaunt their ill-worn garb.
When those who are sick hear the news proclaimed,
They jump up and walk as though completely well.
Infuriated at the thought of their plight,
They find fault with wives and mothers-in-law.

88. When the cock cries in the morning darkness
Everyone awakes at that early hour.

Each dresses himself in grandest fashion,
 And turmoil and excitement is everywhere.
 Some powder and dress with self-satisfied delight,
 Their lower cloths tied so that they hang at the heel.
 Others dress according to their humble means,
 Their excitement so great they could not sleep the
 night.

When the sky first brightens with the new morning's
 light

Those nearest the palace are already on their way.
 All roads to the city are filled with people
 Who slowly make their way through the royal gates.
 Some, so old they are almost in their graves,
 Tread along at the rear in withered bodies.
 Walking sticks in hand, they totter here and there,
 Joining the rest without thought of their condition.
 Those who are crippled and cannot walk
 Push themselves slowly along the ground.
 Although they ache, they bear the pain
 And struggle onward, their numbers great.

89. Crowded into every corner of that great royal hall,
 The rich think nothing of standing near the poor.
 Desirous of that royal princess,
 Each dreams of the wealth that could be his.
 Some kick and punch to get a place,
 And a boisterous uproar ensues.
 The palace guard must run about with whips
 And constantly chase and threaten them.

90. Then
 Thao Samon's delight is boundless
 As he instructs his moon-like daughter:

'O precious one most beloved,
 The people now stand assembled,
 So look them over with greatest care.
 Choose from among them one of handsome face,
 According to whatever your heart may feel.'

91. Then

The fair and alluring Nang Rochana
 Makes obeisance to the king and departs
 With two handmaidens following behind.

92. Soldiers and attendants stand before her,
 The rich, the well-bred and the vulgar too.
 But all bring displeasure to her eye,
 And so she does not choose a single one.
 Returning before her royal father,
 She makes obeisance at his feet and says:
 'Not one of all the many people
 Stirs my heart with thoughts of love.
 Let me remain with you, my parents,
 For I do not wish to take a spouse.
 And if ever I should do some wrong,
 Condemn me, and do not spare my life.'

Phra Sang Takes Nang Rochana

93. Then

Thao Samon is at his wit's end
 And holds his knees lost in thought:
 'Oh me, how strange it seems.
 All the men in my kingdom have been summoned,
 Yet is it right she should not choose a single one?'
 And with that thought he then departs at once
 And appears before the royal window.

94. He says to his captains and attendants:

'There are thousands in my land.
 Have they all been summoned here,
 Even those who dwell in the country?'

95. Then

The soldiers answer without hesitation:
 'Those who are now assembled in the palace
 Have come from every corner of the domain.
 There remains only a wild and helpless ngõ
 Whose appearance is unlike any other's.
 His hair is twisted and tangled,
 His body striped like the fisher cat.
 He understands nothing spoken to him
 And makes no reply as if without a tongue.
 He plays in the fields with children.
 May Your Majesty be so informed.

96. Then

Hearing those words of explanation,
 Thao Samon is angered at his daughter
 Because the gods above incite his heart.

Thus he exclaims to his foremost queen:

'How virtuous our Rochana is.

None of the men in my kingdom

Is worthy enough to be her spouse.

But there remains a ngõ wild and mute,

Perhaps he will make her a fitting match.'

And with those words he then commands his captains:

'Bring this ngõ here to the palace at once.'

97. Then

Receiving this command with a bow,

The soldiers rush off without delay

Toward the fields in the far countryside.

98. There they speak to Chao Ngo, saying:

'We have been sent just to find you.

Come quickly. Let us go at once.'

And each pulls at him excitedly.

Some unwind their sashes and bind him,

But Chao Ngo flings out his arms and they fall.

Others flee and report to their leader:

'His strength is like that of a buffalo.'

Still others beckon and call: 'My dear Chao Ngo,

Why do you just shake your head and refuse to speak?'

Meanwhile those of cowardly character

Are careful to stand and watch from afar.

99. Some draw close and tease to make him laugh,

Then stroke his back with false amity,

Saying: 'Come now, O friend, let us be off as soon as
we can.

Is it wooden that it doesn't speak,' they finally cry.

The leader then instructs his men

To fasten rope around Chao Ngo's waist.

Each takes hold and pulls with all his might,

And shouts as he leans against the rope.

100. Suddenly it snaps, and they fall in a heap,

Stagger up and try to stretch their backs.

Frowning and shaking their heads in fear,

They confer together in total dismay.

101. Then

Seeing them all pull at the ngõ,

The many buffalo boys

Run up and angrily cry:

'Where do you think you are taking our ngõ?

You bully him and won't tell us, his masters;

See if these stones don't crack open your skulls.

What are we waiting for? Let us attack.'

102. Then

Seizing their whips in fury, the soldiers cry:

'Why, you little wretches, your backs will bleed.

Don't interfere, you miserable lice.

We have been ordered here to capture this ngõ,

For the king would look upon what he has never seen.

It is mute and will not listen to what we say.

But playing together, you know him well.

Tell us what must be done, and do not lie,

So that he can be brought before the king.

Then we shall give you fine sweet cakes

Which the likes of you will find so good.'

103. Then

Fighting to be the first one to tell,

The happy boys rush up and stammer:

'Mere human strength is a waste of time.

If you continue to pester him

He'll become angry and run and hide.

Go instead and gather red flowers;

Tie them to sticks and wave them from afar.

Then run and stop and run again;

And when he sees he'll turn and chase.

In this way you can lead him on.

Now, where are the cakes you promised us.'

104. Then

Clapping their hands with laughter and glee,

Amāt run to seize the chabā flower

And fasten them to sticks to tease the ngǒ.

105. Those at the rear push him ahead

While those with the flowers lead him on.

Some are afraid while others laugh

As they lure him to the city.

106. Then

Peering from the royal windows,

The many palace women

Catch sight of the ngǒ and laugh aloud.

'How very ugly,' some exclaim.

'His eyes, they stare and protrude.

His body is so terribly gruesome;

Just like a ghost which roams the fields.'

Others complain, 'If that be really so,

May lightning strike her if she chooses him.

How frightful, and black as a Khūlā,

And each angrily reviles that ngǒ.

107. Then

The soldiers approach and speak in report:

'Going as ordered, we captured that wild ngổ
Who now awaits Your Majesty's pleasure.'

108. Then

Thao Samon looks with disgust upon the ngổ:
His skin is striped like the fisher cat,
His heart bold and fierce, afraid of none.
His hair is twisted and tangled like vines,
His face that of a Javanese ogre.

The king turns unable to bear the sight

And scornfully commands his Rochana:

'Come out and take this ngổ for your spouse.
How very handsome he is, and mute as well!
Perhaps it is he who shall be the one
Since none of the princes were good enough.'

109. Then

Stirred by the gods of the lower heavens,

The crystal-bright Rochana

Is filled with a desire to see the ngổ.

Thus she inquires of her handmaidens:

'What is this thing they call a ngổ?

They say its face is very ugly.

What matter if I go and have a look.'

Her father is scornful and angry,

But the gods cause her to forget his words.

She proceeds without delay

And appears in the royal hall.

110. Then

Chao Ngo so very sly and clever

Sees that fair and beautiful princess,
 Unblemished and bright as the full moon.
 Her every part so delicate,
 She is without equal in the world.
 He looks away with feigned disinterest,
 But his heart is entranced by passionate desire.
 Silently he makes this prayer of truth:
 'If we ever loved each other,
 May this fair and lovely princess
 Now see my gold body and desire me.'

111. Then

Given guidance by the gods above,
 The noble-born Rochana
 Looks upon that ngõ with the greatest of care.
 She sees his gold body hidden within,
 The ngõ worn to cover it and deceive.
 No other is able to discern that
 His is all of gold, shining to the eye.
 'Perhaps it is my merit that enables me to see
 The golden body of this man I may be destined to wed.'
 And with that thought she then prays to the fates:
 'If we ever loved each other,
 May these flowers which I shall now throw
 Find the hand of that golden ngõ for all to see.'
 Then making this supplication,
 She turns her face and casts her garland.

112. Then

The handmaidens are stunned and wonder:
 'Oh me, what thought could be in her heart?
 To love this ngõ is her evil fate.

She disgraces her name because of this act,
 And, unlike her sisters, is without self-respect.
 She asks not a single word of counsel,
 And now we shall be blamed for what she does.'

113. Then

Thao Samon is stricken with such sorrow
 That Nang Montha must catch him in her arms
 And rub his body until he revives.
 He leaps up and stamps his foot, screaming:
 'O Rochana, how utterly thoughtless you are!
 How loathsome, wicked and devoid of shame!
 You would favour none of the princes
 But love that wretched and vile ngổ.
 Your wickedness is indeed amazing.
 My anger is such I could slice your flesh
 And salt the wounds as you so well deserve.'
 And with those words he then takes up a switch,
 Convulsed by untold anger and disgust.
 'O evil daughter loathsome and bad,
 Why should I spare you. I'll beat you to death.'

114. Then

At the sight of her lord's terrible wrath,
 Nang Montha trembles so that her life force flees,
 But she is too afraid to calm his anger.
 Instead, she goes and says to her child:
 'Oh, what an evil thing you have done.
 You bring disgrace upon yourself
 By choosing that ngổ to be your spouse.
 The people will jeer and mock us forever;
 Where will we, your parents, hide our faces?

Our names will be infamous far and wide,
 And not even death will end their slander.
 Do we deserve such a fate as this?
 It is all for naught that I loved you so.'
 And with that lament she then begins to cry,
 On the verge of unconsciousness and collapse.

115. Then

The beautifully fair Rochana
 Replies with these words of near truth:
 'All this is but my evil destiny.
 It is truly not because of love
 That I choose the ngõ to be my spouse.
 But were I now to explain my reason,
 Who would ever believe it to be the truth?
 It is not that I do not know good and evil;
 I remain silent only because I cannot speak.
 So even though you both may hate me,
 I humbly implore your forgiveness.
 All this is truly destined to be
 So I shall bow my head and accept my fate.
 Whatever the hardships I shall not suffer,
 So do not grieve for me, O dearest madame.'

116. Then

Tormented by fright and thoughts of doubt,
 The queen probes and questions until weary,
 But her beloved daughter does not speak.
 'I detest your wilful disposition,
 And am annoyed and tired of seeking the truth.
 You think that ngõ worthy and handsome,
 And would follow after him without any shame.'

And with those words she then returns to the king
 And whispers to him in careful discretion:
 'Many times I questioned that wicked child,
 But she speaks in riddles, so I do not understand.
 How strange that she should love a wild ngõ;
 She deserves to be punished unmercifully.
 But you yourself once spoke in promise
 That all seven could choose as they wish.
 So were you now to condemn and kill her,
 The people would denounce us far and wide.
 Instead, I pray Your Majesty simply banish her,
 And do not take her back however poor she may become.'

117. Then

Listening with loathing to those words,
 His heart stifled by love and anger,
 Thao Samon sits in silence and reflects:
 'For the moment I must hold back my anger
 And later find some excuse to kill that ngõ.'
 And with that thought he then tells his captains:
 'I no longer wish to see that Rochana.
 I would kill her now were it not that I fear
 The people would say I broke my word in rashness.
 So drive them both from the palace instead,
 And build a hut in the country where they may dwell.
 At first I sincerely hoped and desired
 To marry off all seven in a great affair.
 But since that evil one disgraces me,
 I no longer wish to hold celebrations.
 Instead, let her sisters live with their lords as
 they will
 In this fourth month of the waxing moon in the tiger
 year.'

- And with those words he is again seized with anger
And shuts his royal window in total disgust.
118. Then
The soldiers loudly call their men
And set off, each with knife in hand,
To the fields far from the palace.
119. There they gather grass and cut bamboo
And carry it away with great commotion.
Many shape the pillars and lay the floor,
And all work to build a hut upon the land.
They spread mats, bedding and nets,
And stock the kitchen with cooking things.
They supply all manner of food to eat
As well as different farming tools.
120. Then
Learning that the young Rochana
Has taken a ngổ to be her spouse,
The king's six other lovely daughters
Are enraged at the thought and cry out:
'She brings gossip and shame upon us by this act,
So let us go and chastise her without restraint.'
Then speaking those words, they depart together.
121. There they stop and stand before
Their youngest sister and her ngổ.
Turning their heads in haughty anger,
They point at her and mockingly cry:
122. 'So, this virtuous one devoid of evil
Chooses such a handsome and desirable mate.
How funny his tree-trunk appearance!
Just look at that belly and long swayed back.

How adorable and well-proportioned!
 How perfectly proper for our royal sister!
 His face is nicked and scarred like a tom cat's,
 How they shall gossip, yet she feels no shame.
 Running thoughtlessly after a ngõ,
 She does what no other would dare to do.
 She brings upon us, her very own sisters,
 Such trouble, dishonour and shame.
 Although our husbands are nothing special,
 They make us a fitting match nevertheless.
 But that ngõ is as fitting as a fisher cat!
 How could she possibly love such a thing?
 Perhaps she is under some kind of spell;
 Perhaps some magic power controls her heart.
 She gives no thought to her family name.
 Such temperament is indeed not human.
 So, you would dare turn your head in displeasure.
 Oh, how our hands just itch for a chance to thrash
 you.
 Henceforth we are finished with you forever;
 Come what may, do not think of us as your sisters.'

123. Then

Rochana answers without delay:
 'Oh my, how loud and rude your words,
 Falsely accusing me for all to hear.
 How eloquently you threaten to strike.
 Am I the child of some common minor wife?
 Yes, I take this wretched ngõ for my spouse;
 It is but my fate determined by past deeds.
 Your husbands are worthy and well-bred
 So one day they shall indeed be great.

How delicate and adorable!
 Hold them close, and never let them go.
 When one day you are great and powerful
 I shall ask nothing of you, so do not boast.
 How easily you contrive to fault me
 Without the slightest fear of the gods.
 I have always thought of you as my sisters,
 And never imagined you could act this way.
 But it is not proper for adults to mock each other,
 So if I have gone too far forgive me, O sisters.'

124. Then

The six look away in anger and accuse:
 'O Rochana, how very cunning you are
 To turn around and accuse us of mocking you.
 Oh yes, everything you say is true;
 Our husbands are not as handsome as yours.
 How could they compare in beauty to Lord Ngo
 At whom people cry: 'How handsome!' as they stare and
 laugh.
 How dare you argue so shamelessly
 And in such a rude and brazen manner.
 How evil and debased you are
 To follow blindly after that ngô.
 So formidable is your eloquence
 That we are certainly no match for your words.'
 Then tired of arguing any further,
 They return at once to their residence.

125. Then

The king's captains always at the ready
 Explain all to Rochana and declare:
 'Your father commands us to banish you.'

126. Then

Her heart numbed by terrible grief,
 Rochana sheds tears of sorrow
 And laments at her mother's feet:

127. Alas, O dear royal mother

Whose love ever graced my head,
 You have cared for me from the time I was born,
 So my happiness has been constant night and day.
 It was but your sincere hope and desire
 That I should have an honourable life.
 But I have brought disgrace upon you this time,
 So I bear you no malice even though you banish me.
 It is all my evil fate. I bid you farewell.
 Do not be afflicted with anguish and distress,
 I pray.
 If by chance my life is destined not to end
 I shall one day repay your loving kindness.
 And with those words her heart is again numbed by grief
 And her anxiety grows stronger with every thought.
 Tears pour from her eyes and bathe her face
 As her sorrow steadily increases.

128. Then

The fair Queen Nang Montha
 Is filled with pity for her daughter,
 But holds back her pain with a heavy heart.
 Despite her child's repeated supplications,
 She simply sits quietly and looks away.
 Her heart is stifled by love and anger;
 Tears flood her eyes, and sorrow fills her soul.

129. Then

Afflicted with painful suffering,

Rochana sees Chao Ngo nod in signal
 And point toward the far-distant countryside.
 Her embarrassment is great at the thought of going,
 For to docily obey him would be shameful indeed.
 But she cannot stay a moment more
 For fear of her royal father's wrath.
 Thus she prostrates herself in sorrow
 And speaks to her mother without delay:
 'I beg to take your leave, O madame,
 For I am destined to go far away.'
 And with those words she then gestures in farewell
 As tears stream from her eyes in unbroken lines.
 She then sets off after Chao Ngo,
 The king's soldiers leading the way.

130. Once outside the royal gates,
 She looks back at the palace.
 'I have always lived there in happiness,
 But alas, this time I am forced to depart.
 Having never known adversity, I am now fearful;
 What hardship and poverty await me, I wonder?'
 Her anguish increasing with every thought,
 She walks on uncertain of the future.
 She sobs and stops to wipe the tears
 But turns her head when Chao Ngo looks back.
 She then tears herself away out of love for him,
 And together they travel toward the countryside.
131. There at the place where they must dwell,
 She finds a most wretched little hut.
 Having never seen such a sight as this,
 She slumps down outside and begins to cry.

132. Then

Entering the hut without delay,
 Chao Ngo is filled with infinite delight,
 And wanders looking at all it contains.
 He picks up a spittoon and tosses it
 As if he were playing a game of catch.
 Then glancing upon a wide-bottomed pot,
 He scoops water with it as if to drink.
 Nang Rochana shouts: 'Have you no shame?
 Enough of this! You've made my hair all wet.'
 But Chao Ngo turns as if not hearing
 And picks up a fan to swat the flies.
 He sets a water scoop upon the hearth,
 Fills it with rice and starts a cooking fire.
 He unrolls some kusarat cloth and ties it round his
 waist,
 Then hangs out the mosquito net although it is still
 day.
 Resting on a pillow with a white-tooth'd grin,
 He wiggles his feet in jest to make her laugh.
 And when the sun begins to set
 He courts her with suggestive tones:

133. 'O dearest one

Whose face is like the halo'd moon,
 O lovely one soft and slender,
 I would not have you feel such grief.
 Once in a former life we made merit
 And joined together in the act of love.
 I live beyond the celestial mountains,
 But the gods caused me to journey here.
 It is as though I were deliberately led

To find a lovely wife more worthy than I deserve.
 I am unfit to sit near a princess,
 But it seems the fate of this ngổ is good.
 Because of my merit look at what we have:
 This wonderful hut and all these fine things.
 How great indeed all this our wealth is,
 So do not sorrow, O dearest one.
 I shall forever cherish and protect you,
 And never let you feel shame before the six.
 So come now, O lovely lady,
 Let us sit inside together.

134. Then

Hearing Chao Ngo's teasing words,
 So amusing, well-spoken and clever,
 The fair and finely figured Nang Rochana
 Cannot hold back her desire to laugh,
 And quickly turns her face away to smile.
 To hide her shame she cuts a banana leaf
 And daintily fashions a sheath for the phlū.
 When he calls again she disregards him
 But steals a quick and expressionless glance.
 She tries her best to ignore his words,
 And for a time does not respond.
 But attracted by the thought of his gold body, she
 thinks:
 'If I act like this I should never have come,
 And it is improper not to speak.'
 Thus she finally utters these words of reply:

135. 'How distasteful!

How great your arrogant and shameless boasts!

This dwelling is like a crow's nest;
 How absurd to talk of wealth!
 During the day you play the mute,
 But now, how eloquently you speak.
 Your cleverness at teasing me
 Is indeed a most amusing trait.
 So, is this what one from beyond the mountains does?
 Searching without cease for a woman to court!
 Oh my, how skilfully you beg and plead,
 Your words so pleasing and sugar-sweet!
 Oh, how adorable you are
 With your goose-egg eyes and thick, thick ears.
 Just like an ogre! That's how you look.
 Stout as a rice bin! It's so amusing.
 My father's love for you must truly be great
 Since he bestows upon us such finery.
 Shovel and hoe, everything is here at hand,
 Perfect for one who comes in your disguise.'

136. 'Such suspicions!

How can you reproach me so openly?
 Searching for a fault and chiding without end,
 You pick upon the most trivial matters.
 I will not try to argue,
 For every word you say is true.
 You mock my ngõ as inelegant.
 Ha, ha! Are you joking or is it true?
 Do not scorn my appearance as gruesome and ugly.
 Women find me irresistable; I do not jest.
 None of the palace people were ever repulsed
 But even tried to throw their garlands to me.

I do not lie or boast when I say
 That one day your praises will never end.¹
 And with those words he then tries to make her laugh
 By fawning, flattering and flirting with her:
 'Come, turn your face this way,' he pleads.
 'No need to feel anger or shame.
 Sitting there so prim and proper,
 How heartless and cold you can be.
 Come, come let us sit together inside the net.
 Here in the country the mosquitoes are many.
 Do not put me off with your words of excuse.
 How contrary and coquettish you can be.'¹

137. 'How amusing!

How very eloquent and sly you are.
 Having an answer for everything I say,
 You are delightfully clever indeed.
 That garland I threw to you as an alm,
 Yet you would use any excuse to chide me.
 I knew you liked red flowers,
 So I threw my garland to you.
 How absurd to say I acted out of love.
 My, what a fitting appearance you possess.
 It is indeed amusing how handsome you are;
 That bewhiskered face looks purposely misshapened!
 Dressed in that ngõ and playing the mute,
 Do you not feel the slightest sense of shame?
 You deliberately hide your golden body within;
 I understand all, so do not try to deceive me.
 Who caused my royal father to drive us out,
 Bringing me suffering great as the great mountains?

For recklessly loving that body of gold,
 I now stand disgraced and ashamed before all.
 Is it not enough I must endure such poverty?
 Now you even have the gall to call me to your bed.
 I fear that ngỗ with its bulging eyes;
 It is too much to ask me to come near.'

138. 'O lovely one,

How wise you are to understand.
 Your protests are so very clever.
 All that you say is indeed the truth.
 How constantly you turn away and chide.
 What is wrong with this ngỗ I always wear?
 Women find it truly desirable,
 So do not continue to criticize.
 It matters not that my whiskers are unsightly;
 I can simply use some tweezers and pluck them out.
 And do not mock my twisted and tangled hair;
 If I comb it carefully I shall be handsome.
 Why do you think me so ugly and dark?
 I can always polish myself with tamarind.
 If I dissolve a few cups of chalk powder
 I can rub it on and become white all over.
 Although my eyes may bulge and my belly may protrude,
 Do not belittle me, for they show my eating skills!
 Have pity on this ngỗ, and do not fear;
 I shall adorn myself to please your heart.'

139. And with those words he then sheds the ngỗ

And hides it from her in the room.
 His body as beautiful as plated gold,
 He slowly approaches and sits at her back.

Seeing her breastcloth fallen from her shoulder,
 He extends a finger to tickle her side.
 Then clearing his throat with a white-tooth'd grin,
 He nudges her to make her look his way.

140. Then

Sitting there without the slightest interest,
 Rochana thinks he is trying to annoy her,
 And does not turn to look but screams instead.
 Then turning in fury to pinch him,
 She is stunned by the beauty she sees.
 'How handsome he is now that he has shed the ngổ.
 His complexion is indeed just like gold,
 And his face is so beautifully delicate.'
 Smiling in happy satisfaction, she says:
 'Your skin so pure and flawlessly bright,
 You are just as you appeared to me that day.
 Truly more handsome than any on earth,
 You are like a god dwelling in the heavens.'
 And though she turns away too embarrassed to speak,
 Her furtive side-long glances continue without end.

141. Then

Seeing those shy and furtive glances,
 Phra Sang's delight is immeasurably great,
 And he deliberately speaks in teasing tones:

142. 'O beloved one,

It is not right to be so angry and cold.
 Why sit there with your back to me?
 Do not be shy, but look this way.
 Why do you no longer chide me?
 Am I worthy enough for you now?

I do not boast of my beauty as you can see,
 So please, dear lady, do not laugh and ridicule me.
 A moment ago you scorned my bulging eyes.
 Can you say that of me now, O little one?
 And I am no longer ugly and coarse;
 What I say is most certainly true.
 My whiskers, I have pulled them out completely.
 I do not joke. Look and you shall be enchanted.
 And my rice-bin body is now so slender.
 Why, you might even say I am handsome.
 Now, if you were to go inside with me
 You would probably not feel any shame.
 So let us accept our circumstances
 And live as best we can with our poverty.
 Come, let us go inside together.
 Let us rest, for you must be weary.'
 Then taking her hand, he asks: 'Why delay?
 Come along, and do not be difficult.'

143. 'Such shameful words!

How maddening your actions are!'
 She turns her face and pinches him, crying:
 'I shall scream if you do not stop.
 Pulling my arm almost from my shoulder,
 How brazenly you intimidate me!
 Oh, now I see how super-human you are;
 Like a god surpassing all imagination!
 Yes, I see your beauty, so do not boast;
 Your magnificence is most supreme.
 Who had you come here dressed in that disguise
 For which you deserve everyone's slander and scorn?

Had you not tried to deceive and hide,
 Would my royal father have banished us?
 Is this not all the fault of that ngỗ?
 It has brought us such endless misery.
 How can you still think of courting me?
 Your speech is distasteful to my ears.'
 And with those words she then darts a glance of anger,
 And turns her face away with feminine guile.

144. 'O precious one,
 How very contrary you can be.
 You should not be so angry or upset,
 And accuse me with such intensity.
 I trusted my fate and came as a mute,
 Sure that my spouse would see the truth.
 Had she not loved me in a former life,
 She would have laughed and scorned my ugliness.
 Thus my reason for coming in this ngỗ
 Was to let you fulfill your destiny.
 And seeing my golden body hidden within,
 You chose correctly, O precious one.
 Now, do not turn from me and be so cold,'
 He says as he leads her into the room.
 Drawing close to that fair and lovely one,
 He stops and caresses her with his touch.
 'Why do you slap my hands in such a rage?
 It is annoying. Do not be so stubborn, I pray.'
 And with those words he then holds her tightly,
 Saying: 'Scream if you will, O dearest one.'

