

## PROSODIES IN SIAMESE

### A STUDY IN SYNTHESIS

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The term "prosodic feature" is applied in this paper to certain properties of modern spoken Siamese which may be regarded as abstractions apart from the consonant and vowel systems.<sup>1</sup> Such abstractions may be made at the syllable, word, or sentence level. Syllable prosodies include tone, quantity, and those properties which mark the beginning or end of a syllable. Word prosodies include tonal and quantitative features, stress, and the means whereby syllable is linked with syllable. Sentence prosodies include sentence tone, and the means used to mark the beginnings and ends of phrases and sentences, and to connect phrase with phrase or sentence with sentence. Italic type is used to show the consonant and vowel units, and to name the prosodies, while heavy roman is used for phonetic transcription in general terms.

The phonetic structure of Siamese is based primarily upon the monosyllable. A high proportion of words is monosyllabic, and all polysyllables may be pronounced as a succession of monosyllables, each conforming in structure to the pattern appropriate to monosyllables uttered in isolation. I have called this style of speech the "isolative style". It is that commonly used for monosyllabic words and for the slow, deliberate pronunciation of polysyllables, and is that shown in dictionaries.<sup>2</sup> The structure of the syllable, which is also that of the monosyllabic word, is determined by reference to the isolative style only. A study of words of more than one syllable shows that in connected speech, or what may be called the "combinative style", the syllable structure proper to the isolative style is modified in some degree. This degree of modification is a prosodic feature, since it characterises a connected group, whether compound word, polysyllable, or phrase. Such prosodies are appropriate to the combinative style, and clearly cannot be a feature of the isolative style. In addition to "isolative style" and "combinative style", it is sometimes necessary when examining certain

<sup>1</sup> See *Sounds and Prosodies*, by J. R. Firth, in the 1948 volume of the Transactions of the Philological Society of Great Britain.

<sup>2</sup> e.g., McFarland's *Thai-English Dictionary*, to which I am indebted for much linguistic material, and the *ปทานุกรม*.

word and sentence prosodies to take into account yet another style, which I have called "rapid combinative style".

#### TYPES OF CONSONANT SOUND

The types of consonant sound which may be heard at the beginning of a syllable may be represented in general phonetic terms, as follows:—

	Glottal and Pre-Glottal	Velar	Alveolar and Alveolo-Palatal	Labial
Voiceless Plosive .. .. .	ʔ	k	t	p
„ Aspirated Plosive .. .. .		kh	th	ph
Voiced Plosive .. .. .			d	b
Voiceless Affricate .. .. .			tə	
„ Aspirated Affricate .. .. .			təh (or əh)	
„ Fricative .. .. .	h		s	f
Nasal .. .. .		ŋ	n	m
Semi-vowel .. .. .		(w)	l, r, j (often dj)	w

The following consonant clusters are also heard initially: kr, kl, kw, khr, khl, khw, tr, pr, pl, phr, phl.

The types of consonant sound which may be heard at the end of a syllable are as follows:—

	Glottal	Velar	Alveolar	Labial
Stop (without voice or plosion) ..	ʔ'	k'	t'	p'
Nasal .. .. .		ŋ	n	m

It will be seen that *plosion*, *aspiration*, *affrication*, *friction*, *voice* (except when accompanied by nasality), and the presence of the sounds r or l, are properties of the syllable initial only, and mark the beginning of a syllable whenever they occur. These features may, therefore, be regarded as belonging to the prosodic system, while what is common to both syllable parts, initial and final, may be postulated as the consonant system.

#### THE CONSONANT SYSTEM

The units of this consonant system will be represented by the symbols k, t, p, ŋ, n, m, ζ,<sup>3</sup> the last being used to indicate *zero* consonant unit. The

<sup>3</sup> The symbol ζ has been chosen as being less likely to cause confusion than Z or O.

glottal plosive is regarded as being the realization of ζ accompanied by *plosion*. Initial l and r are held to be realizations of ζ accompanied by prosodic features which may, for lack of better terms, be called *lateralization* and *rhotacization*. Initial j is not regarded as the realization of ζ with *yotization*, since it has been found convenient to postulate *yotization* as a feature of the syllable as a whole. Initial j, which is often pronounced with alveolo-palatal closure, is treated as the phonetic expression of t accompanied by *voice* and *affrication*. The w-element of kw and khw is a feature of the syllable rather than of the initial since these consonant clusters are never heard before the back vowels u, o, ɔ, uɪ, and v. This syllabic feature, which is distinct from what is in this paper regarded as *labio-velarization* of the syllable,<sup>4</sup> may be termed *labialization*, and is restricted to syllables beginning with the consonant unit k. Initial w cannot be regarded as a feature of the syllable as a whole, since it is heard before all vowels except u.<sup>5</sup> I have regarded it as a prosody of syllable beginning, restricted to syllables beginning with zero consonant unit.<sup>6</sup> The distribution among the consonant units of the prosodies of syllable-beginning and syllable-ending is set out in detail when the prosodies of the monosyllable are dealt with.

#### TYPES OF VOWEL SOUND

The vowel sounds of Siamese may be represented in general phonetic terms, as follows:—

Front		Back			
Long	Short	Unrounded		Rounded	
		Long	Short	Long	Short
i:	i	u:	u	u:	u
e:	e	ɣ:	ɣ	o:	o
ɛ:	ɛ	a:	a	ɔ:	ɔ
	iə		uə		uə

The front vowels may be heard as the starting point of closing diphthongs moving towards a close back vowel position, which may be represented *iu*, *eu*, *e:u*, *ɛu*, *ɛ:u*, *iəu*.

<sup>4</sup> See page 192.

<sup>5</sup> McFarland's Dictionary records one instance only, ʔᵛᵛᵛ /wɪwɪ/, an onomatopoe, "from the sound of chips or splinters flying past the ear".

<sup>6</sup> There would be some gain in clarity of exposition if two additional consonant units, y and w, could be postulated to account for initial j and w and for the final elements of the closing diphthongs described on pp. 191-192. The limited vowel alternance that would obtain before final y and w, however, does not tally with what is observed before other final consonant units, and points to some other interpretation of the syllables concerned (see page 192).

The vowels *a:* and *a* may be heard as the starting point of closing diphthongs moving towards either a close back or a close front vowel position, which may be represented *ai*, *ai*, *au*, *au*.

The remaining back vowels may be heard as the starting point of closing diphthongs moving towards a close front vowel position, which may be represented *vi*, *ui*, *oi*, *oi*, *uoi*, and *uoi*.

This distribution clearly suggests the treatment of the *i*- and *u*-elements of these diphthongs as prosodic features of the syllable as a whole. Syllables characterized by the *i*-element are described in this paper as yotized, and those characterized by the *u*-element as labio-velarized.

Vowel quantity, which is closely bound up with word tone, is also abstracted as a prosodic feature at the syllable level.

### THE VOWEL SYSTEM

The vowel units postulated for this study are, therefore: *i*, *e*, *ɛ*, *a*, *u*, *ɤ*, *u*, *o*, *ɔ*, *iə*, *uə*, *uə*.

These vowel units are of three types, which we may call *front*, *back*, and *mid*, according to whether they may combine with yotization or labio-velarization of the syllable. Front vowel units, which may form part of a labio-velarized syllable, are *i*, *e*, *ɛ*, and *iə*. Back vowel units, which may form part of a yotized syllable, are *u*, *uə*, *o*, *ɔ*, *u*,<sup>7</sup> and *uə*. The mid vowel unit *a* may form part of both yotized and labio-velarized syllables.<sup>8</sup>

### THE STRUCTURE OF MONOSYLLABLES

As has been stated above, the prosodic features of the syllable uttered in isolation are shared by single monosyllabic words. These features may be considered in three groups:—

- (a) prosodies of syllable-beginning;
- (b) prosodies of syllable-ending;
- (c) prosodies of the syllable as a whole.

(a) It has already been observed that the presence of one or more of the following properties is always the signal of the initiation of a syllable: *plosion*, *aspiration*, *voice* (except with nasality), *affrication*, *friction*, *lateralization*, *rhotacization*, and *labialization* (except with velarity). These properties may accompany *k*, *t*, *p* or *ʒ* and may be grouped in fifteen

<sup>7</sup> *ui* does not occur in Siamese. *u* is, however, assumed to be of the same type as *uə* by analogy with *u*, *uə*; *i*, *iə*.

<sup>8</sup> It is possible to reduce the number of vowel units by abstracting such properties as *closeness*, of which there might be said to be three degrees, *roundedness*, *unroundedness*, etc. These properties would not, however, be features of the syllable but of the vowel alternance only, and it has not, therefore, being thought useful to make such abstractions in this study.

different ways. The possible applications of these fifteen groups are shown below:—

	Initial Prosody or Group of Prosodies	Consonant Units Affected
(1)	<i>Plosion</i> .. .. .	<i>k t p ʒ</i>
(2)	<i>Plosion with lateralization</i> .. ..	<i>k p</i>
(3)	<i>Plosion with rhotacization</i> .. ..	<i>k t p</i>
(4)	<i>Plosion with aspiration</i> .. ..	<i>k t p</i>
(5)	„ „ and <i>lateralization</i>	<i>k p</i>
(6)	„ „ and <i>rhotacization</i>	<i>k p</i>
(7)	<i>Plosion with voice</i> .. .. .	<i>t p</i>
(8)	<i>Affrication</i> .. .. .	<i>t</i>
(9)	<i>Affrication with aspiration</i> .. ..	<i>t</i>
(10)	<i>Affrication with voice</i> .. .. .	<i>t</i>
(11)	<i>Friction</i> .. .. .	<i>t p</i>
(12)	<i>Aspiration</i> .. .. .	<i>ʒ</i>
(13)	<i>Lateralization</i> .. .. .	<i>ʒ</i>
(14)	<i>Rhotacization</i> .. .. .	<i>ʒ</i>
(15)	<i>Labialization</i> .. .. .	<i>ʒ</i>

It will be noted that *ʒ* is never accompanied by more than one prosodic feature, and that *affrication* is only combined with *t*.