145. 'How insulting!

Why do you intimidate me so?

How shameful to use such force on me.'

She looks away and then says with a frown:

'I am still doubtful, for you have not explained;

So try to control your ardour and answer me.

What is your family origin?

Are you of noble or common birth?

How you draw close and refuse to explain.

If you love me, sit still and do not fuss,

Or I shall pinch both your legs black and blue.

Why do you creep forward so aggressively?

Asking you to be still is like urging you on.'

Oh, I should give you the thrashing you so well
deserve.

Explain everything in a proper way.

Speak at once, and do not try to deceive me.'

146. 'O perfect one,

I shall not lie but speak the truth.

I am of royal family,

And Phra Sang Thong is my name.'

He then explains from the beginning

And tells of all the unhappy events.

'What I have said has been my secret,

So do not be suspicious of heart, I pray.'

And with those words he then draws close and says:

'To which side will you turn in your shyness?'

He takes the edge of her breastcloth

And pulls it gently in teasing fashion.

'You pinch as though I feel no pain.

Continue and I shall break your nails.

How wonderful! The more I speak, the more you pinch.
 Softer! Softer! Have you no pity at all?
 Then lifting that princess upon his lap,
 He asks: 'Why do you still push my hands away?'
 He is overwhelmed with burning passion,
 And joyfully unites with her in love.
 Something wonderous then occurs in the sky:
 A star glitters brightly and sends forth its light;
 A refreshing mist settles upon the earth
 And gently cleanses their unhappiness.

147. Then

Sitting close beside her royal lord,
 The youthful and most alluring Rochana
 Speaks to him in a light-hearted tone.
 All her sorrows have disappeared,
 And she smiles and laughs with gay delight.
 He lifts her upon his lap, but she struggles free
 And pinches him with feigned annoyance and
 displeasure.
 Then meeting his gaze, she drops her eyes and turns
 away.
 Although embarrassed, she cannot help but steal a
 glance.
 Radiating contentment and joy,
 She embraces him with a smile.
 She surrenders completely to her love,
 For his body is a delightful gold.
 Lying close to one another,
 They sleep the night in each other's arms.

148. Then

Having joined with her in love,
 There in that secluded hut,
 Phra Sang's joy is infinite.

When the cock heralds the breaking dawn,
 And the first light of the sun appears,
 He once again dresses in that ngõ,
 Hoping that none will discover the truth.
 He then says to the lovely Rochana:
 'O little one most beloved,
 We must accept this life of poverty,
 So come, let us cook some food to eat.'

149. Then

Stricken with grief, Rochana laments:
 'From the very first day I was born,
 I have never done such a thing.
 What had I to do while dwelling in the palace?
 The royal kitchens placed everything before us.
 I understand nothing of making food,
 But alas, it is my fate to do it now.'
 And with those words she then cries in sorrow,
 For at this time she finds herself so poor.
 Like one whose tears shall turn to blood,
 She goes at once, resigned to her plight.

150. Then

When the sun begins to set
 Chao Ngo so sly and clever
 Goes inside with Rochana.

151. There he sheds the ngõ for his wife to see
 That golden body shiningly bright.
 Hiding the ngõ from view,
 He sits beside her, and they talk.
 Teasing and speaking words of jest,
 He draws close and tickles her side.

Gently he strokes her cheek with joy
As together they laugh and converse.

152. Then

The fair and delicate Rochana
Pleads with her husband, saying:
'Have pity, and do not wear that ngõ,
For no one will ever suspect the truth.
Is it right to let them all despise you?
How cursed I am that you do not believe me;
How maddening that you should laugh instead.'
Then falling silent, she finally decides
That come what may, she will steal and burn the ngõ.
Thus she prepares the bed and pillows
And bids her lord come and recline.
Sitting beside him, she rubs his feet
And covers him with the cloth from her body.
She fans him and attends to his every pleasure
With joyful satisfaction in her heart.

153. Then

Having united with her in love,
Phra Sang lies beside that fair young maiden
And sleeps with her cradled in his arms.

154. Then

Her mind set on stealing the ngõ,
The crystal-bright Rochana
Does not sleep at all that night.
Seeing her lord lie without a movement,
She is happy beyond all compare.
She raises his arms ever so slowly
And silently puts a pillow in her place.

The floor creaks "kriep, kriep" with her every step,
 And in the darkness she cannot see and falls.
 Standing up, she looks about
 And searches the hut for the ngổ.

155. Finding it at last, she carries it by the head,
 And in the kitchen attacks it with a knife.
 Losing count of the strokes, she slashes the ngổ,
 But it remains unmarked and angers her all the more.
 Weary-armed and exhausted, she cries at last:
 'How tough the hide! It is disgusting!'
 In a rage she makes a fire
 And throws the ngổ into the flames.

156. Then taking up the knife, she hacks again
 And does everything she can to destroy it.
 But that ngổ is mysteriously lasting,
 And no matter how she tries, it will not burn.

157. Then
 Lying asleep in his bed, lost in dreams,
 Phra Sang drowsily embraces the pillow,
 Thinking it is his wife who lies beside him.
 Opening an eye, he gropes about for a moment
 And suddenly realizes what is in his arms.
 He looks everywhere for that beautiful one
 And is startled when he does not find her there.
 Jumping up frantically, he searches the room,
 And wonders even more at not seeing the ngổ.
 Then startled by a light in the kitchen,
 He decides to go there at once in search.
 Seeing her heap wood upon the fire,
 He scoops water and douses the flame.

'How detestable that you could do such a thing,'
he cries

As he seizes the ngõ and then argues with these words:

'How obstinate you are to pull my ngõ;

The more I speak, the less you listen.

You steal my ngõ and try to burn it

Without the slightest regard for me.

Or perhaps it pleases you, and you would wear it
yourself;

As Lady Ngo you would indeed be a funny sight.

How outrageous! My hand just itches to beat you;

Just one or two good slaps, O virtuous lady.'

158. 'O mighty lord,

I admit to all I have done.

If you have no compassion and punish me

I will go to my death without a word.

You wear that evil ngõ to my disgrace,

So I shall not stop until it is burned.

And though My Lord be stronger and tear it away,

Though you pull my arms out, I shall not give in.'

159. 'How ridiculous!

You must be mad to think this ngõ yours!

How boldly you dare to argue and fight!

Oh, how truly stubborn-hearted you are!

You neither leave off nor listen to reason.

How detestable, O sticky-handed one!'

Enraged, he tightens his waistcloth for battle,

And between them they pull the ngõ back and forth.

160. Pulling it free at last, he puts it on

And wags his head in mocking jest.

He teases her with clapping hands

And disappears into the room.

161. Then

Following with hands raised in contrition,
 The fair and well-favoured Nang Rochana
 Pleads with her husband again and again:
 'Having erred but this one time,
 To what lengths will your anger go?
 We must live in such wretched circumstances
 With only each other to depend upon.
 If I ever again do what I have done,
 Beat me without pity until I die.'
 And with those words she then rubs his body,
 Saying: 'Wherever you itch I shall scratch.'
 She puts out a finger to tickle his side,
 Asking: 'Will you truly forsake me, My Lord?'
 Then leaning back upon his lap,
 She pulls the whiskers from his face.
 Offering betel, she says: 'Chew, My Lord,'
 And asks for the pulp with fawning manner.
 She touches him gently to make him laugh,
 And talks and smiles to regain his love.

162. Then

Chao Ngo smiles as he answers, saying:
 'This time I shall forgive you, O Rochana,
 But never again disobey my word.
 Because my love for you is great,
 I shall cool my anger and rage.'
 And with those words he then holds her in a tight
 embrace,
 And they are happy once more as their hearts desire.

- * 163. But from that day forth Phra Sang
 Distrusts the cream-white Rochana.
 He wears upon his body every moment
 That ngõ endowed with majesty and power.
 Day and night he busily instructs her
 On the art of spinning thread and weaving cloth.
 While Rochana happily spins her thread,
 Chao Ngo sings verses to the beat of the krāp:
164. "With a heart made content by the act of love,
 Khun Phaen that knight most charming
 Sits beside his beautiful Wan Thong
 In the shade of their wilderness abode.
 He feels the solitude of the forest
 As the sun sets behind the mountain range.
 The gentle breeze blows continually,
 And the sweet forest flowers refresh their hearts.
 The gardenia's delicate fragrance is unending;
 The many and sweet lumduan flutter in the breeze.
 From the branch of a sai the ray rai chirp, "ring,
 ring"
 While the long nai sing a most melodious song.
 Throughout the woodlands the cakraan resound,
 Making a reflective sound like the so and pi^m
 As closely as a bird holds his mate in their nest,
 Just that closely does Khun Phaen hold Wan Thong in
 the shade of that sai tree."
 'O Rochana, our hardships have been many,
 Just like Khun Phaen and his beautiful Wan Thong.
 Wretched and miserable, we dwell in this hut;
 Alas, how terribly unfortunate we are.
 You who once were lulled by the song of the horn
 and conch

Must now endure only the sound of my simple krap.'

Then lying beside her in that hut,

He gently comforts her until she sleeps.

o Thao Samon Sends His Sons-in-law For Fish And Game o

165. Then

From the moment the ngổ took his daughter,
 The most exalted Thao Samon
 Harbours anger in his heart night and day.
 'That wicked Rochana has done evil;
 By choosing that ngổ, she has brought me disgrace.
 Thus I must find some cunning way
 To bring about his death without fail.'

166. And with that thought he then orders his soldiers:

'Go quickly and inform my sons-in-law
 That I would make holy offerings
 To the gods as I have always done.
 Tomorrow they must each bring one hundred fish,
 And he who fails to do so shall lose his life.
 Go and tell that worthless ngổ as well
 That if he does not come he shall perish.'

167. Then

Receiving the order with obeisance,
 The soldiers rush out of the palace
 Toward the dwellings of the royal six.

168. There they speak of what has happened:

'We come on His Majesty's command.
 You are to find fish at once as he desires,
 And bring them to the palace on the morrow.'

169. Then

Happy beyond all compare,
 The six smile as they answer:
 'Fish are plentiful at this time of year.'

Why does His Majesty ask for so few?
 We could return with boats full if he wishes.
 We accept this royal task wholeheartedly
 And shall strive to our utmost without wavering.
 But pity that wild and most wretched ngō;
 He and his wife shall toil until weary,
 But all they will catch is a minnow,
 And the king in a fury will kill him.'
 And with those words they then command their servants:
 'Tomorrow we shall leave with the cry of the cock.
 Boats, nets and all manner of needed things,
 Gather them at once and have them ready.'

170. Then

Taking leave of the six princes,
 The soldiers rush from the palace
 Toward the hut in the countryside.

171. There they stand before the fence
 With great care for fear of the dogs.
 They call out at once without delay:
 'Where are you, O lady Rochana?'

172. At that time

Rochana is busy lighting a torch.
 She mixes its soot with oil for her hair,
 For though she is poor she will always be neat.
 She sits before her mirror
 And powders her body and face.
 She clothes her waist and adjusts the pleat
 Then brings food for her husband's repast.
 She rolls phlū leaves and neatly puts them in a
 sheath
 Then cuts so many betel that her knife becomes dull.

Chao Ngo is lying back pulling his whiskers
 And playing with the words of the verses he sings:

173. "I shall tell the story
 Of a child named Subin
 Who long ago made merit
 By studying the Dharma well.
 It is widely known
 That he took the holy vows
 And attained the state of an Arahant.
174. He freed his mother from suffering
 And brought to his father joy.
 And when he went to heaven
 Celestial maidens in procession
 By the thousands surrounded him.
 They bore heavenly things everlasting,
 So infinitely varied and great.
175. Once upon a time,
 There was a city
 Whose name was Sawathi.
 The ruler of that kingdom
 Was known far and wide.
 He possessed mighty armies,
 Subjects, servants and men.
176. Outside the city,
 Not very far or near,
 There dwelt a tribe of hunters
 Who sent tributes of game,
 Much meat and many hides.
 That multitude of hunters
 Gladly brought offerings to their king.

177. The leader of these men
 Was possessed of royal favour.
 He was made the chieftain
 To watch over all the others.
 When they went on the hunt
 This appointed leader
 Exhorted his men not to fail."
178. Rochana listens and laughs, saying:
 'My, how sweet and well-phrased your song.
 Only a page and already you stop for a drink!
 Read on a little further, for I enjoy it so.'
179. Then hearing the soldiers' voices
 Calling to her from below,
 Rochana jumps up and rushes out
 And looks down from the steps above.
180. Then
 As the soldiers sit there waiting,
 Calling and peering through the door,
 They see her appear on the porch.
 Then with heads bowed and palms together,
 Tears of pity pouring from their eyes,
 They relate to their lady
 The royal command of the king:
 'We have been ordered here
 To have Chao Ngo search for fish.
 Even the six cannot escape this task
 Which must be completed tomorrow.
 Whoever comes with less than one hundred
 Shall be condemned to death and beheaded.'
 Then explaining the whole situation,

They raise their hands in homage and depart.

181. Then

Her heart shaken with fear and dread,
 Rochana goes inside at once;
 And embracing her lords' feet, she cries:

182. 'Oh me, what has come to pass this time?

You shall perish without a doubt.
 My royal father knows no compassion,
 For he seeks an excuse to take your life.
 He would now have you find one hundred fish
 In competition against the six.
 With all their wealth and resources,
 They shall succeed in an instant.
 I fear for you, O beloved husband.
 Being so poor, you will struggle in search.
 We both live in such wretched poverty;
 Where will you ever find such fish in time?
 If you, my golden lord, should ever die
 I would follow without the slightest fear.
 I would let them strike me down
 And go gladly to my death.
 I would not wish to live any longer
 Or have any other become my spouse.'
 And with those words she then throws herself down
 And pounds her breast and head in anguish.

183. Then

His love for Rochana ever increasing,
 Chao Ngo comforts her and wipes her tears
 And consoles his wife's grief with these words:

184. 'O most beloved one,' he answers,
 'Whose face is as bright as the full moon,
 Do not lament and shed such bitter tears,
 For I would not see that brightness darkened.
 In all this world there is not another like you;
 I am so grateful for the love you have shown for me.
 What of these fish? Do not fear, my precious.
 One hundred thousand would be an easy task.
 Sleep now, and rest your weary body;
 Why sit and cry about such silly things?'
 He then smiles and embraces her, saying:
 'O most beloved one, do not worry.
 Though poor and alone, I shall succeed,
 For I am unafraid of the six.'
 And with those words he then holds her in love's
 embrace,
 And they sleep happily as ever they have done.
185. When the sun's first light appears
 He comforts her and strokes her back
 And says with longing in his heart:
 'I shall go for only a little while.'
 And with those words he then takes up his staff,
 Puts on the jewelled sandals and departs.
 With a burst of mighty power, he soars
 Across the skies toward the banks of the river.
186. There he descends and takes shelter
 In the shade of a giant sai tree.
 He sheds the ngõ and promptly hides it
 Then recites the Mahāchindā Mon.

187. The powers of those magic verses
Bring to him the fish from everywhere.
Thrashing and spewing water in the air,
They fill the river in countless shoals.
188. Then
The six imperial sons-in-law
Call together hundreds of servants
Who assemble at the first light of dawn.
The princes dress and board their vessels.
'Quickly bring these nets along', they shout.
Bearing all manner of delicious sweets,
Their wives follow them down to the water.
189. When all is assembled and ready
They order the boats to cast off at once.
A giant mass of fishing vessels
Follow their leaders out with great speed.
190. Beyond the land upon which houses sit,
They come to a cove where fish are always found.
The six cast nets into the water
And draw them along both banks.
Using special traps, some scoop the waters
And noisily haul in their nets from the shore.
But finding only crocodiles, they give out a shout,
Master and servant blaming one another for the catch.
They then all row along the shore,
Spears at the ready, waiting to strike
Others lay double rows of wooden traps
And beat the waters to drive the fish in.
191. But not finding a single creature,
They are filled with unending amazement.

Rushing on, they come to a country lake
 Where tens of thousands of fish swim before their
 eyes.

Seeing Phra Sang sitting on the shore,

Each one is curious and wonders:

'Could it be a guardian deity?'

And they argue hotly among themselves.

Then steering the boats in, they approach,

Their hearts all trembling with fear.

Each thinking Phra Sang to be a god,

Master and servant prostrate themselves.

192. Then

Sitting there with a smile on his face,

Phra Sang sees the six bewildered princes

And is pleased, for all is as he wishes.

Pretending not to know them,

He asks: 'Where are you going?

So, here you stand before me,

Abounding in skill and grace.

Bringing with you boats and nets,

Do you mean to steal my fish?

I am a god most famous ,

Worshipped by all far and wide.

Necks by the thousands I have broken,

So do not be rash or take me lightly.

For what purpose have you come?

Tell me all from start to finish.'

193. Then

Their hearts trembling with fear and dread,

Convinced he is a forest god,

The six bow in awe of his might.

Their hearts pound and their lips quiver
 As they force themselves to speak, saying:
 'Thao Samon, our wives' royal father,
 Orders us to find fish against a ngổ.
 Searching the waters since early morning's light,
 We circled the land, discouraged and weary.
 Perhaps we were fated not to find a single one,
 And if we lose to the ngổ it will be a disgrace.
 We fear the king would then condemn and kill us;
 What a pity if our wives become widows.
 My Lord gives shelter to so many fishes.
 Help us, we pray, so that we may be saved.'

194. Then

Hearing this, Phra Sang smiles and answers:
 'How deluded you six must be
 Not to fear the killing of fish.
 But because you ask me I cannot refuse;
 I too, however, shall ask something of you.
 Will all six of you give what I desire?
 Consider this carefully among yourselves.'

195. Then

The six answer without a moment's delay:
 'Whatever My Lord may desire,
 We possess in great abundance.
 Choose according to your fancy.
 Fowl, spirits, all manner of food,
 Fruits and sweets of every kind
 We shall place before you in offering.'

196. Then

Phra Sang speaks in false reply:

'I am a guardian spirit

And do not desire your gifts of food.

Instead, I would have the tips of your noses,

Wishing no more than what is my custom.

If you agree you shall have your fish.

So speak, O six. What is your decision?'

197. Then

Hearing those words, the six sit in contemplation:

'Oh, how very cunning and clever that god

To demand our noses in exchange for his fish!

If he takes them, our wives shall see our noseless
faces

And turn their backs, complaining just like women do.

Our noses are something of value,

But there is nothing we can do.'

Some say, 'Do not make it any more difficult.

Let us bear the pain and not make a fuss.

Wherever we searched, there were no fish to be found,

And if the ngõ finds any we shall be disgraced.'

The six hesitate in dejection,

Not knowing what to think or do.

With heads bowed, they sit and stare at one another.

'Let him have them, so we may go,' they finally say.

Then in full agreement and fearless of the pain,

Each takes the dagger carried by his manservant.

They pass them to the god without delay

And sigh heavily, resigned to their fate.

198. Then

Trying his best to hold back a laugh,
 Phra Sang smiles and reproaches them, saying:
 'Oh, how your hearts are like that of minnows.'
 As he sharpens a knife against a stone
 The six shudder and grimace in fright.
 He pinches a nose with two fingers and says:
 'Do not try to shrink back or wiggle about.'
 He then deliberately lowers his blade in aim,
 And the faint-hearted ones cry until hoarse.
 'Now!', he cries and, "cha", the blood splatters,
 And each of the princes is without a nose.

199. Then

All six rub their wounds and moan,
 The pain more than they can bear.
 Each examines the other's nose.
 The eldest then speaks with feigned indifference:
 'How funny these noseless faces are.'
 He motions the others who remind the god:
 'You have taken our noses; now, where are our fish?'

200. Then

His every desire fulfilled,
 Phra Sang makes this prayer of truth:
 'May all fish whose deaths are near
 Jump up onto the shore at this time.
 As my heart wishes it, so let it be.'
 When he completes the words of his prayer
 Countless fish writhe and die on the shore.
 Then deliberately choosing only the worst,
 He gives to each of them two and no more.

The six then bid each other go,
Holding their fish in satisfaction.

201. Then

Their hearts relieved of worry,
The six take leave of that god
While servants string up their fish.
All the rowers man their oars
As the six shout out the pace.
Rushing on, for the time is near,
They urge on their men to greater speed.

202. Then

His plan completely realized,
Phra Sang dons that ngō once again,
And twists threads of vine into a rope.
He strings up fish whose numbers are great
And uses his staff as a shoulder pole.
With a burst of power from the ngō,
He springs up and sails among the clouds.

203. There at the clearing near his hut,

He slowly descends from the skies.
Climbing the steps without delay,
He throws down his load upon the porch.
Rochana strokes him as she leads him inside
And offers her golden lord some sweets.
Chao Ngo explains all that has come to pass:
'What happened today is amusing indeed.
I shed my ngō and hid it away
And pretended to be a forest god.
Chanting the Mahāchindā Mon,
I summoned fish from all the waters.

Then wandering about in ignorance,
 Blindly searching without success,
 The six saw me on the banks of the river
 Where they prostrated themselves and begged me
 for fish.
 I cut off their noses in exchange,
 And their scarred faces looked so funny.'
 And with those words he then laughs and says:
 'Come, let us go and look at them.'

204. Then

Unable to suppress her smiles of delight,
 Rochana laughs, saying: 'How happy I am,
 For their wives will look speechlessly at each
 other.
 This is what they truly deserve
 For all their abuse and ridicule.
 Today, My Lord, I shall set off with you
 To see their noses with my very own eyes.'
 And with those words she then prepares herself
 And follows her lord out of the hut.
 She shuts the door and pushes up the ladder
 While Chao Ngo picks up his fish and leads the
 way.

205. There at the magnificent royal hall,

They make obeisance before the king and queen.
 Then standing with a smile, fearless of all,
 Chao Ngo throws down his fish in front of the king
 While Rochana explains to her father.
 'These fish are brought by my husband himself.
 He persevered in fear of your royal wrath
 But could only catch these meager two hundred.
 Being poor and without servants to attend to him,

He could manage to accomplish no more than this.
 We both live in such miserable poverty
 And cannot compare with your exalted daughters.
 Their six are great and honorable men
 And indeed worthy of your favour and love.
 Have they still not returned from their search?
 They will surely bring many baskets full.'

206. Then

Pounding his cushion in anger
 And frustration at his failure,
 Thao Samon's hand itches to strike her.
 'So, you dare bring him here to mock me.
 My anger is more than I can bear.
 All this is the fault of those worthless six
 Who wander about lost in a daze.'
 Then pointing to his daughters, he scolds:
 'Did you not properly exhort them?
 How provoking that they do not arrive.
 I should condemn them all and take their lives.'

207. Then

Their hearts burning with a frenzy as hot as fire,
 The six urge the rowers on to greater speed;
 And arriving at last, they stop the boats at the
 quay.
 Holding their fish, they rush off together at once
 While a throng of net-bearing servants follow behind.
 They go directly to the palace
 As people cry out, 'The ngõ has won!'
 Shaking with fear, the six think to themselves:
 'This time we are finished,' and plod along.

Amid much laughter they approach on bended knee;
 And seeing the ngõ's catch, they become even more
 distraught.

Feeling shame at the loss of their noses,
 They bow their heads and do not dare look up.
 With unimaginable fear for their lives,
 They gasp for breath as they mumble a prayer.

208. Then

In a rage of terrible anger,
 Thao Samon screams at the six:
 'I should slash everyone of you to death.
 Why, even this helpless and evil ngõ
 Proves himself better by returning first.
 Unaware of the importance of your task,
 You must have wandered off somewhere and napped.
 So many servants attended to you and yet,
 You bring back barely enough to feed a ghost.
 But this time I shall overlook your failure,
 Because if I do not, you will all be dead.
 Now, what has happened to your noses?
 It looks as though someone sliced them off.
 Explain, for my heart is suspicious,
 And do not speak to me what is untrue.'

209. Then

Shaken with terrible fear,
 The six speak in false reply:
 'We left at dawn and did not tarry,
 Then, while casting our nets off Paklat village,
 Puffer fish suddenly bit off our noses.
 But there was not one fish to be found

In all the rivers and waterways.
 So we toiled in the burning sun until evening,
 Until our skin turned black as the dark rose apple.
 Then struggling through the dense forest bush,
 We came to a swamp where we caught these few.
 Never before have we seen such as this;
 Perhaps some evil spirit was angry.
 So great was the pain in our heads and eyes
 That we were very nearly unable to return.'

210. Then

Angered at their husbands' defeat,
 All six royal daughters cry out:
 'How few fish you manage to find.
 Not only do you all lose your noses,
 But you arouse our father's anger as well.
 What a disgrace you six prove to be,'
 They cry with side-long glances of anger.
 Each complains in bitter fury:
 'You are not fit to share my bed.'
 Then weakened and drained by the anguish in their
 hearts,
 Some sit alone and hold their knees miserably.

211. Then

Rochana cannot contain her glee.
 Chao Ngo shakes and bends with laughter,
 And gestures for his wife to see
 The blood which still drips from their noses.
 Scarred and disfigured, they are a shameful sight.
 'It serves them right for reviling my husband,'
 She thinks with a smile but does not speak a word.