(b) *Closure without plosion* is a prosodic feature marking the end of a syllable. When the final consonant is *ʒ*, the presence or absence of such closure is closely linked with syllable prosodies. If closure is present, its realization is glottal.

(c) The prosodies of the syllable as a whole are *tone*, *quantity*, *labialization*, *labiovelarization*, and *yotization*.<sup>9</sup> There is a maximum of five differentiating tone units,<sup>10</sup> whose phonetic expression may be described as (1) mid-level, as in *-kha*: “to dangle”; (2) low level, as in *-kha*: “Kha”; (3) falling, as in *vkha*: “price”; (4) high rise-fall<sup>11</sup>, as in *^kha*: “to trade,” (hereafter called for brevity the “acute” tone); and (5) rising, as in */kha*: “leg”. These tone units may henceforth be referred to by number.

<sup>9</sup> Only prosodies of the syllable in isolation are under discussion here. A syllable in a combinative context may be characterized by other features (see pages 197, 202).

<sup>10</sup> For tone of syllables in combinative contexts, see pages 197, 199, 201.

<sup>11</sup> On short syllables closed by a stop the acute tone comprises a short high rise or a short high-level pitch.

The characteristics of a long syllable are:—

- (1) length of vowel;
- (2) the realization of final ζ always as phonetic zero;
- (3) the reduction of the possible tone alternance to tones 2 and 3 only, when the final consonant unit is accompanied by closure without plosion.<sup>12</sup>

The characteristics of a short syllable are:—

- (1) shortness of vowel;
- (2) the realization of final ζ as a glottal stop except in yotized and labiovelarized syllables;
- (3) the reduction of the possible tone alternance to tones 2 and 4 only, when the final consonant is accompanied by closure without plosion.

The great majority of syllables containing the vowel units *iə*, *uə*, and *uə* exhibit the last two characteristics ascribed to long syllables, and such syllables are thus held to be long. There are, however, a few words such as <sup>4</sup>*khia*?, <sup>5</sup>*-phluə*?, <sup>6</sup>*-təhua*?, <sup>7</sup>*-phuə*? which exhibit the last two characteristics proper to short syllables. The last three examples cited above are, however, onomatopes. The first example is a botanical name, and may be of foreign origin. A similar phonetic construction is found in another botanical name, <sup>8</sup>*kiə*? (<sup>9</sup>*-plurək -ba:ŋ*). I suggest that shortness in syllables of this pattern may be a special feature proper to onomatopes and certain foreign words, and not of general application. The special prosodies appropriate to these two classes of word are discussed later in this study.<sup>13</sup>

It is of some interest to note that quantity is extremely rarely of lexical significance in syllables containing the vowel units *e*, *ɛ*, or *ɜ*, except where these precede ζ. The incidence of *e*, *ɛ*, *ɛ*, *ɛ*, *ɔ*, and *ɔ*: appears to correlate with tone to some degree, the acute and mid-level tones tending to be combined with vowel length, while with the falling tone there is some preference for the short series. Systematic examination of the recorded instances also showed that while syllables ending with the phonetic pattern **long close vowel + stop** are of fairly frequent occurrence, there is a remarkable paucity of words or syllables ending in *i:m*, *i:n*, *u:m*, *u:n*, *u:ŋ*. No instances at all were found of *i:ŋ*, only two of *i:m*, and four of *u:ŋ*. Examples of *i:n*, *u:n*, and *u:m* were more plentiful, but all occurred in borrowed words. Historical study of all instances of final complexes of the **close vowel + nasal** type might show that length in such syllables

<sup>12</sup> Long syllables with final ζ and *tone* 4 or 5 are often pronounced with some final glottal closure. This is, however, a syllabic feature, and is distinct from the glottal stop, which is frequently the realization in short syllables of final ζ accompanied by the syllable-ending prosody *closure without plosion*.

<sup>13</sup> See page 195.

must be interpreted as a term in a special prosodic system appropriate to certain borrowed and "foreign" words.