Then looking over at her sisters,
 She sees their faces sullen and dark.
 With a knowing glance to her husband,
 She smiles again brightly and clears her throat.

212. Then

With furious dispositions,
 The six ladies point at her and scream:
 'Who are you laughing at, O Rochana?
 Just because your husband is first to return,
 You dare to show your self-satisfied face.
 Our husbands know nothing of catching fish,
 So they are no match for mighty Lord Ngo.
 Knowing all the creeks and marshes in the land,
 What a fine example he is, O sister.
 And now, mocking and sarcastic, forgetful of her place,
 My Royal Lady has the gall to laugh at us.
 Banished to live in the far reaches of the realm,
 How brazenly you now return to speak for him!
 Have you no sense of respect or fear?
 Leave the palace and begone from our sight.'

213. Then

Rochana answers without hesitation:
 'O sisters, how exalted you must think yourselves
 To berate me so casually the way you do.
 How rudely you insist I leave the palace!
 Does all this talk of their noses anger you?
 Seeing me laugh at them, you become afraid
 And would say anything to keep me silent.
 Your husbands went in search with all their servants,
 And just look at the many fish they brought back.

Mine went alone in the manner of a pauper,
 But at least he returned with his nose.
 I believe I know what really happened,
 But I shall close my mouth, so do not fear.
 Or would you rather I speak, O sisters?¹
 Then turning to her husband, she sees his angry
 glare.
 Furious, she would rather stay and argue,
 But Chao Ngo motions for them to be off.
 So she spits on the ground in contempt and departs,
 Following her husband without the slightest fear.

214. Then

Seized with anger and fury,
 The six sisters jump up and scream:
 'Why do you laugh and ridicule us?
 How absurd to say you know the truth.
 Speak! Who is making you keep silent.
 How unbelievably arrogant you are
 To look down upon us the way you do!
 Just because yours found so many,
 Your Ladyship thinks herself so great.
 You argue for him with such bold words,
 Mocking us with comparisons and ridicule.
 Let us not scorn each others' husbands.
 Why, ours are just slightly better than yours.
 It matters little that their noses are scarred;
 Their faces are still handsome nonetheless.
 At least they are unlike that vile ngõ
 Whose lumpy head is so frightening.
 Yet you dare to mock and laugh at us

With not a little glee in your heart.

Ha! What a fitting wife you make that ngõ,

With your fearless words that come without pause!

You argue and complain so continuously

That we should beat you to death with our very own
hands.

Puffer fish bit them, yet you are unsatisfied;

Such nonsense indeed suits your trivial mind.'

And with those words they then pull her back,
crying:

'If you are so confident, do not run away.'

215. Then

Seeing the turmoil, Chao Ngo intervenes,

And gestures to make himself understood

By running up to them and waving his hands.

He wags his head in mocking jest

And laughs when the six revile him.

Playing a mute who can only grunt,

He claps and laughs and mimicks their moves.

Then seeing them cast side-long glances of anger,

He beckons his wife and shows her how to do the same.

To frighten them he picks up his staff and walks

In the manner of a tiger dragging its tail.

He fastens some leaves to his nose

And shakes his head as if to swat the flies.

He points at himself for all to see

And mocks the ladies without a pause.

216. Then

At the sight of that ngõ mocking their wives,

The six are seized by infinite anger

And turn to each other green-eyed with fury.

In a rage, they pull up their waistcloths
 And draw them tightly around their loins.
 They clench their fists and glare and snarl,
 So incensed that they forget all fear.
 Some bitterly curse: 'That damned ngõ,
 Just one good kick is all I would want.'
 Others cry: 'Just one or two good blows.
 Why do you come and ridicule our wives?
 Look at him! Have you ever seen such a sight?
 A tongue-less fool who dares look down on others!
 How arrogant! Thrash him for his wife to see.'
 And with those angry words they then charge at once.
 They see him approach swinging his staff;
 It strikes their shins before he even comes near.
 Some sit and rub their welts and bruises;
 They tearfully whimper and wring their hands.
 Some raise their fists but shut their eyes and turn
 their faces;
 And fall and flee in a panic when struck by the ngõ.
 They slump down and rub their aching bellies;
 Moaning in great pain, they cannot look up.
 When the eldest takes a step forward,
 The ngõ strikes him on his wounded nose.
 He falls on the ground and shakes his head in dismay,
 And his wife must come to his aid and massage his
 neck.
 Others retreat behind the palace columns,
 Crying: 'O brothers, there is nothing to fear.'
 Some tighten their waistcloths and clench their
 fists;
 Ready to fight, their hearts are resolute and fierce.

As they approach they are struck by Chao Ngo's knee,
 And fall down in such pain they cannot stand up.
 Unable to speak, they shake their heads in a daze
 While the others scatter in every direction.

217. Then

Raising his elbows as if to fight,
 Chao Ngo looks about and seizes his staff
 And swings it as he chases at their heels.
 Seeing the six princes shaken with fear,
 He deliberately strikes within inches of them.
 Then twirling the staff in a show of strength,
 He swings it as he chases them, and they scatter in
 flight.
 Seeing their panic, he begins to laugh;
 And with a grin, he wags a finger in jest.
 Then taking the stance of a dagger dancer,
 He sticks out his lips and shakes his head.
 Seeing them begin to back away,
 He stops and peers with a hand shading his eyes.
 Striding forward swinging his fists,
 He threatens them with a wide-eyed glare.

218. Then

Frightened beyond all thought of a fight,
 The six turn in search of the door,
 Crying: 'This time we will surely die.'
 Some take shelter behind their wives
 And push them forward, saying: 'Do not run.'
 Trembling and senseless with fright,
 They kneel down in fervent prayer.
 Others tighten their waistcloths and clench their
 fists,

Glaring as if to say: 'See how brave I am.'
 But when the ngõ approaches with his staff,
 They run and stumble, legs weary and weak.
 Still others do not run but stand their ground
 And act unafraid to try to save face.
 With bold words and gestures for their wives to see,
 They cry: 'We are not afraid to fight to the death.'
 They feign resolve but take a stance from afar
 And shake their heads when the ngõ prepares to fight.
 Shrinking back with the greatest of care,
 Each one is terrified of the ngõ.

219. Then

Angered at their husbands' fear,
 The six elder daughters shout:
 'Do you not feel any shame?
 He is only a mute and disgraceful ngõ,
 Yet look how quick you are to run away.
 It is in vain that you are born as men,
 For you are without any sense of shame.'
 Then turning angrily to Rochana, they scold:
 'Why do you sit there and say nothing to him?
 You watch in silence while he mocks
 And beats his own brothers-in-law.
 Is it not enough you argue so boldly?
 You now even allow him to use force on us all.
 How fearlessly you despise your elders!
 Is this proper conduct, O Rochana?'

220. Then

Rochana smiles as she answers:
 'Oh, how eloquent your words are!

To reply as you do is truly absurd.
 Who was first to speak this kind of slander
 And affect such airs of womanish anger?
 Yet when I speak in reply you become
 Hateful and chase me as if to strike.
 Together your husbands attacked in a group;
 Would you have mine just keep his hands in his
 pockets?
 So bold and brave, they deserve their pain.
 And now, is it I who should intercede?
 They are indeed elder but do not behave as such,
 Yet it is my husband whom you so rudely insult.
 Foolhardy and wild without the slightest restraint,
 Ha! How very proper my brothers-in-law are!
 Alas, what a pity to be beaten
 Directly upon those fish-bitten noses!
 And with those words she then loudly laughs,
 Mocking her sisters and their lords.

22/. Then

Unable to endure the din,
 Nang Montha comes forward, saying:
 'Have none of you any respect for us?
 Children born of the same womb,
 Would you now kill each other?
 Never have I seen any such as you.
 Oh, you are all more than I can bear.
 Rochana, lead your husband away.
 And you, O six, control your wives.
 Oh, what a clamour all of you cause;
 You have no respect even before the throne.'

222. Then

Thao Samon shouts: 'Oh, what a brute!
 That ngỗ is bold and without fear.
 Let me try my hand against him.
 He is only a cowardly mute,
 So do not fear, O little daughters.'
 Then trembling with rage, he jumps up resolved;
 But dim-eyed, he mistakes the six for the ngỗ.
 Taking three bold paces forward,
 He strikes them before they can prepare.
 His blows land directly on their noses,
 And the eldest cries out in pain and fear.
 Then staring intently, he comprehends
 And sits down wearily, gasping for breath.
 He cries: 'That ngỗ deserves a thrashing.
 Come! Just try my hand and see what happens.'
 Watching the commotion increase,
 As they run back and forth before his throne,
 He cries in anger: 'O worthless six,
 Retreat is all you can do.
 It is as if you were fighting one against one;
 What miserable and cowardly little kittens!
 Your numbers are many, yet you blanch with fear;
 There is only one ngỗ, yet you are afraid.'
 Then calling Nang Montha, he cries: 'Come away.
 It is not right for you to stand between them.
 Do not stop them, but let them fight;
 Leave them, and let us see the results.
 Just like a real tournament,
 How exciting it will be!

Your sons-in-law are truly worthless.
 Ha! As lovable as little infants.
 Acting as if that ngõ could devour steel,
 How cowardly you six prove to be.
 Struck once and you flee like frightened Chinese;
 Why, even little children are better than you.
 And your wives, how very worthy they are indeed;
 Do you see? They even abuse their own sister.
 And you, Rochana, you scold your elders so,
 Stamping your feet without the slightest fear.
 My anger at you remains unchanged,
 For you still feel no shame at choosing the ngõ.
 Only because he succeeds do I spare his life;
 If he had failed, his head would surely have fallen.

223. Then

Rochana is angry and exasperated
 At the sight of her father's fiery wrath
 And his feelings of bias toward the six.
 Thus she bids her husband take leave and go:
 'Do not stay any longer, but lead me away.'
 Then showing him how to kneel before the king,
 She says: 'Prostrate yourself as best you can.'

224. Then

Bowing ten times without stop,
 Snickering and shaking his feet,
 Chao Ngo openly mocks the king.
 Whatever the king does he mimicks
 With a white-tooth'd grin as if truly mad.
 He then re-ties his waistcloth, leaving a tail
 And uses it to swat the heads of the six.

Shading his eyes, he peers at their noses
 And sees the blood still oozing from the wounds.
 He claps his hands and mockingly laughs,
 Gesturing with his lips for his wife to look.
 Seeing them stunned and bowed in silence,
 Paralyzed with fear like little mice,
 He bids the most perfect Rochana
 Leave the palace and return at once.

225. Then

Thao Samon is choked with uncontrollable anger
 Because Chao Ngo brings back more fish than the six
 And deprives the king of his chance to kill him.
 The more he ponders, the greater is his rage:
 'If I do not succeed I shall never rest.'
 Thus he devises still another plan:
 'This time I shall demand game for my table.
 You six be off and redeem yourselves,
 And if you fail, it will mean your deaths.
 Go and tell the ngõ, 0 soldiers,
 That tomorrow he must bring me game.'

226. Then

Receiving the royal command,
Amāt rush from the palace
 Directly to the hut in the countryside.

227. There they peek inside and wonder:

'Do you think they are asleep?'
 Surprised at not hearing voices,
 They sit watching and calling out.

228. At that time

Rochana is rolling cloth over a frame.
 Wherever it is slack she pulls it tight
 Then sits and begins her embroidery.
 She sets her mind to finishing on time
 So her lord may wear it at the end of Lent.
 Meanwhile Chao Ngo jovial and clever,
 His voice like the sq, is singing the Nang Nak song.
 Using her sewing basket in place of a drum,
 He causes Rochana to laugh in gay delight.
 Sitting with an ear turned to the song,
 She says: 'How pretty it sounds, my dear.'

229. Upon hearing the soldiers' voices

Rochana scrambles up excitedly
 And knocks over her frame and sewing,
 Causing her basket to fall through the floor.
 She hurries out onto the porch
 Whereupon the amāt prostrate themselves.
 Instantly she speaks to them, asking:
 'For what reason have you come?'

230. Then

With palms held high in homage, they bow,
 Saying: 'Your royal father the king
 Has sent us to inform Your Highness
 That he has given special command
 To have Chao Ngo return with game.
 If it is not received tomorrow
 His Majesty shall sentence him to death.'

231. Then

Stricken with fear and trembling,
Rochana enters the hut at once;
And telling her husband, she laments:

232. 'Alas, my most majestic Lord,

The king again contrives to kill you.
Just the day before, he sent you for fish,
Thinking that you would surely fail and die.
Only by that mantra did you escape with your life,
Finding enough fish to present to him.
And now, as if that were not enough,
He thinks of game to ask instead.
All this is because of that evil ngõ
Which I have asked you to shed without success.
You do not listen in spite of my pleas;
Truly this is the fate which I must bear.'
And with those words she then begins to cry,
And tears pour forth with her words of lament.
Pounding her breast until it is bruised,
She moans and sorrows in bitter grief.

233. Then

Chao Ngo teases her, saying:

'This royal command to go in search of game
Means that he thinks me helpless and sure to fail.
It matters little if I were to perish;
What concerns me is that you would be left a widow.'
And with those words he then smiles brightly
And lifts that lovely one onto his lap.
Embracing her tightly, he asks:
'Would you have me die so easily?'

Gently touching her cheek, he comforts her:

'I speak only in jest, so do not fear.

What of these deer? There is no need to worry;

I can easily find one or two thousand.

Have you never seen my many skills?

Why do you waste those precious tears?

You need not fret over such a simple task.

Let us sing verses and lie about instead.

It shall be just like when I went for the fish;

Do you really expect anything of those useless six?

If it isn't their lips it will be their ears

Which I cut off and bring for you to see.'

He then bids her with a laugh

Recline on the bed at ease.

234. When the moon disappears behind the clouds

And the sun rises over the mountain ridge,

He comforts Rochana with these words:

'O most beloved, stay here in peace.

By early afternoon I shall return,

So do not let worry dim your shining beauty.'

Then speaking these words, he sets off at once

To put the jewelled sandals upon his feet.

Taking up his staff, he walks from the hut

And summons from within earth-shaking power.

He jumps up into the far-distant clouds

And flies directly to the vast forest.

235. There he descends and comes to a stop

In the shade of a giant rang tree.

He sheds the ngō and hides it away

Then recites the Mahāchindā Mon.

236. Herds of game come in countless numbers,
Among them deer of infinite kind.
Enormous herds run mingling together
And in their profusion turn the forests red.

237. Then
Seized by unimaginable thoughts of fear,
The six dress at dawn so as not to be late,
And summon together their many servants.
Some look for traps of different type
Which they will set in the forest depths.
Others tie cloth to their waists, lead out their dogs
And noisily load nets upon the backs of elephants.
Trusted mounts are made ready
With saddles, bridles and harnesses.
Some fasten cushions on bare-backed steeds,
And everyone strives to outdo the others.
Village conscripts of the buffalo brigades
Thrust and stab in contest with sawian lances.
Armed hunters all take careful aim;
Wherever they shoot they do not miss.
Male servants with shoulder bags and boxes
Carry gold engraved food pails of things to eat.
Others carry food stuffs on shoulder poles.
'Do not delay or all will be lost,' they hear.

238. When preparations are completed
The princes mount their steeds and depart.
They ride at a furious pace
As their hunters lead the way.

239. Down the trails they finally come
To the forests where deer are found.
They order snares be set along the bush,
So some begin at once to attach the loops.
Meanwhile, others drive stakes across the trails
And call in experts to arm the arrow traps.
As buffalo riders go into the bush,
All the forests resound with their shouts.
240. Well-hidden hunters cock their guns,
Ready if anything should appear.
Taking aim, they mistakenly shoot their comrades
Who fall thrashing close to death upon the ground.
But they do not find a single deer,
Only bears, tigers, rabbits and boars.
Master and servant all sit and confer:
'Perhaps it shall be as it was before.'
Some complain: 'Did I not warn you?
You failed to propitiate the forest gods.'
Thus they order an alter erected
And make offerings to the spirits at once.
241. Then riding in search upon their steeds,
They see new-laid tracks scattered all about.
Peering into the distance,
They cry: 'Look! Are those not deer?'
And the six are greatly happy
As they gallop off to that spot.
Seeing Phra Sang sitting there, they stare in
amazement,
For in beauty he resembles the god of the fish.
'Is it to be as it was before?', they wonder.
'It's shameful how our noses are not even healed.'

And with those words they then climb down from their
mounts

And approach that god with palms together.

242. Then

Pretending not to recognize them,

Phra Sang jumps up with threatening gestures

And demands: 'From where do you come, O six?

How persistently you wander about

And look for trouble everywhere you go.

By stealthily hunting my forest creatures,

You are assaulting me, the lord of this forest.

How lightly you must take the borders of my realm

To intrude and trespass the way you do!

Have you not the least respect for me?

Beware! One day your necks shall be broken.'

243. Then

Stunned and white-eyed with fear,

The six summon their courage and explain:

'We are the sons-in-law of Thao Samon

Who sends us to find game against Chao Ngo.'

They then relate all from the very beginning.

'Look upon us with pity, we pray,

So that we may escape with our lives.

Wherever we looked we could find no game,

For all the deer have fled to this place.

Have mercy, O forest spirit,

Grant us game to present to the king.'

244. Then

Phra Sang smiles as he answers:

'This herd of game you see before you

Has fled from humans to seek my care.

But since you look so desperate
 I cannot refuse the help you ask.
 I do not fear the sin of killing,
 But I must get something for what I give.
 If you value your lives, consider this well:
 I shall give you deer in exchange for your ears.
 If you are unwilling then you shall not have them,
 For to petition the gods you must give in return.'

245. Then

Hearing those words in head-bowed silence,
 The six complain with bitter hearts:
 'This accursed god is indeed so brazen!
 How cunning to first take our noses and now demand
 our ears!
 But to get what we want we shall have to give;
 It is not worth the effort to implore his pity.
 Why, without ears only the love of our wives is lost.'
 And with those words they then take up their swords
 And hand them to that god, sheaths and all.
 Their hearts pounding, they expose their ears,
 Imploring: 'Cut lightly, we pray you, My Lord.'

246. Then

Phra Sang pulls their ears as far as he can.
 'Out of kindness I shall cut most gently,' he says
 As he draws a great Japanese sword and holds it high.
 The eldest of the six is terribly frightened
 And cries out in panic: 'Oh! Oh! The pain!'
 'If you act like this you will never have your deer,'
 Phra Sang says as he makes to strike but suddenly
 stops.
 He looks at once side and then the other,

o Pondering: 'Let me see, which ear would be best?'
 Then pulling the right until the neck stretches,
 He brings down the blade fiercely, and blood splashes
 out.

247. Then

Grimacing in pain and tears, the six exclaim:
 'First our noses and now our ears. How sad it is!
 Whatever have we done to deserve such a fate?
 The pain is great, but we must bear it,'
 They mutter, holding their knees in sorrow.
 Urgently they then remind the god, saying:
 'Where is the game you promised? Do not delay.'

248. Then

Phra Sang makes this prayer of truth:
 'May all the deer about to die now do so.
 Let their number be as many as I shall need.'
 He then answers, 'Do not dally or fiddle about;
 Take one and no more, for that is all you deserve.
 And if ever again you should desire some game,
 Do not hesitate to come and call upon me.'

249. Then

Lamenting in untold sorrow,
 The six gingerly make obeisance,
 Prostrate themselves and withdraw.
 Their captains and men in great excitement
 Tie those deer and lift them upon their shoulders.
 The six mount their steeds and set off at once
 Across the great forests toward the royal city.

250. Then

Donning that ngó of his ogress mother,
 Phra Sang fastens the sandals and ties his deer,

A full twenty in number, all of them dead.
 Using his staff as a carrying pole,
 He lifts the carcasses upon his shoulder.
 With a burst of unsurpassed power,
 He leaps into the far-distant skies.

251. There he descends and comes to rest
 At the fence by the door of his hut.
 He would have Rochana again go along
 But is fearful of the disturbance that would surely
 ensue:
 'It is better if I go alone this time,
 For then I can make sport of the king.
 And even though the six may attack and beat me,
 I shall face them myself without the slightest fear.'
 Thinking this, he plods along down the road
 With the deer bouncing from his staff.
 He deliberately walks in everyone's way
 And knocks them down with his bundles of deer.

252. Then
 The many city people
 Shout in chorus: 'Oh, what a nuisance!
 How very strong you are, Chao Ngo.
 Where did you ever find so many deer?
 Are they not too heavy to carry alone?'
 Some are frightened while others laugh;
 Still others mock: 'Oh, what a sight!'
 Little children noisily rush up
 And together surround him front and back.
 Some cry: 'Look, my pal has come,'
 And loudly they shout and cheer.
 Others cry: 'Don't go just yet.'

Stay and dance a little while.'

But Chao Ngo ignores them, so in a line they pull,
And try to keep him from going down the road.

253. Then

Seeing children surround him on every side,
Chao Ngo puts his load down on a level spot;
And standing among them, he begins to dance.
Chao Ngo cuffs and kicks into tears
All those who clap out of rhythm.
Then feigning fury and indignation,
He takes up his load and lumbers along.
No matter how they try he does not stop
But goes directly to the royal hall.
There he throws down his deer before the king
And strides back and forth without the slightest fear.

254. Then

Seeing him come, Thao Samon scratches his head in
wonder:
'Why, his strength is like that of a buffalo,
For he can carry twenty deer unaided.'
Thus the king fails once again in his plan
And would kill him out of sheer exasperation.
'Do you see, O Montha,' he finally cries.
'So crude and arrogant and fearful of none!
How angered I am at the six,
For they have wandered off once again.
Their wives do not exhort them to the task,
So each time they bring disgrace upon me.'

255. Then

Filled with boundless worry, the six rush on;

And reaching the city, they enter the royal hall,
 Followed by servants bearing deer on their shoulders.
 At the sight of all that Chao Ngo has brought,
 They wonder: 'Who helped him carry so many?'
 Then trembling with fearful thoughts,
 They bow three times and hang their heads.

256. Then

Thao Samon jumps in fury, crying:
 'Oh, what fine sons-in-law I possess!
 Where did you get these broken-legged creatures?
 The more I would have you redeem yourselves,
 The worse you become. You should all be killed!
 But I shall spare you this time for my daughters'
 sakes,
 For if they are widowed it will be a disgrace.
 Despite your many servants, is this all you can bring?
 Indeed, you deserve to be chopped to pieces.
 Why do you sit in head-bowed silence?
 All you can speak are words of complaint!
 And what of your ears that blood should flow?
 How can it be you are all the same?
 How strange that first you loose your noses,
 And now in the forest you loose your ears.'

257. Then

To save themselves as best they can,
 The six look down in tearful silence,
 Clear their throats and answer with this lie:
 'Today we went in search of game
 But could not find a single creature.
 We sent our men into the bush,
 And there they searched in every spot.'

How strange! Perhaps it was some evil spirit
 Who concealed all the forest game from view.
 Then suddenly what looked like little knives
 Came down from the skies and cut off our ears.
 All this was destined to be, but still worse,
 A ghost came upon us along the way.
 We had to build an alter and pacify it
 Just to return with this one carcass each.
 Then in the afternoon we started for the city,
 But that ghost caused us to lose our way.
 We struggled through the jungles, our suffering
 great,
 Until we were overcome with hunger and fatigue.
 Rushing on near death, we found a clearing
 And galloped off toward the royal city.
 All that we speak is the absolute truth.
 Be merciful, we pray, Your Majesty.'

258. Then

Laughing heartily and clapping his hands,
 Thao Samon turns to Nang Montha and says:
 'Oh, how worthy your sons-in-law are!
 Each one is without his nose and ear;
 What a breath-takingly beautiful sight!
 Twice they meet with only misfortune.
 Look at them; not the slightest sense of shame!
 They still act so boldly and full of fight,
 Yet they return in defeat every time.
 I should kill these worthless wretches,
 But that would serve no purpose at all.'
 Then turning to his daughters, he says:
 'Just look at them! What a terrible disgrace!

How pitiable to be without ear and nose,
 Alas, how utterly frightening the thought!

259. Then

The six ladies look upon their husbands
 Whose appearances are now completely changed.
 'How truly hideous you are,' they cry.
 'First it is your noses and now your ears,
 As if someone deliberately sliced them off.'
 Some bitterly complain: 'Oh, how despicable!
 You are no longer handsome without a nose and ear.'
 Others cry: 'I am shamed before that ngô
 Who even now grins and mocks so rudely.
 Oh, those faces are dark as indigo blue,
 And no longer fair and beautiful.'
 Some look away in anger and rebuke:
 'Alas, what a miserable sight!
 You do not deserve to have us at your sides,
 So henceforth do not think of us as your wives.'
 Others complain in angry frustration
 And tremble with rage at the thought of their men.
 Their distress is such that they sit in a daze
 With fury and turmoil in their hearts.

260. Then

Striding forward and peering closely,
 Chao Ngo sees that the unjust king
 Will not punish his favoured six.
 So he casually begins to count his deer
 To remind him who has brought back the most.
 Pointing to the king's sword, he rolls his eyes
 And raises his hand high as if to strike.

He then points to the necks of the six royal princes
 And makes himself understood with those funny
 gestures.

Clapping his hands, he bends with laughter
 As he mocks and ridicules the king.

261. Then

Thao Samon cries: 'O accursed ngổ,
 How unbelievably brazen you are
 To be a mute and yet not know your place!
 You dare to gesture as if you know,
 Telling me I should kill the six.
 But even that is not enough; now you even mock me!
 This time you have gone too far. How provoking
 your acts!
 Yes, I see how worthy you are;
 You have found more game than the six.
 So, you would dare show your face here and boast.
 Beware, or one day I shall have your life.'
 And his desire to thrash him grows with every thought.
 'Never have I seen one like you - stupid and mute.
 No matter. I shall suppress my anger for virtue's
 sake.
 But if you ever come again you shall not be spared.
 Oh, how haughtily you act even now!
 One day that head will certainly roll.'
 The king continues to scold furiously,
 Turns his back and sits scowling on his throne.

262. Then

The eldest of the six speaks these words of wile:
 'This ngổ is evil and unworthy of your indulgence.
 The people will all look upon him as an example.
 Devoid of respect, he causes only trouble

And is without fear of you, O royal father.
 I wonder if perhaps he is a demon,
 For I have hardly ever seen his eyes blink.
 He is truly not at all human in nature;
 I am sure he is a wandering ghost.
 His strength must certainly be magical
 If he can bring twenty deer by himself.
 How easily he finds all those creatures;
 He must be in league with demons and ghosts.
 I have never seen a ngổ such as this.
 Do not trust him, Your Majesty, I pray.
 Drive him out of the palace at once,
 For he is disgusting and evil.
 If you let such a madman roam at will
 Sooner or later he shall bring you grief.'

263. Then

Ablaze with distress as hot as fire,
 For he is convinced of the truth of their words,
 Thao Samon shivers with repulsion and cold.
 Beckoning his soldiers, he speaks this command:
 'That damned ngổ is an evil demon.
 I fear what the six have told me,
 So drive him from the palace.'

264. Then

Receiving this royal command,
 The soldiers tie their waistcloths tightly,
 Officers and men ready to fight.
 Some advance menacingly with staves held high,
 But Chao Ngo is unafraid and simply laughs.
 Others try to push him from behind,

But he strikes them, and they are stunned with
fright.

Still others urge on those in front: 'Do not fear,'
While they themselves try to move back out of the
way.

The six princes cry: 'Why are you waiting?'
And push the soldiers forward to seize the ngõ.
Together they surround him front and rear
And with much commotion try to drag him off.
But Chao Ngo simply flings out his arms,
And they all fall and scatter in a panic.

265. Then

Feigning anger, Chao Ngo seizes them
And pummels and kicks them skilfully,
Then chases close at their heels.
Clutching a man in each of his hands,
He slams their heads together in casual jest.
Both cry out and struggle to get free,
And Chao Ngo bends with laughter and delight.
Then seeing the six tremble in fear,
He approaches swinging his staff.
The more they retreat, the more he advances,
The faster their flight, the more furious his chase.
Then seeing Thao Samon upon his seat,
He shades his eyes and peers into his face.
Teasing the king with threatening grunts,
He raises his staff as if to strike.

266. Then

Thao Samon is shocked into trembling;
And trying to retreat from the fray,
He totters and falls from his seat.

Thinking the ngõ has struck his head,
 He is panic-stricken and screams:
 'Come quickly, O wife, Look behind my ear.
 How many cracks are there in my skull?'
 'What nonsense is this?' Nang Montha shouts.
 'Why, there is nothing wrong with you.
 I have never seen such behaviour as this;
 How can you fear your own son-in-law?'
 'Stay if you are unafraid,' Thao Samon replies.
 'I shall not, for he is more than I can bear.'
 And with those words he then tries to struggle and
 shake free,
 But the queen holds on desperately and pulls him back.
 All six daughters fight each other to escape,
 Completely overcome with panic and fear.
 The numerous inner palace servants
 Collide and fall as they attempt to flee.
 The six princes crash into the king;
 And thinking him the ngõ, they throw him down.
 Others rush in search of a place to hide,
 Ministers and generals in headlong flight.

267. Then

Seeing her husband in fear of the ngõ,
 Exhausted and panting from his escape,
 Nang Montha cries: 'What a distasteful sight!
 Try to calm yourself, my dearest.
 Haven't you any sense of shame?'
 Saying this, she drags him off
 And pushes him down with a crash.
 Seeing him shudder as his life force flees,
 Paralyzed with fear as he tries to run,

She seizes his hand and cries: 'Be still!'
 And tries to make him sit down again.
 Then regaining his composure, Thao Samon explains:
 'Old people like you are forever confused
 In truth I really was not afraid
 And am now completely recovered.
 But weary and still unsettled,
 I would like some water to drink.'
 He picks up a cup but trembles and drops it,
 Frightened at the sight of the ngô still there.

268. Then

Pretending not to have seen a thing,
 Chao Ngo looks about then walks away
 And approaches the six with his staff.
 Seeing their faces drip with sweat,
 He fills his mouth with water and spits on them.
 And although they are wet and relieved of the heat,
 He blesses the water and anoints them once again.
 Then seeing them bow their heads and neaten their
 hair,
 He pulls at their ears until blood flows again.
 Deliberately leading them this way and that,
 He uses his staff to goad them like cattle.
 Then seeing their wives peek from a screen,
 He gestures toward their husbands' ears.
 Stroking his own as if in great pain,
 He shakes his head and swats the flies in jest.
 Then seeing the king scowling with fury,
 He kneels repeatedly in mock contrition.
 Grovelling with exaggerated respect,
 He bows again and again, mocking the king.

Then taking the lid from a water jar,
He kicks it about like a takraw.
When Thao Samon curses angrily
Chao Ngo just bends with laughter.
On his knees, he then approaches the queen
And with elaborate gestures takes his leave.
Standing up, he casually strolls away
And returns to his hut without delay.

269. There he enters that little dwelling
And sits beside his beloved wife.
He speaks to her, relating everything,
And they laugh together with gay delight.

o Phra Sang Plays Khli

270. Now let us tell the story

Of the Thousand-eyed One of the Thirty-third Circle
of Heaven.

Always soft, his celestial throne

Suddenly becomes hard as stone.

'Surely there is trouble upon the earth,'

The Eternal One immediately thinks.

Thus he opens his heavenly eye

And becomes aware of Nang Rochana's plight.

'If I do not help her she shall perish,

For Sang Thong refuses to shed his ngõ.

So I shall assemble a heavenly host

And descend to lay siege on Samon City.

I shall challenge the king to a game of khli,

For one as worthless as he cannot possibly win.

I shall threaten him into such trembling fear

That he seeks his seventh son-in-law's help.

Then Phra Sang shall finally shed the ngõ,

And his beauty will be equal to none.

The king shall see his golden body

And the skill he possesses at khli.'

271. And with that thought he then speaks these words,

Commanding the divine Matuli:

'Assemble weapon-bearing heavenly soldiers,

And have them assume the form of common mortals.

Place them in proper military formation

With forward and rear elements, left and right wings.

I shall lead this mighty legion onward

To besiege the city of Thao Samon.'

272. Then

Prostrating himself thrice with elegance,
Lord Matuli rushes from that palace
And assembles the armies without delay.

273. Then

Anointing his body at the bath,
The Eternal One dons clothes and ornaments
Made of the Nine Gems bright and glittering.
Then mounted upon a royal chariot,
His celestial legions in rows upon rows,
He flies across the infinite expanse,
Driving that jewelled chariot toward the earth.

274. There at the city of Thao Samon,

He orders his armies to lay siege.
Encamped in an unbroken circle,
Each regiment flies its banner high.
They fire all manner of weapons;
"Tyng tang" the fusillade resounds.
Some give out a mighty lion roar
As cymbals, drums and terrifying shouts fill the air.

275. Then

Hearing that dreadful tumult all around,
The city people are seized with fright,
For danger is near and beyond escape.
In every household there is mad excitement
As everyone runs blindly with his belongings.
Their arms filled with bundles of bedding,
They cry to each other: 'Which way is best?'
Cradling a son and dragging a wife by the hand,
Some beg their fathers-in-law to lead the way out.

'My little ones are all under foot,
 And I do not know where to hide,' they cry.
 Deludedly thinking there is a fire,
 Others begin to dismantle their houses.
 Piling high all their wordly possessions,
 They cry and shout to each other in panic.
 Market women both young and old
 In their fear think it is a raid.
 Scattering money and rice as they flee,
 They fill the roads together with the men.

276. The many noblemen of the court
 Are stunned and tremble as their life forces flee.
 Not knowing the cause of all the turmoil,
 They bid each other rush to the palace.
 There at the pavilion before the gates
 Which are only opened at dawn's first light,
 They shout to the attendants as loudly as they can:
 'Quickly awaken His Royal Majesty.'

277. Then
 Sleeping soundly and unaware of all,
 Thao Samon that foremost of kings among men
 Hears the handmaidens' faint voices and starts.
 Aroused so suddenly, he is still not awake;
 And nodding his head, he falls back into sleep.
 Nang Montha begins to stir, for she is a light sleeper;
 And sitting up drowsily, she shakes her husband awake.
 The sleepy Thao Samon begins to mutter and mumble;
 And thinking a ghost has enveloped him, he thrashes
 about.
 Sitting up, he says: 'What a funny dream!
 Good or bad, tell me what you make of it.'

Nang Montha answers: 'What nonsense is this?
 How can you speak to me about your dreams?
 Even now there is shouting at the gates,
 And I do not know what it is all about.'
 His heart shaken by terrible fear and dread,
 Thao Samon turns and grasps a Japanese sword.
 Trembling and tottering, he hurries out,
 Pushed forward from behind by his wife.
 Opening the windows, he sees his men
 Assembled below in loud excitement.
 Instantly he calls down to them, asking:
 'Is it that ngô who has come once again?'

278. Then

Hearing Their Majesty's royal voice,
 The many soldiers and attendants
 Approach his window on bended knees.
 Gasping and panting for breath,
 They speak with stuttering mouths:
 'Someone has besieged the city.
 May Your Majesty be so informed.'

279. Then

Shaken with such unspeakable fear
 That his very soul shudders with fright,
 Thao Samon looks frantically from left to right.
 Trembling with dread and terror,
 He raves like one who is mad.
 As he strains to listen he whispers to his wife:
 'What are those explosions that sound like cannon fire?
 O Captains, I am in a terrible situation,
 For there must be tens of thousands of enemy.

If you are brave and invincible,
 Then do not let your hearts be seized with fright.
 If only I were not so old and feeble
 And my body racked with sickness and pain!
 If only I were once again strong and able,
 What fear would I need have of them?
 Attend, O counsellors and attendants,
 Are you prepared to fight or would you flee?
 I am discouraged, for it seems
 That you will be no match for them.[†]
 Then hearing someone behind clear his throat,
 Thao Samon jumps in real fear and retreats.
 Trembling, he calls to his wife:
 'Did you hear that dreadful roar?
 Where are my six sons-in-law?
 I shall send them out to battle.'[†]
 With forceful gestures, he tightens his waistcloth;
 With feigned resolution, he shouts this command:
 'Quickly assemble all my soldiers,
 And have each man ready at his station.
 My officers who are on regular pay
 Are all trustworthy and of great number.
 Have the parapets manned and ready,
 For I fear they may try to scale the walls.
 Shut tight the four main palace gates,
 And prepare the hot sand and stone.

280. Then

Withdrawing and rushing out together,
 The many captains and attendants
 Call out their men in great excitement.

Those assigned to the royal armoury
 Distribute red battle shirts and arms.
 The recruits are driven up to the walls,
 And directed by officers with swords in hand.
 Some drag cannons and place them in slots,
 Pour in powder, aim and light the fuse.
 The gates are quickly shut and bolted
 As many regiments stand massed and ready.

281. Then

The Anointed One most exalted
 Directs Phra Wisanukan:
 'Compose and deliver a message.
 Challenge Thao Samon to a game of khli,
 Staking the city against his name.
 If he should lose, let him not try to delay,
 For I shall have his kingdom in that instant.'

282. Then

Receiving Lord Indra's command with joy,
 The resplendent Phra Wisanukan
 Makes obeisance and withdraws at once.

283. There at the royal city gates,

He sees the bolts all securely drawn.
 He shouts to those standing at their posts
 To open and receive him without delay.

284. Then

The many officers of the royal watch
 Answer: 'You have come from the enemy camp,
 So we shall not open. Do not try to enter.'

285. Then

With a burst of mighty power,

The fearless Phra Wisanukan
Smashes down the gates with his feet.

286. Seeing all the many guards
Scatter in flight, he curses.
Then roaring like an invincible lion,
He goes directly to the shining royal hall.
Seeing Thao Samon on his majestic seat,
Counsellors and attendants in profusion,
He brushes past them as he approaches
And stands directly in front of the king.

287. Then
The panic-stricken Thao Samon would flee,
But Nang Montha holds him back by the hand;
And regaining his senses, he looks down.

288. Seeing that only one stands before him,
That in a fight he would have a chance,
He cries: 'Captains, do not desert me,'
And waits and watches in silence.

289. Then
The fearless Phra Wisanukan
Speaks these words of double purpose:
'Attend, O ruler of this city.
Bow your head in reverent homage
And listen to this royal message
Which my master sends you in good faith.'
Then opening that royal document,
He begins to read what is written inside:

290. 'Having besieged your city with my troops,
I, the most exalted of royal kings,
Do not come for the purpose of war.

Instead, I would have the worthy Lord Samon
 Play a game of khli upon the field
 Before all the royal brahmins and teachers
 So that fame and honour may be ours.
 If you defeat me in this contest,
 I shall gladly become your vassal.
 But if I am the victor, all shall be mine,
 Even your handmaidens and courtesans.
 Should you not appear on the field today,
 I shall attack and put your city to the torch.
 Beware, O Samon, that you understand,
 Or your entire city will perish for naught,¹

291. Reading those words, he then says:

'And now, O most exalted Thao Samon,
 What is your answer as you sit bowed in silence?
 Do you accept my master's challenge?'

292. Then

Trembling with indescribable terror,
 His face paralyzed with gaping fear,
 Thao Samon pales and turns to Nang Montha.
 In senseless and white-eyed fright,
 He cries to his wife: 'Help me!'
 His dread gives rise to helpless shivering,
 And a feeling of cold adds to his distress.
 Suddenly he thinks: 'My six sons-in-law!
 They should be a match for him at this game of khli.'¹
 Jumping up, he smiles and answers:
 'I shall not waver before my foe.
 Do not act so ferociously bold,
 For my sons-in-law shall answer for me.

I shall send them out to take up the challenge,
 And he who is better shall win; I am certain.
 So return and inform your master
 To await the decline of the sun.¹
 Then assuming an air of loud arrogance,
 He feigns resolve as though one unafraid.

293. Then

Phra Wisanukan smiles wryly and answers:
 'Attend, O Thao Samon, one most deluded.
 How very brave you have suddenly become.
 Your words are fearless, yet your eyes are white,
 And in truth My Lord trembles with terror.
 You say your six will take up the challenge;
 Let these words be as absolute as a vow.
 If they do not appear at the time you have fixed,
 You can be certain all you possess will be lost!¹
 Then threatening again with words of warning,
 That celestial lord departs in an instant.

294. Then

Trembling with the most dreadful of thoughts,
 Thao Samon speaks to his beloved six:
 'If only I were not now so aged!
 If only my strength were as it was once before,
 I would not trouble you with this matter.
 Once long ago everyone avoided me;
 And out of fear they dared not show their faces.
 But now, seeing me old and feeble,
 They come with arrogant intimidation.
 I am so angered I would go forth myself,
 But alas, I fear my reflexes are slow.

You are youthful, so go in my place
 And save the royal city without fail.
 You will uphold my honour by this act,
 So do not bring disgrace upon us all.'

295. Then

As their life forces leave their frightened bodies,
 The six become frantic with desperation
 And can only turn to each other and stare.
 With no choice but to obey, they answer:
 'We are at your service, so do not fear.'
 And with those words they then raise hands in homage
 And withdraw to their quarters without delay.

296. There they command their servants:

'Quickly saddle our trusted mounts.
 We have been commanded to take up the challenge,
 And our hearts are heavy with despair this time.
 Not knowing what will be the outcome,
 We must try our hand and not retreat.
 Go quickly and prepare yourselves,
 And see that the men are ready.'
 And with those words they then ascend the verandah
 Where they open the door and enter inside.
 Sitting closely beside their beloved wives,
 They hang their heads in silent misery.

297. Then

At the sight of their husbands' coming,
 Each sighing with burning distress,
 The six lovely ladies are surprised and wonder.
 Finally they ask: 'What troubles you, My Lords,
 That your faces should be so dark and sullen?

Is our royal father angered? Has he punished you?
 Explain everything so that we may understand.'

298. Then

Their faces pale with unhappiness,
 Their suffering more than they can bear,
 The six sit stupified and relate:
 'Trusting in our skill and worthiness,
 Your royal father now commands
 That we take up a challenge to khli,
 And we can think of no way to escape.
 This is one thing, O dear ones,
 Which we have never done before.
 And now, as if by magic, we must succeed.
 But we have no choice and must force ourselves to go.
 Please come and watch us, O lovely ones.
 There at the beautiful pavilion
 You can cheer us on like reserves in a battle,
 And we shall be at ease and completely unafraid.
 And even though we may falter and panic,
 We shall take heart at the sight of your faces.
 Alone, we would surely lack all confidence,
 But with you there we will be fearful of none.'
 And with those words they then bathe themselves
 And dress in only the newest and best.
 They peer into their mirrors with sorrowful hearts,
 For noseless and earless, they have lost their beauty.
 Going out, they mount their royal horses,
 Servants at the rear in an unending line.
 Thinking the most terrible of thoughts,
 The six ladies are borne behind in palanquins.

- 294. There at the gates of the palace,
 The six order all to stop and wait.
 Clambering down from their horses,
 They seek an audience without delay.
- Then
 Seeing his six sons-in-law arrive,
 Thao Samon is happy and filled with praise:
 'Oh, how splendidly you are dressed, my sons.
 Today you shall answer the challenge,
 So make your hearts and minds resolute.
 Do not bring disgrace upon me,
 But save the city and my honour.'
 And with those words he then proceeds at once
 To the great vessel where he will bathe.
 Drawing water, he washes away the heat
 And powders himself with sachet and sandalwood.
 To look his best he dons an upper garb of kan yaeng
 design,
 And wraps cloth of fine quality around his waist.
 Tying the belt securely in place,
 He adorns himself with glittering gems.
 Wearing bracelets and rings of jewels,
 He takes note of his own great beauty.
 Before a mirror, he places the crown on his head,
 Saying: 'Look, O Montha, is it crooked or straight?'
 Then completing his dress, he mounts the royal
 elephant
 To the resounding cheers of his mighty warriors.
 The six ride gracefully at his left and right
 While his military men follow all around.
 His beloved wife and lovely daughters
-

Are borne on lacquer-roof'd sky-palanquins.
 Royal servants of many different ranks
 Attend upon their queen in eager readiness.

301. There the king ascends the royal pavilion
 With his daughters and most honorable queen.
 Thao Samon reclines at ease,
 But his heart pounds with dread and fear.
 So many people come to watch
 That even the field itself is filled.
 Forbidding them to block the royal view,
 The palace guard must chase and threaten.
 Taking their places on the field,
 The six see thousands of enemy.
 Each thinks such terror-filled thoughts
 That he makes his mount jump and rear.

302. Then
 Seeing the six come to answer his challenge,
 The Eternal One foremost in the heavens
 Descends from his gold, celestial pavilion.
 Mounting a cloud horse which surges with eagerness,
 He spurs it on and deliberately draws near.
 The six are stunned as he cries in challenge:
 'Are you the ones who shall play against me?
 How handsome your faces are.
 Why, each of you looks the same.
 But you seem to be of noble birth.
 From what family do you come?
 I am sure only the best have been chosen.
 How great is your skill at this game of khli?
 Answer quickly so that I may know,

And so that we may begin play at once.'

303. Then

Feeling great worry and shame
 Their faces pale with anguish,
 The six can only turn to each other.
 The eldest then smiles meekly and tries to save face
 By replying: 'Do not mock us, dear fellow.
 We are not just any infamous villians,
 But the dear sons-in-law of Thao Samon.
 We come in answer to your challenge
 And shall test your hand at the game of khli.
 We six shall neither waver nor retreat
 But defend our king's honour as best we can.'

304. Then

He of the Kausika Race smiles and answers:
 'You royal sons-in-law are so worthy
 That nothing further need be said.
 Let us begin and show our skill
 So that all may know it far and wide.'
 And with those words he then spurs on his mount
 And once in position strikes the ball.

305. Then

Stunned and paralysed with infinite fear,
 The six shut their eyes as they try to catch it,
 And tremble even more when the people jeer.
 Each charges madly and tries to scoop the ball,
 But their horses become entangled with each other.
 Out of control, they rear and turn
 And throw the six who sprain their legs.
 Some take a swing but miss by a mile

And turn to their wives and meekly grin.

Their horses throw them off their backs and into the walls,

And they cry in weary pain as the crowd jeers and shouts.

Those who cannot ride make their mounts jump on three legs

And must hold on to the reins as tight as they can.

The thought of the king makes their faces pale,

And they make their steeds dart like frightened deer.

306. Then

Thao Samon hangs his head and beats his breast,

And with absolute fury cries out in abuse:

'What kind of men are you that you lack all shame?

You remember nothing of what I showed you.

Would you have him confiscate everything?

Just look at them, O Montha

My own sons-in-law disgrace me.'

Turning to his daughters, he then blames them as well:

'Your husbands show their ignorance and shame themselves,

Yet there you sit with such cool, affected manner.

Soon you shall be his slaves, but you are happily unconcerned.'

Then thinking thoughts of unimaginable anger,

He trembles, and his body becomes bathed in cold sweat.

The king holds his knees and ponders in a daze,

Moaning and sighing without a word.

307. Then

The resplendent Eternal One

Cries out in challenge: 'O worthy six,

Why do you not strike the ball in return?

Why do you shake your heads in resignation?

Speak at once. Do you now concede defeat?
 If so, I shall seize the kingdom as I promised
 And make your father-in-law my royal slave.'

308. Then

Trembling with uncontrollable fear,
 The six scramble to scoop the ball,
 But it just rolls away from their sticks.
 Their horses stampede in frenzied panic,
 And all they can do is hold on for dear life.
 They mumble to their servants for water to drink
 Then hang their heads and dare not look up.
 He of the Kausika Race smiles with delight and warns
 again,
 But they just mumble an answer which sticks in their
 throats.
 With hands raised in acknowledgment of defeat,
 The six throw themselves at the mercy of that god.

309. Then

Seeing the six princes concede defeat,
 The people who watch are in an uproar.
 Nobles and commoners, their hearts are distraught.
 Each mutters words of bitter anger:
 'Those sons-in-law are worthless indeed.
 Thao Samon deserves no better,
 But now we are ruined as well.'
 Some exclaim: 'There is no need to worry!
 Whoever is king will hardly affect us.
 Only the ruler himself will be taken,
 For we are nothing more than common people.'
 Others shout abuse at Thao Samon:
 'How can you trust those disfigured fools?

Ones such as them know only how to eat
 And truly deserve to become his slaves.'
 Still others gesture persuasively as they exclaim:
 'May lightening strike us dead if we speak in jest.
 If we were the ones who married his daughters,
 This challenge would be answered without defeat.'
 The women servants of the palace,
 Of various ranks and duties,
 Turn and noisily give vent to their grief:
 'We shall certainly be the ones he takes.'
 Some complain: 'I guessed all this would come to pass,
 But surely he shall keep us as we are.
 We have always been good and loyal servants,
 So what is the use to sit and worry so?'
 The whole field reverberates with the people's voices
 As all speak bitterly what is in their minds.
 Nobles and commoners one and all
 Furiously criticize and complain.

310. Then

Approaching upon his celestial steed,
 Lord Indra speaks to Thao Samon, saying:
 'Your six sons-in-law concede defeat.
 Now, where is your youngest daughter's husband?
 Will he be the one to come to your rescue?
 Do not sit there pensive and withdrawn.
 If he does not come, I shall take all.'

311. Then

His distress so great he cannot think,
 Thao Samon sheds swollen-eyed tears,
 Muttering and mumbling as he rubs his eyes.

He sits head bowed and lost in thought:

'Only that wild ngõ is left.

What possible chance is there for one such as he,

Were I to send him to take up the challenge?

Who remains to come to my rescue?

I am at a loss and see no way out.'

Crying so that his tears turn to blood,

He lapses into unconsciousness.

312. Then

Seeing her royal husband

Not speak a word in reply,

The fair Queen Nang Montha

Fears the loss of the kingdom,

And trembles with infinite fright.

She approaches and nudges the king

And speaks freely what is in her heart:

313. O Your Majesty,

Do not be so distraught and grief-stricken.

How unthinking and quick to panic you are.

Listen to my words and weigh their meaning well.

Let us thank our opponent for his advice

To have our youngest son-in-law play at khli.

I think that ngõ is possessed of much skill,

So do not despise him as worthless, My Lord.

He is rather self-assured and arrogant,

But his disposition is one of fearlessness.

His powers must indeed be immense

If he can find so much game and fish.

In the past you bore him anger,

But now you must seek his love.

If he agrees to help us, we are saved
 And in the end the kingdom will still be ours.

314. Then

Taking comfort in the words she speaks,
 Thao Samon swallows his sorrow and tears;
 And jumping up, he stands and answers:
 'Attend, O adversary, I bid you wait.
 Hold off and allow me to try once again.
 The lord of my youngest daughter
 Is a mute and miserable ngô.
 But his character is fierce and bold,
 So I shall send him out in contest.
 Then should all seven fail and be vanquished,
 I am indeed done and accept defeat.'