No such clear relation exists between the syllable initial and the distribution of tone and quantity as between the final complex and these features.<sup>14</sup> There appears to be no correlation between the syllable initial and quantity, but there are indications that there may be some correlation between certain syllable initials and tone. It is rare for a syllable beginning with a consonant unit accompanied by *plosion* only, or by *plosion* with *voice*, or *plosion* with *affrication* to be characterized by either *tone* 4 or *tone* 5. Of those syllables that are so characterized, a high proportion are borrowed words, and others are onomatopes.<sup>15</sup> In others again, the incidence of either of these tone units is to be regarded as the result of sentence tone, and is dealt with in its proper place as a prosody of the sentence.<sup>16</sup>

#### THE PROSODIC STRUCTURE OF ONOMATOPES AND CERTAIN FOREIGN WORDS

There are certain attributes common to some onomatopes, and to certain monosyllabic foreign words, usually of English origin, which do not conform to the pattern prescribed above for the structure of monosyllables. These properties may be described as "irregular" groupings of *tone*, *quantity*, and *consonant units*. They serve to single out the onomatope or foreign word from the surrounding words of "regular" pattern in much the same way as English printers may use italic type to show a foreign word, or an exclamation mark to single out an onomatope.

Examples of a possibly "irregular" combination of shortness and certain vowel units have already been commented upon in the discussion of the regular distribution of tone and quantity,<sup>17</sup> and will not be enlarged upon here. Examples of other onomatopes and foreign words are set out below with an indication of the way in which they are "irregular" when their structure is compared with that of the vast majority of monosyllables:

Foreign words:	"Irregularity" of Structure:
<sup>18</sup> <i>shít</i> <sup>19</sup> <i>^təhv:t</i> "shirt"	The phonetic pattern <b>long vowel + stop</b> is not normally pronounced on any but low-level or falling tones. <sup>18</sup>

<sup>14</sup> The so-called "high consonants" of Siamese orthography and the use of *ห* *ฬ* suggest that at some time there may have been a correlation between *aspiration* and *tone* 5.

<sup>15</sup> See next paragraph for a discussion of the special properties of certain onomatopes and foreign words.

<sup>16</sup> See pages 206-210.

<sup>17</sup> See page 194.

<sup>18</sup> See page 194.

Foreign words:		"Irregularity" of Structure:	
ก๊าส <sup>19</sup>	<sup>ˈ</sup> ka:t	"gas"	} As for tshɔ:t, except that syllables of this pattern with initial ʔ or k would usually be pronounced on low level tone only.
ไค้ก	<sup>ˈ</sup> ʔo:k	"oak"	
Onomatopes:			
ซี่บ	<sup>ˈ</sup> pi:p	"cheep!"	As for <sup>ˈ</sup> ka:t and <sup>ˈ</sup> ʔo:k
กึ๊ก	<sup>ˈ</sup> ku:k	"(call of a night-bird)"	" " " " "
แจ๊ค	<sup>ˈ</sup> tʂɛ:t	"chirrup!"	" " " " "
เจี๊วจ๊าว	<sup>ˈ</sup> tʂɔ:u <sup>ˈ</sup> tʂa:u	"chatter, chatter!"	It is rare for syllables with an initial tʂ to be pronounced with the acute tone. <sup>20</sup>
ตบตบ	ʋtup ʋtap	"(noise of pounding)"	Syllables of the pattern <b>short vowel + stop</b> are normally restricted to either the low-level or the shortened acute tone. <sup>21</sup>
โง้ง	/tʂo:ŋ	"(noise of Malay drum)"	It is rare for syllables with this initial to be pronounced with the rising tone. <sup>20</sup>
เป็้ง	/peŋ	"(noise of hammering sheet iron)"	As for /tʂo:ŋ

Figure 1 below shows the relative structures of <sup>ˈ</sup>ka:p "outer fibre", <sup>ˈ</sup>ka:p "with", and <sup>ˈ</sup>ka:p<sup>22</sup> "quack!"

"Special Word" Prosodies:	FIGURE 1					
	Length Tone 2		"Irregular" combination of syllable prosodies.		Shortness Tone 2	
Prosodies of Syllable as a whole:			Length Tone 4			
Prosodies of Syllable parts:	Plosion	Closure	Plosion	Closure	Plosion	Closure
Consonant and and Vowel Units:	k	a	p	k	a	p
Realization in general phonetic terms:	-ka:p		-ka:p		-kap	

<sup>19</sup> This word, which is given both in the ปธานุกรม and in McFarland, was unknown to a Siamese informant whom I recently had occasion to ask about it.

<sup>20</sup> See page 195.

<sup>21</sup> See footnote 11.

<sup>22</sup> Usually repeated in utterance, as in English.

### PROSODIES OF COMPOUND WORDS

By compound words are meant words of more than one syllable whose component syllables are themselves meaningful in isolation. The compound words whose structure it is proposed to examine in some detail here contain two such components.