315. Then

The Thousand-eyed One smiles wryly at those words
 And shouts in a deliberately frightening tone:
 'If he does not come, there shall be no mercy.
 I shall seize all of your riches,
 Your daughters and wives as well.
 You may have the postponement you request,
 But do not go back on your word, O king.'

316. Then

Thao Samon answers as best he can:
 'I pledge to you my solemn word;
 And being a man I shall not break it.'
 And with those words he then bids his queen
 Together with all her attendants
 Descend that royal pavilion
 And return to the palace dwelling.

317. There at that golden edifice,
 He enters the inner royal hall.
 Sitting upon his majestic throne,
 He quietly moans and wrings his hands.
 He then calls to Nang Montha:
 'Come close to me, my dear.
 I am deeply troubled and would have your counsel,
 Yet you wait so coyly and make me ask.
 The words you speak are indeed all true,
 I just had no chance to think of them myself.
 I agree that our son-in-law
 Has the power to save the city.
 So resolve yourself to go, O wife,
 And tell him I admit my wrong.
 Ask of him compassion and assistance;
 Ask him to take up this challenge in my place.'

318. Then
 Not replying for several moments,
 The beautifully alluring Nang Montha
 Cries out at last in mocking complaint:
 'You must be desperate to seek that ngõ!
 How very laughable it will be, My Lord.
 Your pride must indeed have vanished
 To send your own wife to beg that ngõ.'

319. And with those words she then smiles mockingly,
 And rises from that throne of gold.
 She sets out for the countryside
 Together with all her handmaidens.

320. There she stops and calls from afar
 To her most beloved daughter:

'Why do you not answer, O Rochana?

Where have you gone? I want to know?

321. At that time

Rochana is toiling in the fields.

While Chao Ngo busily turns the soil

She plants cucumbers, melon, and beans.

Hearing a voice that sounds like her mother's,

Calling to her from the door of the hut,

Rochana is happy and goes at once;

And in tears, she prostrates herself at her feet.

322. Bidding her royal mother

To enter into the humble hut,

She pushes and prods Chao Ngo forward

And has him pay homage at her feet.

323. Then

As if this were the very first time,

Chao Ngo looks about from side to side

And pretends he does not understand.

Spreading a cloth upon which to kneel, he sits on
his haunches instead,

And makes obeisance by raising his hands as if
shouldering an axe.

Like one receiving the holy precepts,

He lies on his belly and greets the queen.

Then jumping up, he searches for a crock and betel,

Crying: 'Where can the damn pestle be?'

Groping about, he finds it in a basket,

Prepares some phlũ and throws it in the crock.

He slices a nut and puts it in too;

And trying not to spill, he pounds with great care.

Like a temple boy before the abbot,

He reverently presents it to the queen.
 Then going off to gather some roots and gourds,
 He brings them in a basket for his wife to give.
 Rochana cries: 'Enough! Such tiresome nonsense!
 Have you no shame before the royal handmaidens?'

324. Then

The fair Nang Montha speaks, saying:
 'Alas, you have gone so far away
 And are now reduced to such poverty.
 How very pale and thin you look,
 Your face so drawn and miserable.
 You must gather roots and sticks for your livelihood;
 My pity for you is great, O dearest child.'
 And with those words she then strokes and kisses her,
 And expresses her love on the verge of death.
 All the different royal servants
 Pity that princess and begin to cry.

325. When her sorrow lessens, the queen explains:

'Your father sheds tears of wretched longing.
 And his pleas to me have been constant
 To come and tell you what has happened.
 I am sure you must have heard by now, dearest child,
 That the realm is besieged in contempt of our strength.
 The foe challenges us to khli with the city at stake,
 And he intends to seize everything we possess.
 The king sent his worthless sons-in-law,
 But they lost in the first game of khli.
 Your royal father now lies withdrawn in misery,
 And the entire city itself is deserted and still.
 There is no one left to whom we can turn

Except you two beloved children.
 O Rochana, please ask your husband
 To forgive us and answer the call.
 We can rely only on Chao Ngo's good will,
 To come to our aid and rescue the kingdom.
 Do not be angry and reject us, dear child,
 But show kindness to your mother's wish.

326. Then

Filled with sorrow at the sound of those words,
 Rochana begins to cry tears of pity,
 And she too is overcome with grief.
 At last she makes entreaty at Chao Ngo's feet:
 'My mother has endeavored to come here,
 Yet you are without any compassion.
 I beg you, save the kingdom from this danger.
 Take off that ngô, my beloved.
 How much longer will you hide yourself?
 Our suffering and poverty are so great,
 But you ignore this and go on with your disguise.
 My mother comes, yet you do not greet her;
 Instead, you continue to play the fool.
 How cold-hearted you are to ignore her anguish.
 Indeed, you act like one without any kindness.
 If you refuse to help in this time of trouble,
 Then I, your own wife, will surely perish.'
 And with those words she then begins to cry
 As though her life were about to end.

327. Then

Unable to listen to another word,
 Chao Ngo is filled with feelings of pity for his dear
 wife,

For her words and tears have moved his heart.
 But his anger toward her parents remains unchanged,
 And he would delight at seeing them suffer still more.
 'If they will not beg my forgiveness,' he thinks,
 'I shall continue to act as though unconcerned.'
 So turning his back upon the queen,
 He sits and takes up his basketweaving.
 He shakes his feet in feigned contentment,
 And ignores all the words that they have to say.

328. Then

With sighs of sorrow Nang Montha laments:
 'How silent and pitiless you are, Chao Ngo.
 Would you really see your own wife die before you?
 This time the situation is serious,
 Yet you sit there in silent unconcern.
 Are you angry that the king once hated you?
 Haven't my pleas for forgiveness been enough?
 Would you cut us off so completely
 And bring misery and tears on your wife?
 Have pity on me and forget the past,'
 And her laments continue without a pause.

329. Then

Laughing with gay delight,
 Chao Ngo answers immediately:
 'What you ask is more than I can do.
 It is not proper to praise so suddenly
 This ngõ who is but an evil demon.
 The king must be trying to trick me;
 I fear he will take my life.
 He has already tried many devises

As you yourself can see from the past.
 So it is not out of spite that I refuse you;
 Do not have any doubts about that.
 The six princes are skilled at khli,
 Yet even they end in defeat.
 So what can you possibly expect from a ngô?
 Do not depend on me, for all will come to naught.
 Just finding food is enough of a task;
 It's so difficult, yet no one pities me.
 This is the first time you have graced us with your
 royal presence,
 I thank you for your effort to visit our humble abode.'

330. Then

Nang Montha answers with praise: 'Why, you can speak!
 Your words even come in unbroken phrases,
 Yet I have always thought you were a mute.
 How great your reproach of the king!
 How biting and well-spoken your words!
 Such sarcasm and subtlety as well!
 Have you no sense of compassion?
 Though you bear him anger, what of me?
 Do not let me sit and shed such tears.
 Oh, how you desire only to mock me.
 Would you really refuse to help us?
 Have I come in vain to ask your forgiveness?
 To what extent will your anger go, my dear?!
 Pleading until her heart is weary,
 She turns to her daughter and says:
 'Have pity on me, O child,
 Speak to him just one last time.
 I am desperate and frightened,

For our salvation depends upon him.'

331. Then

Filled with pity for her royal mother,
The fair and alluring Nang Rochana
Pleads with tears and words of sorrow:

332. 'Alas, O royal husband,

In your silence you are without compassion.
Is it right to reject her love?
Have you not given this a thought?
Her misery is my misery too,
Yet when I turn to you, you remain unmoved.
You would do nothing but let the foe mock us.
Oh, why should I live another moment more?'
She continues to plead with him,
Saying: 'If you do not grant my wish,
I shall bid you farewell and die.'
Then she beats her breast and laments.

333. Then

Heaving heavy sighs of sorrow and distress,
Afraid that his Rochana will really die,
Chao Ngo tries to comfort her with these words:
'Do not cry and grieve so, my beloved,
For the responsibility shall be mine.
I shall take up the enemy's challenge
And not let the city fall to his hands.'
Then turning to the queen mother, he says:
'I do not attempt to evade this task
When I say my poverty is great,
And that I own not a shred of cloth to wear.'

334. Then

Relieved of her infinite distress,
 Nang Montha answers her dear son-in-law:
 'I possess fine garments in great number.
 I shall send word to your royal father
 To prepare and deliver all that is needed.'
 And with those words she then orders her servants:
 'Inform His Royal Majesty at once.'

335. Then

Receiving the command that instant,
 The handmaidens bow and withdraw,
 And make their way toward the city.

336. There they report what has happened,

Saying: 'My Lady Nang Montha the Queen
 Sends us to inform Your Royal Highness
 That everything is now as you desire.
 The princess has convinced Chao Ngo
 To go forth and answer the challenge.
 Thus the queen would have you send garments,
 All shinningly beautiful and new.'

337. Then

Thao Samon laughs: 'Clothing for that ngô?
 Why, he deserves only penny cloth;
 I should send fools gold and baubles.
 A folk play costume would be just right
 For one of such misshapened features.
 He is unworthy of fine golden ornaments,
 But I must give them because I have no choice.'
 And with those words he then speaks this command
 To the keepers of the royal wardrobe,

Saying: 'Prepare a crown and earrings,
 Woven necklaces, breast chains and clasps.
 My fine possessions are beyond all measure,
 Everyone of them many generations old.
 I must choose an outfit for that ngõ,
 So return as quickly as you can.'

338. Then

The royal valets raise their hands in homage;
 And arriving at the imperial stores,
 They enter and examine the inventory.

339. Then

Gathering an assortment, they carry it out
 And order that each piece be carefully inspected.
 Returning at once in long procession,
 They place all before the king as commanded.

340. Then

Choosing carefully from what is before him,
 Thao Samon greatly regrets the loss of his things
 But finally accepts that they must be given.
 Forced to include both the good and the bad,
 He prepares garments and ornaments.
 Then exhorting the queen's servants, he says:
 'Go quickly, and have the ngõ return.'

341. Then

Receiving this royal commandment
 The servants place all upon mirrored trays
 And bear them on their shoulders with heads held high.

342. At the hut they present the regal garments

And say to Her Royal Highness Nang Montha:
 'We have come for Rochana's husband

Who is to return at once without delay.'

343. Then

Her heart filled with joy, the queen mother

Exclaims: 'Chao Ngo, O precious one,

Clothing and jewels now await you.

Your royal father sends to you, his son,

All manner of beautiful ornaments.

Adorn yourself in their shining splendor,

For their beauty is truly worthy of you.'

344. Then

Looking upon them, Chao Ngo shakes his head,

Saying: 'These garments are ugly indeed,

They are worthless; I shall not have them.'

345. Then

The queen answers: 'Do they not please you?

There still remains so much more

From which you can choose what you like.'

And with those words she then commands her servants:

'Return at once to the royal city.

Say that Chao Ngo is not satisfied,

And that other garments are to be prepared.'

346. Then

With hands raised in homage and heads bowed low,

The servants receive their queen's command at once

And quickly return to the inner palace.

347. There they inform his majesty:

'We delivered the royal garments,

But they did not bring pleasure to Chao Ngo's heart,

And until he gets others, he will not come.'

348. Then

Listening to those words with hatred and fury,
 Thao Samon cries: 'How evil and wily that ngô!
 As I said, it will be difficult to deal with him.
 This must be the queen's own doing
 Since he has never seen such finery.
 What does one such as he understand?
 He acts and chooses like one who knows.'
 Then preparing the best of outfits
 From his grandfather's own coronation,
 He laments: 'How I shall miss these things,
 But I have no choice than to give them.'
 And with those words he then calls out:
 'Where are my royal captains?
 Prepare my armies and elephants at once,
 For I myself shall go to the countryside.'
 Then refusing both food and bath,
 He climbs the mounting platform and waits.
 When all is ready he mounts his elephant,
 With soldiers surrounding him on every side.

349. There before the hut at the edge of the fields,
 The king commands the royal beast to be halted,
 And calls out at once to his dear Rochana:
 'Why do you not come and welcome your father?
 I am here to seek his forgiveness,
 For my anger at Chao Ngo is no more.
 I have prepared all manner of clothing;
 This time they are truly fine. Come and take them.
 Why do you remain so unconcerned, O wife?
 Why do you not urge your son-in-law to haste?

And you, O Rochana, you show no urgency;
 Would you simply see me taken and made their slave?'

350. Then

Hearing what sounds like her father's voice,
 The crystal-bright Rochana
 Remembers it and goes out to greet him.
 Bowing her head and paying homage,
 She receives the royal outfit from him,
 The crown, breast chains and clasps;
 And returning, she gives them to Chao Ngo.
 Waiting in attendance, she exclaims:
 'This time what he sends is truly good;
 Its beauty is great, so do not laugh.
 Take off the ngõ, my dear, I pray.
 He comes himself out of respect for you,
 So to delay would only incite his anger.
 Save the kingdom for virtue's sake.
 Be compassionate, O beloved one.'

351. Then

Reclining against a wall in silence,
 Chao Ngo looks upon the newly brought things
 And replies to his Rochana with these words:
 'They are exactly like the others,
 And not good enough for me to wear.
 My foe would mock me to my shame.
 Send them back; I will not have them.'

352. Then

Knowing within his heavenly mind
 That now is the time he must act,
 That Lord of the Thirty-third Circle of Heaven

Speaks to Phra Wisanukan these words of command:

'Prepare a magnificent outfit,

And deliver it to Phra Sang at once.

In this way he can play and impress the king.'

353. Then

Receiving the celestial commandment,

The fearless Phra Wisanukan

Takes up the outfit and departs at once.

354. There at the prince of the conch shell's little dwelling,

He makes himself invisible and goes inside.

He places the Thousand-eyed One's clothing

Before Chao Ngo and explains with these words:

'This outfit of garments and jewels

Is for you to wear at the contest.

The Anointed One bestows them upon you.'

And with those words he then returns through the skies.

355. Then

Abounding in infinite happiness

At receiving Lord Indra's heavenly things,

Chao Ngo proceeds to an inner room.

Rochana takes up that celestial tray

And follows him in to attend upon his dress.

He immediately sheds the ngõ,

And hands it to the youthful Rochana.

356. Then rubbing his unblemished shin,

Its color the purest of gold,

He bathes in fragrant perfumes

And dons curve-bordered leggings.

Over this, beautiful heavenly cloth is placed,

Wrapped and fastened in swan-tail fashion.

The belt clasp is decorated with sparkling diamonds;

The breast pendant is all of glittering gems.

Wristbands of Burmese stones shine beautifully;

Rubies as big as corn kernels glitter brightly.

The woven necklace and breast chains are studded with jewels;

Garuda-claw ring settings hold bright and precious stones.

Both sides of the lower crown are of a finely-wrought design.

The crown itself sits carefully placed upon his head,

Magic garlands never before seen by mortal eyes hanging from it.

In beauty he equals the celestial beings.

357. Having completed his dress,

Phra Sang's joy is infinitely great,

And he bids the fair Nang Rochana go before the queen

Where they prostrate themselves in loyal obeisance at her feet.

358. Then

Not knowing who it is who comes before her,

Nang Montha thinks it is a guardian spirit,

And her heart begins to pound with terrible fear.

She falls on her knees to make obeisance,

But her daughter pulls her back and explains:

'Wait, O Mother, for you do not understand.

It is only your son-in-law who has shed his ngō.'

'Is that what has happened!' exclaims Nang Montha,

'I was such a fool and did not think it was he.

You are wonderously handsome without the ngō.'

The queen cries as she strokes and stares at him.

'Your face so smiling and beautiful,
 How very adorable you are, my child.
 How well your ornaments compliment you,
 For your skin is unblemished like plated gold.
 When I think of it, how funny it seems
 That you came in that ngổ and played the mute.
 You brought upon us much disgrace and shame,
 And we did not understand because of that disguise.
 But you, dearest Rochana, how well you guessed.
 Your choice in marriage was indeed a fitting one.
 You are now my dearest and most precious child.'
 She says with a smile of satisfaction.

359. Then calling to her husband, she cries:

'Come quickly. I have something to tell you.
 We are saved, My Lord! There is nothing to fear!
 The city shall surely remain ours as we wish.
 Do not look down on this last son-in-law,
 For he has no equal in the entire realm.
 His skin is of a rich, golden yellow,
 Shiningly bright as the purest of gold.
 Beauty surpassing that of mortal men,
 He looks as though he were molded by hand.
 He whose eyes chance to look upon him is truly
 blessed.
 If you do not believe me, come and see for yourself.

360. Then

With a mocking laugh and wry smile, Thao Samon says:
 'She speaks as though I have never seen a ngổ.
 How greatly her words assault and annoy my ears.
 She still insists I look upon that ngổ.
 Why, he's as handsome as an insect!

Do not boast and lie, for even if you were to claim
That Lord Indra himself came down, I still would
not believe you.'

He then turns to his captains and says of his wife:

'She must really be old and senile.

What gold body is she forever praising?

That ngỗ is ugly; I will not waste my time.'

361. Then

Nang Montha cries: 'Can you truly be this stubborn?

The entire kingdom will soon be lost forever.

How annoying that you still refuse to believe me.

Instead, you laugh and ridicule.

Just which one of us is really mad?

I do not speak in jest, My Lord,

When I say our son-in-law is not a ngỗ.

May lightening strike me if I joke.

Are you just afraid you will now speak his praise?

What I say is true, so do not laugh.

If it is not, beat me to death.'

362. Then

Thao Samon simply laughs and refuses to go;

But seeing her speak with such excitement,

He forces himself to enter at last.

Inside the hut he sees his son-in-law

And exclaims: 'How beautiful you are!

Your features are so beautifully delicate;

Your appearance is indeed divine.

Your skin is so wonderously shining,

Just like finely cast natural gold.

May lightening strike me, O Montha,

If he is not truly handsome.

Once long ago when I too was young,
 My body was fine and majestic.
 I am not boasting of my beauty;
 I wore my crown and jewels well.
 But even then I was no match for him.
 Why, he is at least three times more beautiful.
 But you still loved me and called me handsome,
 Even though I did not have such golden skin.¹
 And with those words he then smiles brightly
 And addresses him with this question:
 'Tell me, O dearest child,
 The name that you possess?
 From what ancestral lineage
 Do you derive your origin?
 In which far kingdom did you once dwell,
 And why did you come in that disguise?'

363. Then

With head bowed and hands raised in homage,
 Phra Sang smiles as he speaks in reply:
 'Your servant's name is Phra Sang Thong.
 I am the son of Thao Yotsawimon.'¹
 He then tells all the unhappy events.
 'I came in disguise to find a mate,
 May Your Majesty be so informed.'¹

364. Then

Clapping his hands, Thao Samon cries:
 'My son-in-law is of noble birth
 And a descendant of royal kings.
 Possessed of proper social rank,
 He no longer brings me disgrace.'¹

Then stroking him lovingly without pause,
 He kisses him and praises: 'How beautiful!
 Those worthless six urged me to banish you.
 How angry I am my wife did not intervene.
 I was deluded and gullible,
 And did not know how handsome you really were.
 Do not be resentful, my precious child,
 Because I once despised and banished you.
 If you are victorious at the game of khli,
 I shall give you the rule of the kingdom.'

365. Then

With palms together, Phra Sang replies:
 'I am at Your Majesty's service,
 So do not be distraught or heavy of heart.
 I feel I am able to answer
 The enemy's challenge to khli.
 I ask only for a steed, Your Majesty,
 One large and agile enough for the match.'

366. Then

His heart filled with immeasurable joy,
 Thao Samon answers: 'Do not worry.
 I possess noble steeds in great numbers.'
 And with those words he then commands his cavalry,
 Saying: 'Saddle horses, and lead them before me.
 Bring all the beasts in my royal stables.
 Do it at once however many there may be.'

367. Then

Receiving Their Majesty's command,
 Officers of the Left and Right
 Withdraw and rush off as they would.

368. There they prepare many horses,
All noble and endowed with speed.
Bearing saddles, bridles and trappings of gold,
They are led by stablemen who walk at their sides.
369. There at the hut they stand the beasts
In careful rows before the porch.
Officers of the cavalry
Await the pleasure of the king.
370. Then
Looking over those many unworthy mounts,
Phra Sang speaks to his father-in-law at once;
Saying: 'None of those creatures pleases my heart.
I have seen a certain greenish-black steed
Who wanders in the fields eating at will.
His manner suggests agility and speed.
Have him captured, Your Majesty, I pray.'
371. Then
Hearing Phra Sang's request,
Thao Samon commands his soldiers:
'Capture that steed for my son at once.'
372. Then
Receiving this royal commandment,
The four attending captains rush off,
And are happy when they see that creature.
They separate and form a circle,
And hold him with rope on every side.
They run and try to block all his paths of escape,
But that steed eludes them with agility and grace.
Some approach and lure him with grass,
Then quickly grasp his mane and neck.

But he throws them to the ground with a jerk of his head,

And they scatter in panic as he chases and bites.

373. At last the gods enable those soldiers

To capture that steed as their hearts desire.

They saddle him with trappings of shining gold,

And lead him to the king without delay.

374. Then

Seeing his desire for a mount fulfilled,

Phra Sang that lord of shining beneficence

Strides through the door with great happiness.

He bids the fair Nang Rochana

Descend from their humble abode.

'Make way for my son,' Thao Samon cries out

As he chases and threatens his men with a stick.

The prince mounts that noble steed

While the king mounts his elephant.

Rochana and the queen, both lovely,

Are borne behind in a palanquin.

375. Then

Seeing that golden lord most divine,

All of the city people exclaim:

'He is a king and not a ngổ.

Never before have we been blessed with such a sight.

This royal husband truly befits the princess!

The gods must have lead him here just for her,'

They say, palms together and filled with praise.

Young and old bestow blessings upon Phra Sang Thong,

And the whole realm reverberates with their voices.

They follow everywhere, hoping for a glimpse,

And all the roads are filled with their presence.

376. Then

When his elephant comes to the inner palace
 The most exalted Thao Samon commands without delay
 That the beast be stopped at the mounting platform.
 Descending from the neck of that mighty creature,
 The king bids his beloved son-in-law
 As well as his regal queen and daughter
 All enter the inner residence.

377. Then

As for the six elder sons-in-law,
 They express their misery to their wives:
 'Now that ngổ will be more favored.'
 Furious and arrogantly bold,
 Each smolders with thoughts of jealousy.
 Husband and wife rush off at once
 To seek audience with their royal father.

378. There they raise hands in reverent homage

And prostrate themselves before the king and queen.
 At the sight of the beautiful Phra Sang Thong,
 They nudge each other with certain recognition,
 Saying: 'It's that damned golden one,
 The one who played the forest god.
 When we set off in search of game and fish,
 It was to him we begged, unaware of the truth.
 So, he turns out to be Rochana's husband
 Who took our noses and ears our of jealousy.'
 Each bows his head and rubs the tender wounds,
 Too ashamed and sorrowful to dare look up.

379. Then

Their hearts entranced and infatuated

At the sight of that golden Phra Sang,
 The six elder daughters just sit and stare.
 'Truly more handsome than any mortal,
 What an excellent spouse he would be,' they think.
 How perfectly his ornaments compliment him,
 For his skin is as fine as plated gold.'
 As they stare, they feign embarrassment
 And hide their faces in their shawls.
 Each tries to catch his eye with sidelong glances;
 Each heart is drawn to him with thoughts of love.
 Then looking upon their own miserable husbands,
 They see them sitting sorrowfully, and turn in disgust.
 'Had we known the truth when we threw our garlands,
 We would have chosen Chao Ngo to be our spouse.'
 Then with jealous thoughts of their youngest sister
 Who sits with an air of unconcern,
 They forget all fear of their royal father
 And cry out with lotus-faces of joy:
 'O mistress of that twelve-karat gold lord,
 How pompously you flaunt your prestige.
 Even though we are your elder sisters,
 You do not show a sign of respect.'

380. Then

Hearing her elders speak those words,
 Rochana bursts out in mocking laughter,
 Crying: 'Oh, do you not feel any shame?
 There you sit speaking such threatening words.
 Such eloquence is truly breath-taking.
 When I first chose this ngo you mocked with a frenzy
 And disavowed me totally, ready to strike.

But now you come and worship his beauty.

Have you by chance forgotten this, My Ladies?

What kind of elder sisters do you call yourselves?

I would not pay you homage and disgrace the act!

381. Then

The six ladies answer: 'Is that so!

How well you must have rehearsed those words of reproach

To bring up so easily what happened long ago.

O mistress of that golden prince,

How arrogantly you hold your head,

As if your fame will burst forth in the heavens

More intensely than a barrage of sky rockets.

Just because our father allows you to return,

You now dare come and argue with such abandon.

But that is no matter. Just be patient.

One day we shall see who is truly better.'

382. Then

Rochana argues with these sarcastic words:

'How you reproach me for such trivial things.

Just how long will I have to wait for that day?

Let us not speak such loud and crude words.

I'll not be the one to stop first, I warn you.

Whose husband in fact saved your husbands from certain death?

Because I say nothing, do you think you have the upper hand?'

383. Then

Their hearts ablaze with fury as hot as fire,

The six sisters answer: 'Be it good or bad,

Say what you have to say, and speak the truth.

Let us not so idly belittle each other,

For it will lead to nothing but a beating for you!
 Speak this instant so we all may hear it,
 And whoever holds back is less than human.'

384. Then

With terrible thoughts of fear and desperation
 That unavoidable consequences will ensue,
 The six immediately try to restrain their wives:
 'Do not be so excited, I pray. It's shameful.
 Do you feel no embarrassment at what you do?
 Pay her no mind; her words are unimportant.
 It will only bring anger to your father's heart.'

385. Then

The six ladies furiously complain
 And answer at once with argument:
 'Is what she says so proper and pleasing?
 How can you be so silent and calm;
 Or is there some truth in what she says?
 Why do you remain in such speechless fear,'
 They ask as they turn to Rochana and cry:
 'You do not say what wrong they have done;
 How dare you come and jest with us.
 Why do you wait until now to accuse them?
 If you do not speak we shall really be angry.'

386. Then

With mocking laughter, Rochana replies:
 'Now sisters, do not be so impetuous.
 Why not first talk it over among yourselves.
 When they went in search of fish and game
 Did they find it themselves or seek someone's aid?
 If you want to know then simply ask them

What became of their noses and ears.'

387. Then

In a fit of uncontrollable rage,
 The six turn and shout at their husbands:
 'Do you hear her, O cool-hearted ones?
 Did you not say that puffer fish bit your noses,
 And that people saw a ghost come and cut off your
 ears?
 How silent and unanswering you still remain.
 Why do you let her so casually berate you?

388. Then

Hardly daring to lift their faces,
 The six mumble a whisper of reply:
 'Let us just ignore whatever she says.
 What is so crucial about these noses and ears?
 Remember that in the end they belong to us.
 All this arguing will just lead to nothing;
 As they say, "To ignore is to be a Buddha."

389. Then

Thao Samon leaps up with indignation,
 Crying out: 'What is this I think I hear?
 It sounds so interesting, O Lady Montha.'
 Thus he asks his beloved daughter:
 'Tell at once everything you know.
 When I sent them in search of game and fish
 Who did they go to and ask for help?'

390. Then

With a triumphant smile of satisfaction,
 Rochana laughs as she coyly replies:
 'It would not be proper for me to speak,
 For people would gossip without restraint,

Saying I purposely brought up the past.
 But then, it is such a shameful thing.
 When they went in search of game and fish
 The six all bowed in reverent homage
 And begged for them at my husband's feet.
 In exchange they lost something very precious.
 May Your Royal Majesty be so informed.'

391. Then

Unable to suppress his laughter,
 Thao Samon excitedly claps his hands
 While Nang Montha bends with laughter and glee.
 Curious, he then asks Phra Sang,
 Saying: 'What is this all about?
 Speak the truth, and hold back nothing.
 Tell me all, for I desire to know.'

392. Then

Phra Sang begins to speak of the past:
 'The six sought me out on both occasions;
 All their servants know this to be true.
 When they asked for fish I took their noses,
 And when they asked for deer I took their ears.
 Question them yourself, Your Majesty,
 For in their hearts they know it is true.'

393. Then

Thao Samon cries: 'O miserable sons-in-law,
 Sitting with bowed heads, have you nothing to reply?
 Was your intention to lie and deceive me?
 So, it was puffer fish that bit your noses
 And evil demons that cut off your ears!
 I was deluded and did not know the truth,

And it is not until now that I understand.
 When you went in search of game and fish
 You asked them of Phra Sang. Is that not so?
 Do not search for excuses, but admit the truth,
 And I shall spare you from the punishment of death.'

394. Then

At a loss for words, the six royal princes
 Cough and mumble and do not speak
 But just rub their eyes with nervous fear.
 When the king screams again with furious abuse
 They stutter even more, in panic and confusion.
 Babbling first one thing and then another,
 They do not speak a single measure of truth.

395. Then

Stricken with great and raging fury,
 Thao Samon turns to his wife and declares:
 'It is all true, my dearest Montha.
 These damned six know only how to lie;
 They are utterly worthless and a disgrace to me.
 But it would be a pity to put them to death,
 So I shall have them become Phra Sang's servants
 instead.
 That son-in-law is indeed most worthy,
 Like a jewel, flawless and shinningly pure.
 I shall pass on to him the royal domain,
 So that he may rule over all the people.
 As for the foe who comes in challenge,
 I shall now answer him unafraid.
 The time draws close to the evening gong,
 So let us sleep to our heart's content.'
 And with those words he then shouts at the six:

'Leave my sight, for I despise your presence.'

He then bids Phra Sang and Rochana

Enter their chamber and sleep without worry.

396. When the crow cries in the morning's first light,

Thao Samon ponders and does not sleep.

The king, his beloved Phra Sang Thong,

As well as his dear wife and daughter,

These four noble-born ones bathe and dress

In garments so splendid they light up the skies.

They then quickly depart together

For the golden mounting platform.

397. The king ascends a mighty elephant,

Massively great and six lengths in height.

While Phra Sang mounts a most noble steed

The ladies ascend golden palanquins.

The Royal Escort, great in number, stand

In long columns, their banners and lances at the fore.

Amid shouting, trumpet, conch and drum,

They proceed at once to the playing fields.

398. There His Royal Majesty bids Phra Sang

Ascend the lacquer-roof'd regal pavilion.

The six princes and their wives go as well,

Followed by many soldiers and attendants.

399. Then

The Eternal One foremost in the heavens

Looks down and perceives Thao Samon come,

Leading his dear son-in-law to the fields.

He speaks to the divine goddess Chansri,

Saying: 'Now all is as I wish it to be.

I shall have that doddering old king

Be witness to Phra Sang's mighty power.¹
 Saying this, he prepares himself,
 Donning garments shinningly bright.
 Mounting a great celestial steed,
 He swings a khli stick in his hand.
 Gods, garudas and celestial musicians
 Surround him in numbers surpassing all count.
 This heavenly army then sets off at once
 Directly for those playing fields.

400. There he orders his vast legions to halt
 Before that lacquor-roof'd royal pavilion.
 Immediately he shouts these words of warning,
 Crying out: 'Attend, O Thao Samon, king of this land.
 Who do you send to answer my challenge,
 Or have you now exhausted every means?
 If that be so, I shall seize your palace and people.
 Tell me, how many royal consorts do you possess?'

401. Then
 Hearing those words, Thao Samon is still fearful,
 And his soul trembles with terrible thoughts
 Because his six all ended in defeat.
 Thus he sits and asks Phra Sang:
 'Are you certain of success?'
 Then his fear and dismay subsiding,
 He jumps up and stands with a smile.
 Shading his eyes, he sees the mounted foe
 And shouts to him: 'Let us play once more.
 My youngest son-in-law is truly great,
 Unlike those stupefied and worthless six.
 His skill at khli is renowned throughout,

May lightening strike me if you should win.
 Today I am destined to know victory,
 So do not mock me, for I shall not waver.¹
 And with those words he then comforts his son:
 'Dear child, do not shame your father.
 Take care, and strengthen your resolve;
 Steel yourself, and answer his challenge.'
 Saying this, he vows to the gods above:
 'I shall offer pig's head and holy rice.
 If victory at khli be mine this time,
 I shall perform Inao for nine full days.
 I shall present all kind of entertainment
 And hold the candle and spirit ceremonies.¹
 Then together with the fair queen mother Nang Montha
 He bestows blessings on his beloved son.

402. Then

Loyally receiving those royal blessings,
 Phra Sang that lord of imperial majesty
 Turns with a beautiful smile to his beloved wife.
 Then taking leave of his kingly father,
 He mounts a most magnificent regal steed.
 Swinging a khli stick in his hand,
 He spurs on his mount and faces the foe.
 All the people loudly shout their praises,
 For his beauty befits his noble birth.
 So graceful in action and riding,
 He is like the mighty lion king.

403. Then

Joyful at the fulfillment of his desires,
 He of the Kausika Race whose majesty is highest

At that instant spurs on his celestial steed.
 Snorting fearfully with every leap,
 Its strides are immense and swift.
 As he pulls the reins, it turns and springs,
 And at that instant he casts and strikes the ball.

404. Then

Moving to the ball and meeting it,
 Phra Sang instantly strikes it in return,
 But the Thousand-eyed One turns and stops it.
 Riding creatures of graceful speed,
 Each swings his stick with deliberate skill.
 They ride in circles as they chase the ball,
 And feign many moves to outwit the other.

405. Then

Thao Samon cries out: 'Strike it well, my child.'
 He claps in approval and cranes his neck;
 And seeing his son's advantage, he laughs with glee.
 Jumping wildly as he watches,
 He falls and almost breaks his leg.
 Dazed with exhaustion and gasping for breath,
 He leans back wearily and rocks back and forth.
 Then seizing a spittoon, thinking it is water,
 He drinks it down, chokes and sputters and spits.
 Lighting a cigarette, he burns himself with the flame;
 And flinging out his arm quickly, he strikes his
 wife's nose.
 'I am in such an excited state,' he declares.
 'Forgive me, my dear, and do not be angry.
 I am old and my eyes are dim;
 I cannot make out just who is who.'

And with those words he then calls for his
spectacles;

And putting them on his nose, he looks up for his
son.

Shouting approval and craning his neck for a view,

He cries: 'Do not worry, O wife, for the advantage
is ours.'

Then turning to the six, he chides and scolds:

'All you are good for is to consume my food.

Once I thought you wretches were worthy,

But you were all defeated in an instant.

Look there! There is my true son-in-law;

He comes to the rescue of his father's name.

He is unlike you imbeciles. Why do you bow your
heads?

My anger is so great, I could beat you myself.

As for your wives, their tongues compliment your
worth;

Good for nothing, they are without equal anywhere.'

The angry king scolds them furiously,

Saying: 'Your men are miserable losers.'

He then calls to Rochana: 'Come.

I am old and can no longer see.

Your eyes are young, so help me please.

Which is your husband? Point him out to me.'

As the people shout in thunderous approval,

Nang Montha leans over her husband's head,

Crying: 'He has won! He has won! Have no fear!

This time our kingdom is saved!'

406. Then

The Eternal One who rules the wide heavens

Gallops forward and glances from side to side,

His every movement majestic and graceful.

Striking the ball to himself,
 Lord Indra flies out of the field.
 Phra Sang is completely unafraid,
 And flies after him in close pursuit.

407. Then

As both soar mightily into the sky,
 That infinite number of spectators
 Are at once struck dumb-founded by the sight.
 Some look up in open-mouthed amazement;
 And seeing their prince, they urge him on with all
 their hearts.
 Crowded together, they shout and cheer
 As if attending a boxing match.
 The palace people raise their screens and look out
 But can do nothing about the terrible uproar.
 Others turn and angrily reproach their friends:
 'This is my place you are standing in.'
 Thao Samon screams in furious anger:
 'Why, those wretches are truly evil.
 Given a chance, they forget all else.
 I have spoilt them. Beat them all to death.'
 In their fright, royal handmaidens restrain them:
 'Such beautiful bodies! Do you not fear the whip?
 Please, please O ladies. Do not make a disturbance,
 Or your backs will bleed and be scarred for naught.'
 Standing beside the pavilion, the lesser women
 Surge ahead in a group before the verandah.
 Royal guards must charge and scatter them,
 Causing great tumult and confusion.

408. Then

Feigning fatigue and weariness,

Lord Indra pulls his steed to a halt
 And cries out these words for all to hear:
 'This son-in-law of Thao Samon
 Is possessed of great skill at khli.
 And is invincible in this contest.
 Were it not for him, the king would lose all.
 He is indeed worthy of ruling the domain,
 And his fame will surely spread in all ten directions.'
 Saying those words, he soars into the sky
 And returns at once to his celestial abode.

409. Then

When He of the Kausika Race retreats,
 The most virtuous Phra Sang
 Spurs his steed back to the earth.

410. Then

Descending hurridly in a manner of welcome,
 Thao Samon leads him by the hand up to the pavilion
 Where both he and Nang Montha speak words of praise.
 They embrace and kiss their dear son-in-law
 And lovingly stroke him as they exclaim:
 'How skillful and swift you were, my son.
 How truly magnificent and beautiful!
 Once very long ago in my youth
 I rode and played as well as any.
 In those days I would wager and gamble
 And be known far and wide as one most skilled.
 I would charge and retreat with great speed,
 But even then the odds would have been in your favour.
 Later I let it all pass from memory,
 And the enemy knew it and came with disdain.

Had you not come to my rescue, O precious one,
 All in my household would now be his slaves.
 Indeed the gods have blessed us in every way.
 Is this not so, O dearest Montha?
 All was about to be lost forever,
 But he came and saved us from our foe.'
 And as they stroke and embrace him,
 They spread cloth and kneel in homage.
 'You must be weary and tired,' the king says.
 'I fear perhaps you will be overcome.'
 Thao Samon thus cries out a command:
 'Bring food so that my son may eat.'
 Into fragrant and sweet flower-scented water
 The queen dissolves powder and rubs it on his face.
 She then pours tea from a vessel
 Saying: 'Drink and quench your thirst.'

411. Royal servants prepare overflowing trays
 And place them on tables which have been set down.
 Phra Sang sits and feasts with his father-in-law
 While their wives attend to them and fan away the
 flies.
412. When both have finished their royal repast,
 Thao Samon with unbounded delight
 Descends that regal pavilion
 And leads him back to the palace.
413. Even before sitting in the royal hall,
 He cries a command to his chief officers:
 'My son-in-law is victorious at khli
 And tomorrow shall be anointed the king.
 Quickly prepare for the coronation,
 And see that everything is complete.

Let the procession be the most joyful ever;
 Let Inao be performed for a full nine days.
 First confer with the drama masters
 As to who is most skilled at the dance.
 Let the story of Misā Unākan from Inao
 Be performed in competition with Dālang's lament.
 Let there be puppets, masked drama and Chinese opera;
 Make certain that nothing is lacking in any way.
 Exhort the workers to speed, for time is near,' he
 says;
 And speaking those words, he enters the inner
 quarters.

414. Then

The chief officers foremost among many
 Depart without delay to call up their men,
 And in an instant all stand assembled and ready.
 Some work on the palace and surrounding grounds
 While others put up the entertainment halls.
 Complete with trumpet and conch, the Royal Procession
 Forms itself according to traditional prescripts.

415. Then

Unable to relax, Thao Samon runs everywhere
 And inspects all the work being carried out,
 Not stopping even one moment to sit and rest.
 First, he has the queen dress the princess;
 Then, he goes and dresses his son-in-law.
 When they are ready he leads them to the platform,
 Shouting to his men: 'You there, make way for my
 children.'
 Having them ascend a royal palanquin,
 He orders it borne up by amāt who walk in pairs.
 The forward and rear elements of the procession

Proceed together and turn out of the inner gates.
 Multi-tier'd parasols all glitter brightly,
 While the sound of music reverberates in the air.
 Thao Samon and his queen then enter
 The great ceremonial hall.

416. When the royal couple arrives, he has them sit
 Upon cushions placed beside the holy altar.
 All the royal family and captains are present,
 And at the auspicious hour he has the cymbals struck.

417. Then
 Lighting candles and placing them in golden holders,
 A pair of senior Brahmins from the royal household
 Raise them carefully in high homage to the spirits.
 Thrice they wave them in a circle and then pass them
 on
 As sweet music and voices resound everywhere.
 Then all the different entertainments
 Are simultaneously begun.

418. After the seven traditionally prescribed rounds,
 The Brahmins blow out the flames and wave the smoke
 about.
 They place markings of sandalwood powder
 Upon the foreheads of the royal couple.
 Bestowing blessings of well-being, they say:
 'May you both experience lasting happiness.
 May neither sorrow nor sickness afflict you,
 And may your ages reach ten thousand years.'

419. Then
 Thao Samon is joyful beyond all measure
 As he instantly speaks to his dear son-in-law:
 'I hereby relinquish to you

The riches and power that are mine:
The realm, the crown, the royal possessions.
O dear children, my eyes are dimmed with age,
So let me rest in your care until I die.'

420. Then

Happy at the fulfillment of all his desires,
Phra Sang receives those words and falls to his
knees,
And prostrates himself in reverent homage.

421. Then

Having feasted that royal couple
And passed on the rule of the land,
The most majestic Thao Samon
Departs that edifice of shining gold
With his son-in-law, wife and daughter.
Surrounded by a great mass of people,
The four return to the inner palace.

Thao Yotsawimon Sets Off In Search Of His Son

422. Now let us tell the story

Of the Thousand-eyed One of the Thirty-third Circle
of Heaven.

When all is well with Phra Sang, that god is joyful,

For his every hope and desire are then fulfilled.

But there remains Phra Sang's lovely mother

Whose name is the crystal-bright Chan Thewi.

It was Thao Yotsawimon himself

Who banished her from his kingdom.

At this moment she dwells with an old couple,

Her misery that of a common slave.

In the forests she gathers roots and faggots

Which she sells every day to sustain her life.

'Now I must force her doddering husband

To go and bring that lovely one back,' he thinks.

'In this way he will find his beloved son

Within the boundary of Samon City.'

423. Thinking this, he dons heavenly garments

Whose beauty and brightness light up the skies.

Bearing a great iron club, he departs

From his heavenly abode in the night.

424. There at the imperial palace

Of the resplendent Thao Yotsawimon,

He sees the entire city quiet,

Not one person awake or about.

Hovering above the king's windows,

He shouts inside time and again,

Crying: 'Attend, O Thao Yotsawimon.

So, you lie snoring and do not answer.'

425. Then

Sleeping soundly in his bed, Thao Yotsawimon
 Hears the shouting and is shaken with sudden fear,
 For he does not know whose voice is calling him.
 Rising slowly from his bed, he backs away
 And stands listening with the most fearful of
 thoughts.

Opening the windows, he sees the Thousand-eyed One
 Bearing an iron club as massive as a palm tree.
 Trembling in his infinite fright,
 He strokes his chest in silent panic.
 Slamming the windows shut in that instant,
 He runs and seeks the refuge of his bed.

426. Then

Desiring to intimidate the king,
 The Thousand-eyed One announces his name:
 'I am he whose abode is the heavens.
 The Anointed One is my name,
 And I have come to take your life.
 Do you think you can escape me
 By not coming when I call?
 Do not try to hide or evade me,
 For today your life shall end.'
 And with those words he then kicks the windows,
 And the bolts snap loudly under his force.

427. Upon entering the sleeping chambers,

He sees the king lying eyes shut and back turned.
 Stepping on the bed, he stamps his foot violently,
 Crying: 'So, there you still lie in shameless silence.
 Your feigning sleep indeed arouses my anger.'
 He says as he seizes his arm and pulls him over.

'Sleep if you wish. I shall beat you to death,'
he cries;

And threatening with a frenzy, he awaits the result.

428. Then

At the sight of Lord Indra's upraised club,

Thao Yotsawimon's distress increases;

And raising an arm in defense, he cries:

'Wait, I pray you, I have done no wrong at all,

Yet you come in such anger and fury.

Please be kind enough to tell me

The cause of your great displeasure.

Or do you desire wealth and riches,

Royal rank, power and courtesans?

Please make your wishes known to me,

And I shall satisfy every one.

Then I shall take the vows of priesthood,

Asking for only one wife to serve me.

I shall keep the precepts in the temple

And never dare set foot outside the door.

I am but one aged and muddled,

So forgive me, Your Majesty, I pray.'

Then raising hands in homage, he exclaims: 'My fear
is great.

If you do not take pity, I shall instantly perish.'

429. Then

Hearing the frightened king offer his household,

The Thousand-eyed One gives a wry smile;

And seeing his fear, he asks menacingly:

'How despicable, O deluded king,

To speak such words of nonsense.

You truly deserve to have your neck broken,

Yet you dare beseech me to spare your life.
 How totally deluded you are, O king!
 Do you still not realize your guilt?
 You trusted only the words of that minor wife.
 Why did you not think of what you were doing?
 What wrong had Nang Chan done that you
 Should have banished her to the forests?
 And then to have gone and seized the little Phra Sang
 And cast him in the waters with such cruelty!
 How blindly you did this evil;
 You are unworthy to be called a king.
 How constantly you believed in one who was jealous.
 Today your miserable existence should end.
 If you fear for your life, do not tarry,
 But go in search of your wife and son.'
 He then raises that iron club again
 And gestures furiously as if to strike.

430. Then

In such fright that his life force flees his body,
 Thao Yotsawimon begins to blink and tremble;
 And with quivering voice, he asks forgiveness:
 'Great indeed is the guilt I bear
 For so deludedly believing her words.
 I am one stupid and in a daze,
 And my wrong beyond all estimation.
 I banished Nang Chan years ago,
 So she certainly must have perished.
 I cast the conch shell into the waters,
 So it must have been devoured by the fish.
 How can I ever hope to find them?

The guilt I bear cannot be absolved.
 I am helpless before your punishment.
 May Your Highness be moved by compassion.'

431. Then

The Thousand-eyed One replies:
 'The little child of the conch shell
 Possessed perfect and unsurpassed merit,
 So he did not die despite your actions.'
 Then telling all from the beginning, he says:
 'At this time he dwells with Thao Samon's daughter
 And rules over all the people in that land.
 But as for the lady Nang Chan,
 She suffers hardships and sorrow.
 An old couple care for her in the forests,
 And there she dwells in utter poverty.
 She is to be found in the far countryside.
 Out of pity I make all this known to you.
 Be quick, O king, and delay no more.
 Set off in pursuit, and bring them back.
 Do this all within seven days time,
 And do not ask for a moment longer.
 If you exceed the appointed hour
 I shall return and smash you to a pulp.
 Why do you rock your body and wring your hands?
 Have all of my words been clearly understood?'
 Then deliberately threatening once again,
 He flies off at once with a great burst of power.

432. Then

Comprehending the Thousand-eyed One's every word,
 Thao Yotsawimon is intensely distraught,

And his very heart burns as though licked by flames.

He thinks of the little child of the conch shell:

'I was wrong to have ordered you drowned.'

And as he anxiously thinks of his wife,

The sorrow of his lament increases:

'Many years have passed since we parted.

How wretchedly haggard you must now be.

And then to have your son taken from you as well;

To live each day in such terrible loneliness!'

As the intensity of his sorrow grows stronger,

The king holds his knees and rocks his grief-stricken
body.

There in that chamber his eyes fill with tears,

And he sobs in bitter desperation.

433. When the sun first brightens the early morning's gloom,

Thao Yotsawimon's anguish is even greater.

Neither dressing himself nor taking food,

He appears at once in the royal hall.

He commands his captains and attendants,

Saying: 'Come forward and approach my throne.'

He then explains all that came to pass:

'Last night as I lay in my bed,

Very close to dawn I would imagine,

Lord Indra descended from the heavens.

Bearing an iron club as great as a log,

He wanted only to smash me to a pulp.

Shaken with such fear that my life force fled,

I stood on the verge of unconsciousness.

He threatened and menaced me many times

And commanded that I seek my wife and son.

Call out the troops as fast as you can,

0
 For we shall set off to search the entire realm.
 You cannot delay a moment longer,
 But must be ready tomorrow morning.'

434. Then

Receiving this royal commandment,
 The captains prostrate themselves three times
 And depart from the imperial hall.

435. Amid great excitement and urgency,

They order their men to assemble.
 Giving written orders to the court officials,
 Each and every citizen and soldier as well,
 They look over all the military rolls
 And reaffirm what each regiment is to do.
 Seven thousand stand ready in formation
 While the rest are assigned to guard duty.
 The Royal Elephant with its gold-roof'd howdah,
 The Second and supply elephants are all prepared.
 A vast army is assembled and ready,
 Awaiting His Majesty's departure.

436. Then

Going into the inner palace,
 Thao Yotsawimon's distress is great
 As he commands the handmaidens at once:
 'I shall set off to bring back Nang Chan,
 And shall return to the city by evening.
 All those who once attended upon her
 Are to accompany me today.'

437. Then

Hearing the news that the king
 Will set off to bring back Nang Chan,

6

The crystal-bright Nang Chantha
 Thinks fearful, heart-pounding thoughts
 Because of her jealousy and guilt:
 'If I let him bring her back
 I shall not escape punishment.
 Thus I must use mockery and sarcasm
 To keep the king from discovering the truth.
 I shall shame him before all the handmaidens
 So that he does not dare to bring her back.'

438. And with that thought she then goes at once
 To bathe and prepare herself.

Mixing many perfumed powders,
 She makes her face the purest of white.
 A waistcloth of thepanom design,
 Gold-thread cloth covers her breasts.
 When all is finished she departs,
 Surrounded by all her servants.

439. There she contrives to clear her throat;
 And with a mocking grin, she asks the king:
 'Oh, tell me what makes you so excited.
 I do not know what has come to pass.
 Where are you off to with your armies?
 How very amusing it all seems.
 Who incites such feelings of worry?
 Tut, tut, my, my, oh what a sight!
 Sitting in such speckle-faced and green-eyed stupor,
 You appear like one made mad by some spell of love.
 Only you are acting so foolishly.
 Have you not given the past a thought?
 Shameful is that king who cannot remember

And breaks the words he himself once spoke.
 He is like a pillar swaying in wet ground;
 Worse even than a little child sucking its thumb.
 Do you not feel the slightest revulsion
 At swallowing what you once spat on the ground?
 How distasteful it will be when all the people
 Slander and gossip and speak your name in vain.
 You once declared Nang Chan to be sinful
 For giving birth to a conch shell child.
 You drove her from the palace, saying:
 "I desire nothing more to do with you."
 Why is your heart now so stirred with attraction
 That you think of her and want to bring her back?
 Look at you! Not the slightest sense of shame,' she
 cries
 As she begins to mock him with laughs of scorn.