There are certain attributes of compound words which serve in the combinative style to bind the two components together, creating a transitive relation between them. These attributes may be termed linking prosodies.<sup>23</sup> They operate by modifying the prosodic structure which would be proper to one or both of the components taken by themselves. Such modifications commonly affect (a) *tone*, or (b) *quantity*, as demonstrated below:—

Word:—	Pronunciation in Isolative Style:—	Pronunciation in Combinative Style:— <sup>24</sup>
ที่ไหน	"where?" vthi: /nai	-thi' /nai
ที่นี่	"there" vthi: ^ni:	-thi' ^ni:
สาวสาว	"young girls" /sa:u/sa:u	-sau /sa:u
ว่างว่าง	"at your leisure" vwa:ŋ/vwa:ŋ	-waŋ /wa:ŋ
ต้องการ	"want" vtoŋ-ka:n	vtoŋ.ka:n
เท่าไร	"how much" vthau-rai	vthau-rai <sup>25</sup>
น้ำชา	"tea" ^na:m-tʂa:	^nam-tʂa:
น้ำตาล	"sugar" ^na:m-ta:n	^nam-ta:n
สีขาว	"white" /si:/kha:u	-si' /kha:u

Another linking prosody proper to compound words affects the realization of the junction of the two medial consonant units. The word ข้างไร "how", which in the isolative or in "careful" style is pronounced -ja:ŋ-rai, is pronounced -jaŋ-ŋai in the combinative style. Texts attempting to show colloquial pronunciation may nowadays indicate this pronunciation orthographically, *viz.*, ข้างไร but the word is even in this

<sup>23</sup> See *Sounds and Prosodies*, by J. R. Firth, in the 1948 Transactions of the Philological Society of Great Britain.

<sup>24</sup> In the rapid combinative style, words of this type may be further modified from the isolative pattern so as to incorporate such features as stress and the neutral tone (see page 199). A word like ที่ไหน may in the rapid combinative style exhibit the same phonetic features in utterance as a disyllable of the second type (see page 199) in the combinative style.

<sup>25</sup> It is of interest here to note that in a colloquial text I wrote out recently for recording purposes the word เท่าไร, which occurred several times, was corrected by a Siamese informant to เท่าไร, a spelling which implies a low level tone in the second syllable. No such spelling as เท่าไร is, however, recognised by dictionaries I have consulted.

context still felt to be a compound of *-ja:n* and *-rai*.<sup>26</sup> In a more rapid and familiar style of speech *-jaŋ-ŋai* may be replaced by *-jaŋai*, a form which it is no longer possible to split up into two syllables of regular structure. The occurrence of a single consonant sound intervocalically after a short vowel, which is not permitted in the isolative style, must always be regarded as a prosody of junction.

The prosodic behaviour of the three utterances, *-ja:n-rai*, *-jaŋ-ŋai*, and *-jaŋai* is demonstrated in Figure 2 on page 200.

Other pronunciations which might be similarly analysed are *-ja:n^ni:*, *-jaŋ^ŋi:*, *ja^ŋi:* (where the syllable *ja* is pronounced with neutral tone<sup>27</sup>) for the word *อย่างนี้* "this way, like this", and *-ja:n^nan*, *-jaŋ^ŋan*, *ja^ŋan* for *อย่างนั้น* "that way, like that". The form *^ŋi:*, however, which was quoted to me by a Siamese informant as a contraction of *-ja:n^ni:* that might occur in the rapid combinative style, as in *khau tɔŋ-ka:n ^ŋi: vma:k* "he wants as many as this", would probably require to be treated as an independent word.

Attention must be drawn to a special class of compound words of which the first component is of Pali or Sanskrit origin, in which junction is marked by the interpolation of a linking syllable pronounced with a neutral tone:—<sup>28</sup>

Orthography	Meaning	Pronunciation of Components by themselves		Pronunciation in Junction
ชลธาร	"stream, water course"	<i>-tehon</i>	"water", <i>-tha:n</i> "stream"	<i>-tehonla-tha:n</i> <sup>29</sup>
ผลไม้	"fruit"	<i>^phon</i>	"fruit" <i>^mai</i> "wood"	<i>^phonla^mai</i> <sup>29</sup>
นพเก้า	"set of nine precious stones (e.g., on a ring)"	<i>^nop</i>	"stone", <i>^ka:u</i> "nine"	<i>^noppha^ka:u</i>
ราชยาน	"royal palanquin, barge, etc."	<i>^ra:t</i>	"king" <i>-ja:n</i> "vehicle"	<i>^ra:tteha-ja:n</i>
พลรบ	"combatants"	<i>-phon</i>	"troops" <i>^rop</i> "fight"	<i>-phonla^rop</i> <sup>29</sup>

<sup>26</sup> I have not yet found the form *ยั้ง* in a dictionary, although I have seen it written fairly often. It may be speculated whether the word *ทำไม* *-tham^mai* "why", which is always so spelt in dictionaries I have seen, does not represent the combinative pronunciation of a word whose isolative pronunciation was once *-tham-rai*.