440. Then

Seized by burning exasperation,
 Thao Yotsawimon jumps up and stamps his feet,
 Screaming: 'What concern is this of yours?
 How dare you come here and ridicule and laugh.
 How arrogantly you speak such threatening words.
 Your brazen manner is indeed beyond belief
 To suggest that I bear the wrong for everything.
 And you, you act like a cow with sores on its back
 Who sees the crows hover and is stricken with fear.
 How defensive your every action is!
 I understand your cunning tricks at last.
 From the start I thought you to be loyal and true,
 And I trusted so blindly without even a doubt.
 In the end my wife and child went far away.

Is it not because of you that I have suffered so?
 Then last evening the Three-eyed One came in anger,
 Desiring to pound my wretched body into two.
 Only because I pleaded for a little more time
 Did He not instantly deprive me of my life.
 Hear me, O spirits and gods above,
 Let me find them as my heart desires.
 Then I shall deal with you, evil one,
 And see you perish once and for all.'

441. 'How absurd!

Oh, how easily angered you can be.
 My, my! Never before have I seen such terrible wrath
 As now when you accuse me of jealousy toward your wife.
 From the start you said Nang Chan was wicked
 And exiled her as a danger to the state.
 But perhaps it is the power of some magic spell
 Which now causes you to want her and place the blame
 on me.
 All this talk of the heavens of Indra and Brahma;
 Who would ever believe such a pack of lies?
 Do you think I have never heard of lord what's-his-
 name?
 I am not that stupid, so let's not deceive each other.
 How great her merit and her worth must be
 That she should cause the heavens themselves to stir.
 Is it indeed proper for Your Majesty
 To bring back his most beloved wife Nang Chan?
 Oh yes, and having had your son drowned without a
 trace,
 Won't you too have to jump into the water to search?
 His flesh was long ago eaten by the fish,
 So why not simply grope about for his bones?

Alas, I was unaware of his actual virtue.

Oh me, how could I have let such a thing come to pass?

In fact why does My Lord not simply drown himself -

An act truly befitting the love he bears his son.'

442. 'How great my anger

That you would dare accuse me of being the liar.

Such cunning and deception!

Yes, I am the untrue one.

How brazenly you reproach me,

Ready to argue with all I say.

How despicable you are to have come between my queen
and me.

Does nothing you say or do bring any feelings of
shame?

Although my son was cast into the swirling waters,

Do not think his life ceased to be.

Lord Indra himself explained all that happened

And said your evil is like a poisonous snake's.

Do not continue to argue and ridicule me,

For one day I shall see what you really have to say.

When I find them at last as I intend,

I shall take a whip to you and have the truth.

Have no fear, for tomorrow morning

I shall bring them back without delay.'

Then clenching his jaws in trembling anger,

He would thrash her from the fury that seethes within.

443. 'O my, O my,

Such anger is indeed unbecoming of a king.

How can you act in such a foolish way

And reject the words of good counsel I offer?

Your burning fury is indeed amusing.

I bear you good will yet abuse is all I receive.
 You so deludedly love that which is bad!
 Yes, yes! It is I who am the cunning one.
 Everything I have done is evil;
 I realize that very clearly now.
 It is but to protect yourself from gossip
 That you boast to me of some foolish god.
 My Gracious Lord, never have I seen one such as you
 Who could jest so freely without any sense of shame.
 How great your pride and praise of Nang Chan!
 Why, this time she shall surely be famous.
 Well, why do you not go and bring her back?
 Have I ever tried to stop you or interfere?
 Do not feign such burning resolution.
 What is all this anger and shouting about?

444. 'O scheming woman,

Your sarcasm is too much for me to stand.
 How dare you speak such words of accusation
 With such fearless smiles of mockery on your face.
 To say that I would hide behind Lord Indra's name
 Is too degrading and outrageously rude to bear.
 How very unrestrained your tongue!
 So insolent your words, O laughing one!
 Oh, the more I reproach you for your arrogance,
 The more you continue to incite and ridicule me.
 How passionately you argue and chide!
 No matter how I threaten, it does no good.
 I should indeed use something other than words
 To make you realize how evil you are.
 Then in a rage of furious anger,

The king re-ties his waistcloth with a shout,

445. 'O fearless Chantha,

Why do you suddenly look so afraid?'

Seizing a switch,

He gives wild chase.

'Such arrogance!

How dare you mock me.'

Clenching his jaws,

He strikes again.

446. 'How ridiculous

You act in your unfounded fury.

Have my words hit home

That you chase and strike?'

Then she claps and waves

And flees his charge.

She mocks the king

Deliberately.

447. 'Oh, what a sight!

How you continue, unafraid of my whip.

I'll beat you to death,

O loathsome one.'

He thrashes her,

And her wounds are great.

'O clever one,

Why run away?'

448. 'O Majesty,

How pitiless your unjust strokes!

Before, all was well,

And you were serene.

But now, suddenly

How cruel you are.
 Worse then insane,
 How terrible!
 Then with mocking smile,
 She incites him still more.
 Turning, stopping,
 She runs away.

449. 'O wicked one,
 How fearlessly you dare argue with me.
 Evil and untrue,
 Unworthy of my care.
 Such mocking words
 Are too much to bear.
 How headstrong and bold!
 I pity you not.
 His whip, his words
 She cannot flee.
 Struck several times,
 She cries loudly.

450. Then
 Covered with welts from that painful switch,
 Nang Chantha cries sorrowfully
 As unending tears flow down her cheeks.
 Trembling with terrible fear,
 She tumbles down the dais steps.
 Standing up, she rushes out moaning
 And returns at once to her residence.

451. Then
 Complaining that his shoulders ache,
 Thao Yotsawimon gasps exhaustedly

As he calls out: 'Attend, O handmaidens,
I am in need of water,
So quickly bring a bowl full.'
But he is unable to swallow it fast enough,
And his trembling hands cause the water to spill
about.

Thinking of the Eternal One's words,
He realizes he can no longer wait.
He departs at once for the mounting platform
With all his handmaidens and attendants.
Seeing the troops amassed before him,
Officers and men on his left and right,
He mounts the howdah'd royal elephant
And orders the army forward in haste.

452. Leaving the city, they enter the forests
And question every household along the way.
But hearing no news, the king rushes on
Until very near the old couple's hut.
Then seeing the army overcome with fatigue,
He has them stop and rest in that wilderness.
He orders his many officers and men
To erect a pavilion immediately.

453. Then
Receiving the command with hands raised in homage,
The captains call out their men and quickly fell the
trees
With which they will instantly build that royal
pavilion.

454. Then
Stricken with the most painful of sorrow,
Thao Yotsawimon ascends that structure
And there thinks of his beloved Chan Thewi.

He then commands his inner captains:

'Set off with your men and search the forests.
When you discover her whereabouts,
Return at once and I myself shall go.'

455. Then

Receiving this commandment with a bow,
All the many captains and attendants
Withdraw and assemble every regiment.
They scatter throughout the great forests
And seek news in every settlement.
Wherever there are people they approach,
And in this way they search all the forests.

456. Then

There in the dwelling of that old couple,
The finely figured Nang Chan Thewi
Lives many years in widowed poverty.
Longing for her child day and night,
She endures bitter loneliness.
Shedding tears with each evening's darkness,
She is now frail and afflicted of heart.
Never missing even a single day,
She labours to find roots and sticks to sell.
Her plight beyond all imagination,
She knows not a moment's joy or peace.

457. When the sun begins to set

She descends from that little hut
With the old man and woman
To prepare their simple meal.

458. Then

Hearing the sound of people's voices,

Those soldiers who wander in search
 Quietly approach to investigate.
 Seeing the old couple go for water
 While Nang Chan busily pounds the rice,
 Some say to a friend: 'She looks like the queen,'
 And all then study her carefully for a moment.
 Finally an attendant speaks up, saying:
 'That is My Lady Nang Chan; I recognize her.
 Oh, how pitiful that she is now so thin
 And without the regal bearing she once possessed.'
 Each remembers some characteristic
 And is absolutely certain it is she.
 'It would be better if we did not approach
 And try to question her,' they all agree.
 'Instead, let some return to make report
 And bring His Majesty here to her.'
 Saying this, some remain with the queen
 While the captains begin the journey back.

459. There they inform His Royal Majesty
 Of their wanderings in search of the queen,
 Saying: 'My Lady has been located
 Dwelling with a deformed old couple.
 Her appearance so frail and sorrowful,
 She draws water and husks rice by their hut.
 How poor and utterly miserable she is!
 We could hardly bear such a pitiful sight.

460. Then
 Abounding in instantaneous delight,
 Thao Yotsawimon cries: 'My hopes are fulfilled.
 Lead me there immediately, O captains.'

Then summoning handmaidens and attendants
 Whose manner and bearing once pleased her heart,
 He descends from the pavilion and departs,
 Following his captains who lead the way.

461. There at the plot near the old couple's hut,
 The frightful stillness reminds them of ghosts.
 The captains lead him to a spot
 Where they crouch amid the undergrowth.
 Making an opening, the king peers out;
 And seeing his dear wife, he remembers her.
 'Alas, to what a wretched state has she declined
 That they would use her so harshly in this way.
 How frail and aged she has become,
 Her hair all tangled like a mad woman's.'
 His pity increasing with every thought,
 He begins to shed immeasurable tears.
 But he swallows his sorrow and strengthens his heart
 And rushes instantly from the undergrowth.
 The many captains and attendants
 Follow together at the ready.

462. Then
 Turning and seeing her royal husband,
 The beautifully bright Nang Chan Thewi
 Trembles to her soul with terrible fear.
 Her frightened heart pounds as she wonders:
 'Has he come perhaps to take my life?'
 Quickly she throws down her pestle
 And rushes into the hut at once.

463. Seeing so many people come,
 The old couple dare not remain.

Seized with trembling terror, they run
 Up the steps without a backward glance.
 Once inside they still do not stop
 But hide their heads beneath a bench.
 Afraid it will creak, they huddle together
 And do not move a muscle as they silently pray.

464. Then

Seeing her flee into the hut without even a word,
 Thao Yotsawimon the giver of sustenance
 Follows after in search of that fair and lovely one.
 At the sight of floors so crumbling and old,
 He steps lightly, afraid they will collapse.
 He goes in search through the kitchen;
 And entering the bedroom, he sees her there.

465. Sitting beside her, he speaks these words:

'Why do you run, O dearest lady?
 I have come to take you back to the palace
 And make you my queen as once you were.
 The wrong I did in the past
 Was caused by another's prodding.
 That accursed Chantha deceived me constantly,
 So I was confused and did not realize the truth.
 But knowing at last the wrong that I did,
 I now come to ask your forgiveness.
 Henceforth until the day my life should end,
 I shall not be so foolish or naive.
 It was but our evil destiny
 To part and undergo such suffering.
 Have pity, and let us be as we once were,
 For such anger as yours shall truly come to naught.

Alas, during our long separation,
 You have become so pitifully drab.'
 And with those words he then embraces her,
 And hangs his head in tears of sorrow.

466. Then

With angry thoughts about the past,
 Nang Chan refuses to look his way
 But speaks at once these words of reply:
 'I was evil and a danger to the realm,
 So My Lord drove me away in a fury.
 The child I bore was evil too,
 So you drowned him while he still breathed.
 News of these deeds spread far and wide,
 And all the people know the truth.
 Do not tire yourself with words,
 For I know what is in your heart.
 Were you to take me back to the city,
 I would only taint your shining majesty.
 My honour is no longer most perfect
 Like that of your precious wife Nang Chantha.
 Her eloquence is indeed unsurpassed,
 For everything she says you believe.
 I am but one wretched and witless,
 Let me remain. I do not wish to go.'

467. 'O precious one,

I do not dispute my wrong.
 But now I know without a doubt
 The truth of Chantha's wicked deeds.
 Last evening about the second bell,
 Lord Indra himself told me to find you

He said our little child of the conch shell is well,
 So do not think that he is dead, my dear.
 In fact he has wed the daughter of Thao Samon,
 That king whose mighty armies are terrible and bold.
 Do not sulk so angrily, O wife, I pray.
 Why should we reject each other's love?
 I suffered much to find you here;
 I came hoping to end your every doubt.
 Now I would have you go with me
 In search of our royal child.
 Then having found him and returned to our city,
 I shall put to death all who bear the guilt.
 Do not grieve any longer, my precious,
 For all I have spoken is indeed the truth.'

468. Then

Hearing this news of her dearest son,
 The crystal-bright Nang Chan Thewi exclaims:
 'Can it truly be he is still alive?'
 Unsurpassed happiness fills her heart
 And displaces the hatred she has endured.
 With hands raised high in reverent homage,
 She prostrates herself at her husband's feet
 And finally speaks these words of question:
 'Is it true you learned this from He of the Kausika
 Race?
 If my child of the conch-shell is indeed alive,
 I shall accompany My Lord at once.
 But first reward the old couple, I pray,
 For in my poverty they gave me shelter.
 Before you lead me on this journey,
 Repay them for all their loving kindness.'

469. Then

With infinite joy in his heart,
Thao Yotsawimon reassures her,
Saying: 'They shall be satisfied.
Now go, My Lady, and prepare yourself
For the return to my pavilion.'
And with those words he then commands her servants
To bring all manner of garments and jewels.

470. Then

Their happiness truly unsurpassed,
The servants carry garments and perfumes
And place them before their royal lady.

471. Then

With joyful contentment in her heart,
Nang Chan enters the hut at once
And there bathes and applies perfumes.
While servants cool her with their fans
She changes her clothing from old to new.
Donning fine garments and shining jewels,
She returns before her imperial lord.

472. Then

Her regal husband smiles brightly
And immediately asks her this question:
'To where have the old ones disappeared?
A moment ago as I was approaching,
They both rushed panic-stricken into the hut.'
And with those words he then looks in the kitchen
And searches it carefully for a clue.
Looking here and there in the hut itself,
He discovers them hiding beneath a bench.

He cries to the queen: 'Here! I have found them.
 The old man is hiding beneath this seat.'
 Then he calls to them, saying: 'Come out.
 There is no need for such trembling fright.
 Gold and silver shall be your reward,
 So come out together, and do not fear.'

473. Then

Shrinking back further and drawing in their heads,
 The old man and woman do not trust his words
 And are seized with absolute and terrible dread.
 Moving forward, they hesitate and stop
 Then turn in panic and try to crawl back.
 But finally controlling their limitless fright,
 They come out at once and go before the king.

474. Then

Thao Yotsawimon makes this proclamation:
 'Because you have cared for my lovely one,
 The thanks I owe are infinitely great.
 Now I shall reward you for your kind deed,
 And make you rich beyond belief.
 So follow me to the royal pavilion
 And do not fear, for no harm will befall you.'
 And with those words he then leads the queen
 From that humble hut where she once dwelt.
 Together with all his counsellors and captains,
 He returns to the pavilion without delay.

475. Ascending that magnificent edifice,

The king instantly commands his captains:
 'Prepare silken garments and betel tray,
 Water bowls, silver and servants.'

Bring them here for this old couple,
 As well as the title to a large estate.
 Then announce to the people everywhere
 That they are to be called "Sir" and "Madame."

476. Then

Abounding in contented delight
 At receiving these great rewards,
 That old couple withdraws in reverence.
 They order servants to carry away
 The immense amounts of money and clothing.
 With bright smiles of satisfaction,
 They stroll past those who would offer greetings.

477. Then

The most exalted Thao Yotsawimon
 Gives this command to his chief captains:
 'Quickly see that the troops are made ready.
 Locate those who know the way
 Across this forest wilderness.
 I shall go to Samon City,
 So have all immediately prepared.'

478. Then

Receiving the king's royal command,
 All the captains instantly depart
 To carry out their instructions.

479. Then

With boundless delight in his heart,
 Thao Yotsawimon completes his bath
 And dresses in majestic splendour.
 He bids his queen ascend
 The high mounting platform.

Before the four main military brigades,
 He mounts the gold-howdah'd elephant.
 Riding in a carriage, Her Royal Highness
 Draws closed the curtains of circle design.
 Amid the tumult of drums, gongs, cymbals and conch,
 The king orders the forward elements to set off.

480. They spend many nights in the wilderness
 Until they reach the borders of Samon City.
 There he orders the armies to halt
 And conceal themselves in the forest.

481. Then
 The officers of the Left and Right
 Immediately cut down trees and reeds
 And erect a royal pavilion.

482. Then
 Ascending that forest pavilion,
 The most exalted Thao Yotsawimon
 Sits alone in silent contemplation.
 Then he speaks these words of comfort to his queen,
 Saying: 'As for this search for our royal son,
 I am plagued by thoughts of fearful misgiving
 And think it best if you proceed alone.
 Because you and he have always been close,
 There is no question of ill-will between you.
 But as for me, I fear my presence
 Might give rise to the unexpected.
 Although he is my very own son
 I am afraid to enter his city.
 Remember that I am guilty for all that happened,
 So I dare not just walk in as if all were well.

○ 483. Then

With a mocking grin, Nang Chan exclaims:
 'What nonsense this is, Your Majesty.
 Do you feel no shame for what you say?
 How terribly brave you are
 To push me forward as your shield.
 This fear, greater than that for forest monsters,
 Is but an excuse to free yourself of the task.
 Having ascended to the rule of this realm,
 Our son's majesty shines brightly far and wide.
 So for him to kill his own father and mother
 Would be a transgression of kingly virtue.
 But if My Lord truly fears his child,
 Entrust all to me, and do not worry.
 I shall see that he is not angered by the past,
 So let us go together, Your Majesty.'

484. Then

Hearing his dear lady's words,
 The resplendent Thao Yotsawimon
 Slowly begins to feel relief
 And answers: 'If it be your guarantee
 That he shall forgive me, then let us go.
 But I insist that we disguise ourselves
 So that no one's suspicions are aroused.'
 Then calling a captain, he exhorts:
 'What I say must be kept secret.
 Her Majesty the queen and I
 Shall enter the city in disguise.
 We shall wander freely in search
 Until we find our royal son.'

You are to keep the armies concealed
 Here in this great forest domain.¹
 And with those words he then sheds his clothes
 And hides them in a shoulder bag.
 She in turn takes off her jewels
 And hides them in a basket without delay.
 The king clothes his waist in tã thong cloth
 And a belt of beautiful indigo blue.
 The queen clothes her waist in lek ngã cloth
 And covers her breasts in untidy white gauze.
 His Majesty hangs from his shoulder a Lãwã bag;
 Her Royal Highness carries on her hip the basket.
 One behind the other they leave the pavilion
 And set off toward the gates of Samon City.

485. Once within the city walls
 They see the roads filled with people.
 Pretending to be simple villagers,
 They lose themselves among the crowds.
 They see dwellings crowded together
 Along both sides of the royal road.
 Fences of different design in an unbroken line
 Stand before the houses of royal counsellors.
 Shops and markets flank the road,
 Their wares spread out in piles for sale.
 Merchants sit one beside the other in a long row,
 Showing many and varied goods before their shop doors.
 Some sell merchandise of silver and gold,
 Green and purple printed silks and the finest cloth.
 As the king looks he feigns such wonder and amazement
 That the queen must constantly remind him to move on.

486. Then

The sight of that imperial couple
 Causes the market women to wonder,
 And they excitedly nudge their friends and talk.
 Some exclaim: 'The fellow with the bag,
 He is so very handsome indeed.
 In fact, his appearance rather resembles
 That of our Royal Majesty's son-in-law.'
 Others reply: 'And she does not look common.
 Perhaps she was once wealthy and of good birth.
 Although she is old, she is still elegant
 And her hair style that of the nobility.'
 Those who like to talk shout a greeting:
 'Come and sit for awhile and rest yourselves.
 Look over my silks and fine Chinese cloth,
 I have many varieties for sale.'
 Others call out as they run after the king.
 'This way,' they cry as they pull his bag.
 'All my cloth is of the finest quality,
 So choose something beautiful at your leisure.'
 Some cry out to tease their little children:
 'Have you come to take them, O big-bagged one?
 Stop for awhile. Do not go just yet.
 I'd like to know where you come from.'
 Others invite: 'Come and have some betel, dear Sir.
 I have a mortar if it is too hard to chew.'
 With thoughts of friendship and good will,
 They all address them with respect.

487. Then

Hearing their friendly invitations,

Both the king and queen smile happily
 And feign wonder wherever they stop.
 The king turns to the queen and pretends:
 'I shall buy a piece of Indian cloth.'
 With an air of indifference, he begins to bargain:
 'If I can't have it for five, I won't buy.'
 The queen cries: 'How absurd! You're much too old.
 Must you insist on dressing like the young?'
 And with those words she then pulls him back
 And leads him away by the hand.
 To hide her embarrassment, she declares:
 'I should like to find a doll for my little neice,
 But all your bargaining is a waste of time,
 For everything here is so over-priced.'
 And with those words they then walk on together
 As market women shout greetings here and there.
 They stop to talk and chatter
 In each and every shop and stall.

488. In the evening when the market closes
 They notice a shelter where they can rest.
 The king bids Nang Chan go inside
 So they may stop and rest the night.
 The king then seeks her counsel,
 Saying: 'The hour is already late,
 And the watch is abroad making its rounds.
 Think what would happen if we were caught.
 We have nothing with which to make a torch,
 So they would not know if we were good or bad.
 Because we are old and dim of sight,
 I fear they would easily catch us.'

Then opening his bag, he strikes a flint
 And lights chips of wood to make a fire.
 Without a net to keep off the mosquitoes,
 He is very soon covered with bites and welts.
 As the hours pass he sleepily yawns
 And spreads some cloth upon which to lie.
 He grumbles miserably and begins to sigh,
 Unable to sleep the entire night.

489. Then

Phra Sang Thong that lord of alluring beauty
 On that very evening enters his chambers,
 Accompanied by the fair and perfect Nang Rochana.
 From the moment his mother arrives in the city,
 He is afflicted with a burning discomfort.
 Rochana tries to cool him,
 But her fanning seems to do no good.
 Tormented by itching pain,
 He turns his back for her to scratch.
 He continually sits and stands
 From the evening to the morning gong.

490. Then deciding to go around the city

To relieve the anxiety within,
 He instructs his beloved Rochana:
 'Tomorrow I shall tour the city
 And return a little after midday,
 So do not let my departure bring you sadness.'
 Thus when dawn's first light brightens the realm,
 He goes forth to the royal bathing place.
 Then donning garments and ornaments
 Whose brilliance lights up the skies,

He takes his leave of Rochana
 And appears at once in the royal hall.

491. Sitting upon that majestic throne,

He commands his numerous amāt:
 'Prepare my elephants and courageous men,
 For I shall travel around the city.'

492. Then

Receiving the king's royal command,
 Soldiers immediately depart
 To carry out their instructions.

493. Then

Ascending the platform before the courtyard,
 Phra Sang that lord of fearless majesty
 Mounts his elephant victorious in battle.
 Surrounded by soldiers of infinite number,
 The imperial beast walks from the gates.
 Amid the clamour of war drums and cymbals,
 The mighty armies proceed along the road.

494. Then

Resting with his queen in that roadside shelter,
 Thao Yotsawimon the giver of sustenance
 Sees people approach in loud excitement.
 'The procession is great indeed,' he exclaims.
 'Perhaps the ruler of the city is about.'
 Thus he instantly says to his wife:
 'Let us go and watch discreetly.'
 And with those words they then leave that shelter
 And sit and wait at the edge of the road.
 The king does not say a word as that infinite
 Multitude of great warriors brush past his head.

0 The royal beast comes at the end of the procession,
Bearing on its back the unblemished and bright Phra
Sang Thong.

Nudging his dear wife, he asks at once:

'Is that not our beloved royal son?'

495. Then

Watching carefully for a moment,

The most majestic Nang Chan Thewi

Speaks in reply to her royal husband:

'Studying his appearance carefully,

I would say he resembles our son.

But I am still unsure because of his skin;

It has the shining texture of plated gold.'

And with those words they then begin to stare

Until the elephant is almost upon them.

Oblivious of the royal presence,

They dare to stand in order to watch.

496. Then

Seeing that couple rise and stand,

Startled soldiers rush up excitedly

And threaten and pull them back.

Some reproach with furious words,

Saying: 'We'll be whipped for what you do.'

Others raise their whips in fearful stances,

Shouting: 'O spoilt ones, we'll beat you to death.'

497. Then

Phra Sang commands those who brandish whips:

'Forget them, O captains, and do not fuss,

For the two are but simple villagers.'

The sight of their refined appearance

Stirs strong feelings of compassion within.

Seeing how much she resembles his mother,
 That prince orders his royal elephant to halt.
 But he hesitates to question the woman,
 For to do so would be shameful before his men.
 Instead, he stares in wonderous amazement
 With thoughts of uncertainty in his soul.
 He then silently thinks of his mother:
 'Her anguish for me must indeed be great.'
 But holding back his tears and sorrow
 He orders the armies to return.

498. Then

Seeing that procession disappear,
 Thao Yotsawimon begins to wonder
 And confers with his beloved wife:
 'It seems to me that splendid prince
 Acted as though he recognized you.
 Perhaps he was too embarrassed to speak,
 But I am sure he is our beloved child.
 That is why he stopped and looked so intently,
 And his bright face became dark with sorrow.
 How are we now to resolve our doubts?
 My heart is filled with frustration.'

499. Then

Devising a plan of action,
 Nang Chan Thewi replies: 'We must go
 And seek shelter with the royal gate keeper.
 I shall then make my way to the kitchens
 And there place myself at their service.
 If I succeed I can ask them,
 And know the truth without a doubt.

0 If he is our child of the conch shell
 We must then think of some way by which
 He may perceive that you and I
 Have followed him here to the palace.'