<sup>27</sup> The actual pitch of the neutral tone may vary according to context, but is most commonly mid level.

<sup>28</sup> The initial consonant of the linking syllable can, of course, be predicted by recourse to the spelling, which reflects the foreign original in some degree. A full study of the phonetic treatment of Sanskrit and Pali words in Siamese is needed in order to show how far and how many of such words have been "naturalized" into Siamese. Many still retain two possibilities of utterance, one in accordance with the usual principles of Siamese syllable structure, and one pedantic or "alien" pronunciation.

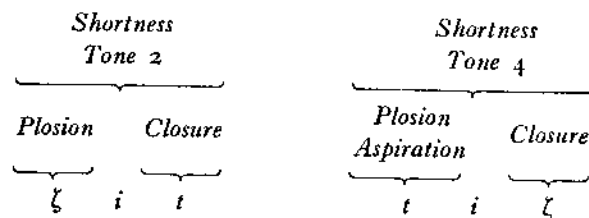
<sup>29</sup> I have heard these words pronounced *-teholla-tha:n*, *^pholla^mai*, *-pholla^rop*. The gemination here is, of course, a prosody of junction.

## PROSODIES OF POLYSYLLABLES

A Siamese polysyllable is separable in the isolative style into a sequence of syllables, each of which fulfils the requirements for the structure of monosyllables. The prosodic features peculiar to polysyllables serve to link the syllables of the word with one another, and cannot, therefore, operate in the isolative style. The operation of the prosodies of polysyllables in the combinative style can most simply be demonstrated by an examination of the prosodic behaviour of disyllables.

Disyllables are of two types.

The first type of disyllable may be split up in the combinative no less than the isolative style into two syllables conforming to the rules for the structure of monosyllables, but excluding the possibility of a short first syllable ending in zero consonant, unless accompanied by labiovelarization or yotization. There is no effective difference between the isolative pronunciation of these words and that of connected speech. Examples are *อัมพิล -am-phin*, *วิเศษา ^wit-təha:*, *อัปป์ -ap.paʔ*, *อหุฬ ^tehom-phu:*, *โกณ -ko:naʔ*, *นารี -na:ri:*, *ขันทกาน -khan-ta:*. It will be seen that where there is a junction of two similar consonant units, a long medial stop or nasal results in pronunciation. There is, however, no need to regard gemination as a special feature here. The structure of words in which it occurs is already adequately accounted for by the analysis of the word into consonant and vowel units, with accompanying prosodies of syllable-beginning or ending. The structure of *อิทธิ* *-it^thiʔ* is illustrated below:—



In the second type of disyllable the first syllable is realized in the isolative style as **consonant + short vowel + glottal stop**. In the combinative style, the first syllables of the words of this very numerous class may be joined to the second syllables by the following means:—

(i) A relatively weak stress; that is to say, a stress differentiation is introduced, in which there may be said to be two differential units: *stress* and *lack of stress*.

(ii) What may be called "neutral" tone;<sup>27</sup> this is in effect a one-unit tone system, as contrasted with the usual five-unit tone system. Disyllables

<sup>27</sup> The actual pitch of the neutral tone may vary according to context, but is most commonly mid level.

FIGURE 2

Style I  
(Isolative)

Linking prosodies:

Prosodies of Syllable	Length Tone 2	Shortness Tone 1 Yotization	Style II (Combinative) Realization of <i>n</i> + ζ as η Replacement of Length and Tone 2 (Style I) by Shortness and Tone 1.	Style III (Rapid Combinative) Realization of <i>n</i> + ζ as η (Single intervocalic con- sonant after short vowel). Replacement of Length and Tone 2 (Style I) by Shortness and Tone 1.
Prosodies of Syllable Parts	Voice Affri- cation	Rhotac- ization	Shortness Tone 1	Shortness Tone 1 Yotization
Consonant and Vowel Units	t a ʔ	ζ a ζ	t a ʔ ζ a ζ	t a ʔ ζ a ζ
Realization in general phonetic terms	-ja:ŋ-rai	-jaŋ-ŋai	-jaŋ-ŋai	-jaŋai

of this type operate a special tone differentiation of which the two differential units may be said to be *neutral tone* and *five-tone system*. This special tone differentiation is closely bound up with stress, and is always connective. The neutral tone is left unmarked in phonetic transcription.

(iii) The absence of final glottal closure. Whenever a short syllable unaccompanied by labiovelarization or yotization realizes final ζ as phonetic zero, linguistic suspense is created which binds that syllable closely to the following one. Moreover, this type of pronunciation results in the occurrence of a single intervocalic consonant after a short vowel, which has already been stated as a linking prosody.<sup>30</sup>

(iv) Vowel quality. When the vowel unit of the first syllable is *a*, a vowel sound that is appreciably closer and more centralized than that used in the isolative style is often heard.

Examples of disyllables of the second type are:—

Orthography	Isolative Style	Combinative Style
ทะเล	ˆtha <sup>2</sup> le:	tha-le:
ทำลาย	ˆtha <sup>2</sup> .la:i	tha-la:i
ระยะ	ˆra <sup>2</sup> ˆja <sup>2</sup>	ra <sup>2</sup> ja <sup>2</sup>
คาด	ˆkha <sup>2</sup> -ne:	kha-ne:
แสบ	ˆkha <sup>2</sup> /je:ŋ	kha/je:ŋ
พระยาม	ˆphra <sup>2</sup> /ha:m	phra/ha:m
สะอาด	ˆsa <sup>2</sup> .ʔa:t	sa-ʔa:t <sup>31</sup>
กระทรวง	ˆkra <sup>2</sup> -suəŋ	kra-suəŋ
อินัง	ˆʔi <sup>2</sup> -naŋ	ʔi-naŋ
พิธี	ˆphi <sup>2</sup> -thi:	phi-thi:
ธุรกิจ	ˆthu <sup>2</sup> ˆra <sup>2</sup>	thu <sup>2</sup> ra <sup>2</sup>
สุภาพ	ˆsu <sup>2</sup> ˆpha:p	suːpha:p
อัฐิ	ʔu <sup>2</sup> ˆtəhu <sup>2</sup>	ʔu <sup>2</sup> təhu <sup>2</sup>
อทว	ˆʔu <sup>2</sup> -tha:n	ʔu-tha:n
กุศม์	ˆku <sup>2</sup> ˆdan	kuːdan
กิลน	ˆki <sup>2</sup> -le:n	ki-le:n

<sup>30</sup> See page 198.

<sup>31</sup> It will be noted that the glottal stop, which is in the isolative style the realization of the final ζ of the first syllable, is not present in the combinative style, whereas the glottal plosive, which is the realization of the initial ζ of the second syllable, is common to both styles.

The examples พระโศก, ถาวร and คณเณ, แสงของ show that no difference is made in the combinative style in this context between certain syllables which in the isolative style are distinguished by tone. คณเณ and สุภาพ have been selected at random to demonstrate the analysis of the prosodic features of words of this type. (See Figure 3 on page 203.)

Words of more than two syllables may be treated as combinations of the disyllable types already presented. In general, the prosodic treatment of short syllables of the type *vowel unit + zero consonant*<sup>32</sup> is aimed at attaching them to the next following "prominent" syllable, which may be a long syllable, or a short syllable ending in a consonant unit other than zero. Two or three short syllables may be linked to a following "prominent" one. Where the last syllable of a word or before a pause is a short one of the type *vowel unit + zero consonant*<sup>32</sup> it retains its isolative structure, and functions as a "prominent" syllable. Examples are:—