500. Then

Abounding with joy and laughing with glee,
 The king exclaims: 'How clever you are.
 Why wait any longer? Let us depart.'
 He hangs from his shoulder the Lāwā bag
 While she carries her basket like a peasant.
 They go one behind the other
 And approach the city walls.

501. There they see the keeper of the gates
 Seated on a bench, weaving a basket.
 Hoping they will be accepted by him,
 They approach and speak with fawning manner:
 'May I ask most sincerely, O kindest Sir,
 If you are the chief keeper of the gates??
 Dwelling in unbelievable poverty,
 We have come hoping to find shelter with you.
 Let us stay and serve as your assistants.
 Whatever the task, we shall not complain;
 All we desire is two full meals
 As all old palace workers do.'

502. Then

Their pleasant words and manners
 Delight that keeper of the gates.
 Beckoning them to sit, he explains:
 'No one has come to apply this month,
 So stay with me, and I shall put you to work.

0

You have nothing at all to fear.

Work a month, and eat you fill.'

503. Then

Wishing to find her royal son,

The finely figured Nang Chan Thewi

Speaks in secret to her husband:

'Now I shall enter the palace,

But you must remain and wait.'

And so that lady sets off

For the inner palace confines.

504. Asking the way to the kitchen,

She finds the director of the staff.

With palms together, she approaches

And speaks to further her intentions.

She says in a manner of greeting:

'Once I too was a palace servant,

A cook in an old and noble kingdom.

But now I have fallen upon hard times.

Look upon me with compassion, I pray,

For I have come here seeking your kindness.

With an earnest heart, I am eager to serve,

And if I prove unworthy, do not keep me.

I can do nothing with any great skill,

But cooking is one thing I can manage.

Let me be of assistance in the kitchens.'

She asks placing herself totally at their service.

505. Then

Hearing those words, the chief chef begins to wonder:

'Her style of hair is not the common one,

So to say she is a pauper would be wrong.

Her complexion and appearance are elegant;
 I am sure she is well-bred and of some status.
 Her words and manner of speech are pleasant to hear,
 And she asks to serve without any reservation.¹
 Thus he answers: 'Have no fear, elderly one.
 Whatever may happen, we shall care for you.
 If you work hard in my master's service
 I shall see your efforts are well rewarded.
 If indeed you are skilled in the cooking of food
 I shall recommend you for annual salary.
 Here you can eat your meals without any worry,
 So stay and join us if you wish, O elderly one!¹'

506. Then

Filled with joyous contentment,
 Nang Chan toils long and diligently
 So that all regard her with loving kindness.
 Whenever she is the one who prepares the food,
 The prince's heart is pleased and satisfied.
 Then seeing all her plans realized,
 She decides to prepare a melon curry.
 Taking a melon, she peels away the skin
 And cuts and shapes the pieces upon a plate.
 She carves out tiny figurines of herself
 When she lived with the king in the royal palace.

507. In the first piece, that lady is pregnant with child
 And finally gives birth to a little conch shell.
 In the second, she wanders about in exile,
 Carrying her child into the depths of the forest.
 In the third, she dwells with an old couple,
 And her child comes out and keeps the chickens from
 her rice.

In the fourth, she returns from the forest
 And smashes the conch shell on the porch of the hut.
 In the fifth, His Royal Majesty
 Orders the child taken from her hut.
 In the sixth, he is put in irons and condemned,
 But all attempts to kill him end in failure.
 In the seventh, executioners come and take him away
 And cast him into the swift-flowing waters.
 In those seven pieces she tells her tale
 Before any have a chance to suspect.

508. Then cooking every one in a curry,
 She pours them into a covered dish.
 Foods of many different variety
 Are placed on tables, stamped and arranged.

509. Then
 At the usual dining hour
 The many servant women
 Arrange the food as they always do.
 Those who enjoy special royal favour
 Approach and serve at the king's repast.
 The praiseworthy Nang Rochana
 Sits in attendance as she always does.

510. Then
 Partaking of the many delicious dishes,
 Phra Sang that lord of imperial descent
 Is pleased by all the wonderful flavours he tastes.
 He dips into the curry with a golden spoon
 And is greatly surprised to find a figurine.
 He puts it on his plate and studies it well
 Then discovers still another with that spoon.

In this way he picks out all the pieces
 And examines each with the greatest of care.
 Amazed by such an unusual sight,
 The prince does not mention it to another.
 Rinsing each piece, he places them together
 And beholds the story of the child of the conch shell.
 'My mother must have come,' he thinks to himself,
 'For no other in the kingdom knows this story.'
 Unable to eat another bite of food,
 He struggles to hold back the tears.
 Picking up the pieces and holding them in his hands,
 He cries with bitter longing for his mother.

511. Finally suppressing his terrible grief,
 He commands the handmaidens and attendants,
 Saying: 'Whoever prepared this curry
 Is to be brought before me immediately.'

512. Then
 Receiving this royal commandment,
 The handmaidens rush from the palace
 Directly toward the inner kitchens.

513. There they inform the many workers:
 'His Majesty sends us in urgent haste
 To find the one who painstakingly prepared
 That melon curry which causes him such bitter grief.
 Never before has such a thing happened;
 His fury shall indeed be limitless.
 Do not try to hesitate or delay,
 But bring her forward immediately.'

514. Then
 Trembling so that their life forces flee,

The kitchen staff in witless terror
 Laments: 'This time we shall surely die.'
 Each angrily blames the other:
 'Is not this all Nang Chan's doing?
 You took her in so trustingly
 And let her prepare every meal.
 Now if we do not speak the truth
 We will all be condemned to death.'
 And with those words they then call Nang Chan,
 And demand from her a solemn oath:
 'O maker of such fine melon curries,
 You have been summoned by the king.
 If in his anger he should question you,
 Do not involve us in what you have done.'

515. Then

Joyful at the thought of seeing her son,
 The finely figured Nang Chan Thewi
 Replies with these words of partial truth:
 'Do not let fear torment your hearts,
 For the guilt is mine alone.
 Were His Majesty to condemn me to death,
 It would be but my own evil destiny.
 I would then face my judgement, have no doubt,
 And in no way involve you in what was mine.
 Lead me to him, O handmaidens
 I am at My Royal Lord's mercy.'

516. Then

Listening to her most impressive words,
 For she remains calm and unshaken,
 The handmaidens quickly lead her off.

517. Then

Seeing Nang Chan come with those women,
 The unsullied and bright Phra Sang Thong
 Remembers her as his mother.
 Rushing from his regal throne,
 He throws himself at her feet.
 Before he has time to speak a word,
 He is overcome with bitter grief.

518. Then

The crystal-bright Nang Chan Thewi
 Sees her son of great renown
 Cry and suddenly lie still.
 With trembling so great her life force flees,
 She embraces her beloved child.
 Tears pour forth from her eyes,
 And she too lies overcome with grief.

519. Then

Seeing her husband suddenly lie still,
 The beautifully fair Nang Rochana
 Is seized with unimaginable terror.
 Unaware of all that has occurred,
 She feels as though she will turn to dust.
 Rushing up and embracing his feet,
 She cries and falls into unconsciousness.

520. Then

Their hearts shaken with unspeakable fear,
 All the many royal handmaidens
 Try to revive them but to no avail.
 Palace counsellors old and young alike
 Express their love with uncontrolled sorrow.

Some rush off in great confusion

To inform Their Royal Majesties.

521. There, gasping and panting for breath,
They bow in reverent homage
And explain all that has come to pass,
Saying: 'The royal couple is dead, My Lord.
Not long before this, a woman arrived,
And when she entered all three began to cry.
At this time they lie without a movement
Despite all our efforts to revive them.'

522. Then
With trembling so great that his life force flees,
Thao Samon cries to his wife: 'Dear Madame,
Let us be off, for our children lie dead.'
Stepping from his throne, he tumbles down,
And Nang Montha must help him to his feet.
Descending from their golden dwelling,
They run in tears one behind the other.

523. There at their dear children's residence,
They enter at once, panting for breath.
Thinking both have collapsed in death,
They beat their breasts in bitter sorrow.

524. Regaining his composure, the king calls for doctors
In such a furious rage that no one dares be still.
With violent gestures of indignation,
He points at those servants who move too slowly.
Then jumping wildly with furious reproach,
He exhorts the doctors to revive his son.
Some massage while others use smelling salts,
And very soon all three begin to stir.

525. Then

At the sight of his royal mother,
 Thao Samon and Nang Montha as well,
 Phra Sang that lord of imperial descent
 Bows down in homage before all three.
 Then bidding them ascend the shining dais,
 He explains everything to his father-in-law:
 'After long and arduous searching,
 My royal mother has found me at last.
 Because she toiled in the kitchens for many days,
 Her hardships and suffering infinitely great,
 I was at once stricken unconscious with grief.'

526. Then

Comprehending all from Phra Sang's words,
 Thao Samon summons his wife and daughter
 To make obeisance to Nang Chan Thewi.
 He then speaks to her these words of question:
 'I thank you for the effort you have made to come.
 Your journey must have been a long one.
 How did you manage to cross the forests?'

527. Then

Raising her hands in homage, Nang Chan Thewi
 Truthfully describes everything that came to pass
 Until her arrival at the royal city.
 Then turning to her precious son, she exclaims:
 'To see your face is to be reborn from the dead.
 The many wrongs your father once did
 Were caused by ignorance and delusion.
 But now he comes to ask your forgiveness,
 So forget your anger, dear son, I pray.

Do not let your heart be possessed
Of resentment or desire for revenge.'

528. Then

Listening to his mother's words,
Phra Sang performs obeisance and replies:
'Dear mother, do not be tormented of heart.
I do not bear him any ill-will
For all that once happened long ago.
It was but my own evil destiny
That we were forced to be separated.
Were you or he now to desire
Even my very heart and eyes,
I would gladly tear them from my body:
That is how great your love has been for me.'
And with those words he then asks her:
'At this moment where is the king?
Speak, I pray, so that I may know,
For I would go at once to meet him.'

529. Then

Hearing those words of pleasing response,
The queen lovingly strokes him
And says with immeasurable happiness:
'Disguised in the dress of a peasant,
A sight so utterly pitiful,
Your royal father at this moment
Is sheltered by the old gate keeper.
Toiling wearily at his baskets,
He has been used long and harshly.
In his efforts to locate you,
He too has suffered greatly.

If you feel any sympathy then go to him,
 For such an act will reassure him of your love.
 Then his happiness shall be truly unsurpassed,
 Because he will know his son has forgiven him.

530. Then

With palms together in joyous homage,
 Phra Sang says: 'I beg your leave to go
 And bring my father to the palace.'
 His mother replies: 'I shall go as well
 To point him out if you are uncertain.
 'I too shall go,' says Thao Samon,
 'So that we may know each other.'
 Nang Montha exclaims: 'How wonderful!
 Come, O Rochana, let us be off.'
 All five then go from the palace at once,
 Handmaidens and attendants at the rear.

531. There at the quarters beside the gates,

They see two men sit weaving baskets.
 Immediately he asks his mother:
 'Which one is my royal father?'

532. Then

The crystal-bright Nang Chan Thewi
 Points to him without delay,
 Saying: 'He is sitting on that side.
 Dressed in tā thong cloth, he is holding a knife.'
 Then speaking those words, she leads him on.
 Approaching His Royal Majesty,
 They perform reverent obeisance.
 Phra Sang embraces his left foot
 While the queen embraces his right.

Both shed tears of sorrow

As if about to die.

533. Then

Seeing his beloved wife and famous son

The most exalted Thao Yotsawimon

Begins to sob and cannot lift his head.

With thoughts of unimaginable pity,

His Majesty holds his son in loving embrace.

He is unable to suppress his sorrow,

And tears pour forth as he begins to cry.

534. When at last his grief subsides

He strokes his child and reassures him:

'To have condemned you as I did

Was an act of total evil.

It was only because of your perfect virtue

That you did not perish in spite of all my acts.

Do not harbour ill-will and malice

For the wrongs that I once did you.

I have come to take you to the city

Where your fame will surely spread far and wide.

I shall bequeath to you my kingdom

So that henceforth you may rule over all.'

535. Then

With palms together in reverent homage,

Phra Sang replies: 'Your heart need not be doubtful,

For I bear you no feelings of ill-will.

Your Majesty's kindness is unsurpassed

To have faced such hardships in search of me.

I ask but to serve you faithfully

Until that day my life should end.'

536. Then

Seeing their sorrow diminish,
 Thao Samon bids his wife and daughter
 Pay homage to Thao Yotsawimon.
 He then says: 'It is indeed not proper
 For us to talk by the side of the road.
 I pray Your Majesty go at once
 To your son's golden residence.'
 And with those words he then chases the handmaidens,
 Crying: 'You there, make way for His Royal Highness.'
 Ordering his women servants to lead the way,
 Thao Samon and the rest return to the palace.

537. There he bids the royal couple

Sit upon the shining throne.
 He then commands the inner servants:
 'Bring the newest of garments here at once;
 I shall present them to the king and queen.
 Select all manner of clothing and dress,
 Finely tailored and costly gold-striped cloth
 Which Betel Island brought as tribute last year.'
 Then turning to that royal couple,
 He addresses them with these words:
 'I pray you refresh your tired bodies
 At the palace bathing chambers.'

538. Then

The happy Thao Yotsawimon
 Bids his dear wife Nang Montha
 Go at once to the bathing chambers.
 They cleanse their bodies together
 In pure flower-scented waters.

When they finish they return to their chambers
To sit upon a finely wrought golden throne.

539. Then

Seeing Thao Yotsawimon and Nang Chan
Arrive completely refreshed from their bath,
Thao Samon is happily contented.
Phra Sang sits and pours the tea
While Rochana cools them with her fan.
Thao Samon then inquires without ceremony
About all the events that have come to pass:
'You braved the hardships of the forest,
Intent upon finding your dearest son.
Who informed Your Majesty
That he was dwelling in my land?
The way is indeed a long one.
How many days did you journey?
And what of all your armies?
Where do they now await?'

540. Then

Thao Yotsawimon explains in reply:
'Bearing an iron club as great as a palm tree,
The Anointed One most victorious
Entered my sleeping chambers one evening
To smash in my head with his terrible strength.
Only because I knelt and confessed
Did that mighty lord make it known
That, having married your royal daughter,
Phra Sang Thong assumed rule of this realm.
Then he made me take a solemn vow
To bring my son back within seven days time.

So I gathered my armies in greatest haste
 And crossed the wilds in fifteen days and nights.
 Encamping my men outside the royal city,
 I came in disguise, accompanied by my wife.
 Now that I have found my beloved Phra Sang,
 My task is finished and I can rest at peace.
 But had I failed, He of the Kausika Race would have
 taken my life.

And if you do not believe these words, ask my wife.'

541. Thao Samon exclaims in reply: 'How frightening!

It must have been your merit that delivered you
 And moved Lord Indra to pity and not strike you dead.
 Had you not found him, you would have died without
 aid,

For what mere mortal would dare come to your rescue?

But since you have succeeded,

Henceforth you may rest at ease.

Now, remain with your beloved son, I pray you,

And recover from the rigors of your journey.

As for the legions which await you in the forests,

Phra Sang shall send out people to bring them here.

They shall be quartered at the city's edge,

And feasted in the grandest of all fashion.'

He then says to the fair Nang Rochana:

'Attend with care upon your royal father-in-law.'

And with those words he then bids his beloved wife

Take leave of Their Imperial Majesties.

Accompanied by handmaidens and the queen's own
 guards,

Thao Samon returns to his glittering jewelled palace.

542. Then

The radiant Phra Sang

Says to his victorious royal father:

'I shall have your army brought to the city.'

And with those words he then prostrates himself in
homage

Before his imperial parents Thao Yotsawimon and
Nang Chan.

Descending from the palace, he walks on

And appears at once at the front of the royal hall.

543. Sitting upon that golden throne,

He commands the chief commanders:

'My royal father has arrived at last,

But his army remains outside the city.

Gather your men and leave at once,

And bring them into the palace.

Speak to them with words of friendship.

Go in haste, and do not delay.'

544. Then

Receiving their king's royal command,

The amāt bow and withdraw on their knees

And assemble their men with excited cry.

545. Great numbers of officers and recruits,

All of them clever in manner and speech,

Mount their horses and gallop off

Toward the forest wilderness.

546. There they see the vast armies

Assembled in the forest depths.

Approaching them, they immediately ask:

'Do you come with Thao Yotsawimon and Nang Chan?

At this moment Their Royal Majesties

Are reunited with their princely son.
 We soldiers have been dispatched
 To lead you to our city.'

547. Then

Hearing this news of their king and queen,
 All the many regimental commanders
 Are filled with the utmost delight.
 Those recruits who are not present
 Are ordered to be found by their mates.
 They then bid Thao Samon's soldiers
 Sit together in the shade and talk.

548. Then

Realizing that the hour is late,
 The worthy soldiers of Thao Samon
 Warn Yotsawimon's men to prepare.
 Horses, chariots and elephants,
 And thousands of infantry men,
 Together in a long procession
 Leave the forests for the city.

549. There the troops are ordered to halt

And wait before the barracks beside the palace.
 Thao Samon's captains then dismount
 And enter before their majestic lord.
 'Having set off as directed,' they report,
 'We now return with that whole forest army,
 All their elephants, chariots and horses.
 May Your Royal Majesty be so informed.'

550. Then

Abounding with unsurpassed happiness,
 Phra Sang directs his chief commanders:

'I would have that great army feasted.

Issue detailed directives

To the outer kitchen staff.

Have them prepare food and places,

Using only the finest of things.

Make known to them who are the officers and who the
recruits

So that all may be served according to their rank.

Food, sweets, wine and tobacco,

See that nothing is lacking.'

551. Then

Receiving this royal command with haste,

The soldiers bow and withdraw at once

And excitedly give out orders.

552. Then

Reading the imperial directives,

The kitchens work themselves almost to death.

Those in charge fill trays with food

That is cooked in various ways.

Sweets, wine, and tobacco as well, are

Carried out in unending procession,

And placed in long rows before the soldiers.

553. Then

Becoming drunk on that good wine,

All the officers and recruits

Brag and boast without any shame.

Some jump up with dancing gestures,

Crying: 'I shall do some chātrī.'

'Don't try,' caution their wary mates,

'It will be much too loud.'

Others engage in contests of wit,

Boasting: 'None is my equal in this.'

Amid that tumultuous uproar,
Some belch and vomit in a frenzy.

554. Then

Resting with his son of great renown
For a period of many days and nights,
The most exalted Thao Yotsawimon
Weighs carefully in his mind
The vow he made to He of the Kausika Race:
'Now I must bid my dear son return,
For it is dangerous to remain.'
And with that thought he then summons Phra Sang
Whom he strokes and speaks to with affection,
Saying: 'I am tortured by the most fearful thoughts,
For the Thousand-eyed One's appointed time has long
since passed.
If He is angered and punishes me,
My life will surely end in an instant.
Thus I now ask you, O precious one,
To accompany me to my city.
Then if He comes He shall see I have kept my oath.
Do not let me appear untrue to my word, I pray you.
Then too, all the people of the realm
Shall be joyful at your return, my son.'

555. Then

With palms raised in reverent homage,
Phra Sang replies to this royal request,
Saying: 'Do not let fear afflict your heart.
I shall in no way refuse your desire
To take me back to your royal city,
I have long hoped and prayed for a chance

To repay Your Majesty's kindness.'

And with those words he then turns his face

And addresses his dearest Rochana:

'Will you accompany me on this journey,

Or will you remain in your father's land?'

556. Then

The beautifully fair Nang Rochana

Answers her lord with palms together:

'Your wife shall never be far from your side.

Wherever you go, there I shall follow

Until I die, and my body turns to dust.

My heart shall remain forever loyal;

Whatever the future, I shall be with you.'

557. Then

With a beautiful smile, Phra Sang replies:

'My love for you has not been in vain;

There is no other wife your equal.

Let us now go and take our leave

Of your exalted royal parents.

My father's task is most urgent;

Tomorrow morning he must depart.'

And with those words he then performs obeisance

Before Thao Yotsawimon and Nang Chan.

He bids his beloved wife depart,

Handmaidens and servants in attendance.

558. Then raising his hands in homage,

Before Thao Samon and Nang Montha,

Phra Sang says: 'My victorious father

Would lead me back to his royal kingdom.

Because his guilt is still to be absolved,

His fear of Lord Indra is consummate.
 Rochana and I thus beg your leave
 To depart with him tomorrow morning.'

559. Then

Hearing his dear son-in-law speak those words,
 Thao Samon can think of no way to delay him,
 For his parent's task is crucial and pressing.
 'It has long been my desire,' he replies
 'To end my life in peace under your care.
 But I do not know how to stop you
 If indeed you must now depart.
 So call up mighty soldiers by the thousands
 To guard you from the perils of the forest.
 And when at last your distress has ended,
 Return here and visit me, I pray.
 Let me now entrust my dear Rochana to your care.
 Look upon her faults with compassion and give her
 guidance.
 Treat her as you would a sister
 If you bear any love for us.'

560. Then

Raising his hands in reverent homage,
 Phra Sang answers the king's request:
 'Do not let your heart be troubled,
 For the lovely Nang Rochana
 Is to me more beloved than any.
 We have suffered so many hardships together
 That whatever wrong she does is unimportant.'

561. Then

Stepping from her throne and embracing her daughter,
 The fair and beautifully bright Nang Montha

- Speaks in lament with words of infinite sorrow,
562. Saying: 'O, most beloved child,
 Soon you will depart with your husband.
 Before I see your face once again,
 The days will have tarried into years.
 Soon you shall go far from my sight,
 So place yourself completely in his care.
 Do not give his royal parents
 Any cause for angry displeasure.
 Remember, it is better to kneel in homage
 Than to argue with your royal husband's wrath.
 Take care in your every action,
 For you shall be far from my sight.'
 And with those words she then strokes and kisses her
 And cries as she holds her in a tender embrace.
 With tearful longing, mother and daughter
 Speak words of lament that know no end.
563. Then
 Prostrating herself at her mother's feet,
 The fair and alluring Nang Rochana
 Utters a disconsolate farewell:
564. 'O dear mother,
 You have cared for me since my birth.
 Having not yet repaid your love,
 I must now journey far away.
 When I was banished to the countryside
 Your radiant beauty was darkened by grief.
 And now, even before a year has passed,
 I must again go far from the city.
 Each time your yearning will have been unsurpassed;

Great is my evil for causing you such distress.
 For what I have done and shall do, forgive me, I
 pray,
 So that these acts do not haunt me in the future.
 And with those words she then falls at her feet,
 Unable to control her despair.
 As tears pour forth from her eyes,
 She cries and sobs without end.

565. Then

When the light of the sun begins to fade
 Phra Sang that lord of imperial descent
 Takes leave of Thao Samon and Nang Montha.
 He then bids the fair Nang Rochana,
 Every handmaiden and attendant,
 Descend from that sparkling palace
 And go out into the royal hall.

566. Sitting upon his regal throne,

He commands the chief amāt:
 'Tomorrow I shall depart at dawn
 For my royal father's excellent domain.
 I would thus have you inspect the brigades,
 Choosing only those soldiers brave and strong.
 Let my forces and those of my father
 Be ready at the first cry of the cock.
 Distribute to each and every man
 Firearms and weapons from the royal stores.'
 Then speaking those words, he departs
 And returns to his shining palace.

567. Then

Carrying out the preparations,
 The many soldiers and attendants

Await the royal departure as ordered.

568. Then

As the sun's first light begins to appear
 Thao Samon laments with desolate grief
 At the thought of his children's departure.
 He warns Nang Montha: 'O dearest wife,
 Would you stay and fail to see them off?'
 He then bids her go with him at once
 Toward their son-in-law's palace dwelling.

569. Upon entering the inner chambers,

They behold Thao Yotsawimon and Nang Chan.
 Each performs obeisance to the other
 And speaks words of intimate friendship.
 'Soon you shall return,' Thao Samon says.
 'But we shall remain lonely in heart
 And remember forever the joyful warmth
 Phra Sang and Rochana brought to the palace.
 When you have met Lord Indra and settled all,
 Let them return to my kingdom to visit me.
 And should ever the need arise,
 I shall look to Phra Sang for aid.
 I no longer think of him as a son-in-law
 But love and cherish him as one born of my seed.
 As for my fair and beloved Nang Rochana,
 I beg to entrust her to your service and care.

570. Then

Hearing the king's words of request,
 Thao Yotsawimon the giver of sustenance
 Replies: 'Do not be troubled of heart.
 With never a thought of ill-will,

I shall love her like a daughter.
 Although I now take them both away,
 They shall surely return, so do not fear.
 The hour is late and the sun's rays strong,
 So I must take your leave to begin my journey.
 May Your Majesties rule the kingdom
 In untroubled happiness and peace.¹
 And with those words he then bids Nang Chan
 And his dear children bathe their bodies.
 Each dons garments and fine ornaments,
 All jewelled and sparkling to the eye.
 When all is finished he bids Phra Sang
 Go to the main mounting platform.
 Thao Samon and Nang Montha
 Follow behind to see them off.

571. Thao Yotsawimon and Phra Sang,
 Each mounts a massive elephant.
 Nang Chan, the youthful Rochana,
 Each ascends a golden carriage.
 Handmaidens of the Left and Right
 Ride in rows of howdah'd elephants.
 Amid the tumult of trumpets, conch, gongs and drums,
 The forward brigades are instructed to set off.

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