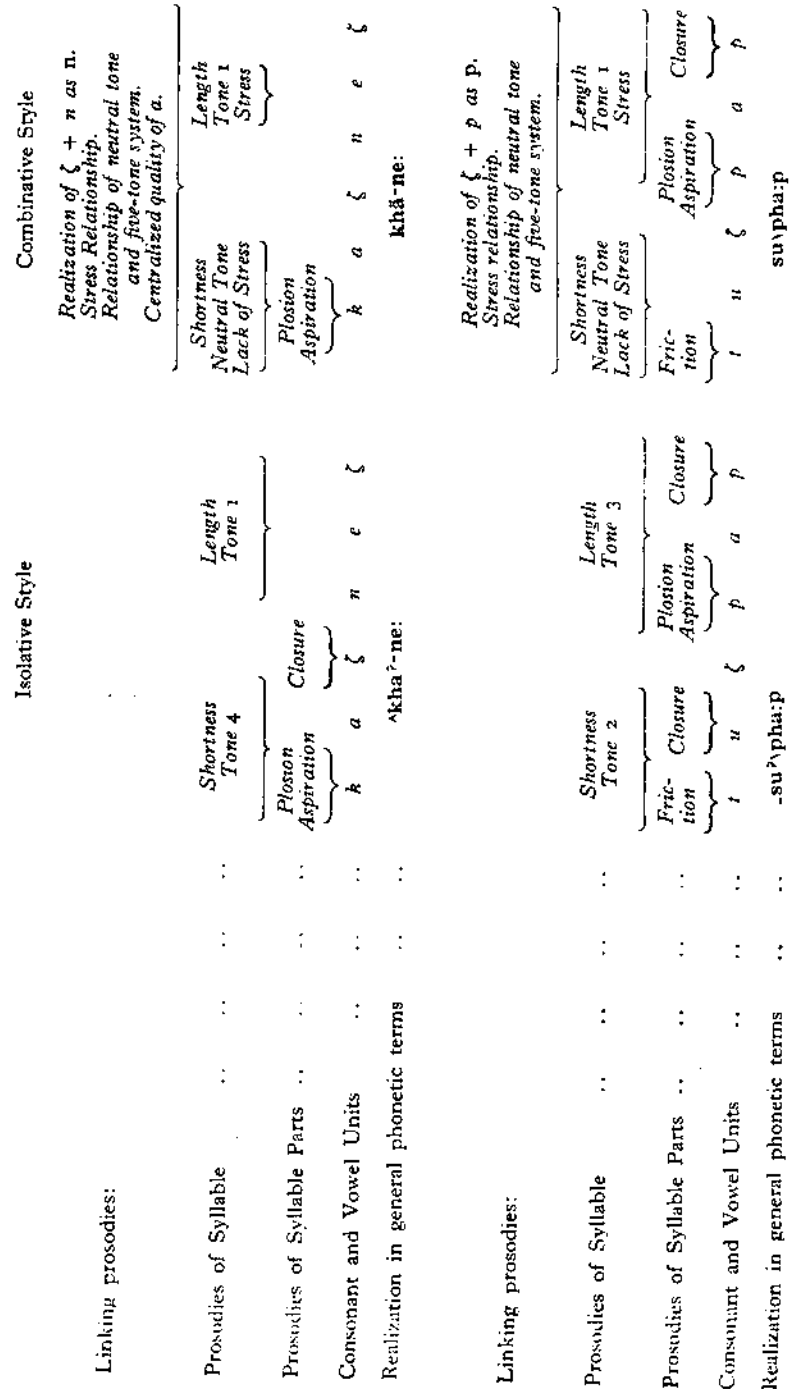
Orthography		Isolative Style	Combinative Style
อริบะ	"venerable, sage"	·pa²a²ri²ja²	²ari¹ja²
ขระ	"deserving"	·pa²a²ra²·ha²	²ara·ha²
อุทวิบะ	"stomach"	·put¹ta²ri²ja²	²uttari¹ja²
อุษณ	"heat"	·pu²·sa²na²	²usa¹na²
ศาสนา	"scriptures, religion"	/sa:·sa²/na:	/sa:sa/na:
เมขลา	"goddess of lightning"	·me:·kha²/la:	·me:kha/la:
กรรม	"act of doing"	·ka²a²ra²na²	kara¹na²
กิริยา	"verb"	·ki²a²ri²ja:	kiri·ja:

Examples of longer Compound Words (of Pali and Sanskrit origin) are:—

พระพุทธศาสนา, "the Buddhist religion", isolative: ^phra²a²phut¹tha² /sa:sa²/na:, combinative: phra¹phut¹tha²/sa:sa/na:  
 ปราชัยด้วยวิวาหะ, "(a form of marriage)", isolative: -pra:²taha:·pat.ta² a²ja²wi²-wa:·ha², combinative: -pra:²taha:·patta¹ja²wi-wa:·ha²  
 ชนกาธิปัตตี, "the father of a King", isolative: -²ahon¹na²·ka:¹thip·bò·di:, combinative: -²ahonna·ka:¹thipbò·di:

<sup>32</sup> Excluding yotized or labiovelarized syllables.

FIGURE 3





## SENTENCE PROSODIES

Sentence prosodies are of three kinds, namely: (a) those affecting small groups or "pieces" within the sentence;<sup>33</sup> (b) those relating to the sentence as a whole; and (c) those which link one sentence with another, or the part of a sentence with another part.

(a) The prosodies affecting pieces within the sentence operate in much the same way as those affecting compound words and polysyllables, serving to bind together certain groups of words within the wider group, which is in turn held together by appropriate sentence prosodies. Among the pieces of a sentence which appear to be regularly linked by prosodic features are the following:—

(i) The future particle  $\text{จะ } tsa^2$  and the following verbal. A group like  $\text{จะไป}$  "will go" is bound together by the same prosodic means as disyllables of the second type<sup>34</sup>; that is to say,  $\text{จะ}$  is pronounced with relatively weak stress, neutral tone, centralized vowel quality, and without final glottal closure:  $t\text{sa}^2\text{-pai}$ , as opposed to  $\text{-tsa}^2\text{-pai}$  in the isolative style.

(ii) The negative particle  $\text{ไม่ } \text{mai}$  and the following verbal.  $\text{ไม่}$  is usually linked to the following word by relatively weak stress and neutral tone. In rapid combinative style there is also a marked shortening of the utterance in relation to the following word, and the diphthong heard may start from a considerably closer vowel position than would be permissible in the isolative or slower combinative style. In certain contexts it is the verbal form which is pronounced with relatively weak stress and with neutral tone, while  $\text{ไม่}$  is pronounced as in the isolative style. The intonation pattern of  $\text{ไม่ ได้หยุด}$  "without stopping", which in the isolative style would be pronounced  $\text{mai}^2\text{dai}^2\text{-jut}$ , might be represented (v . .)

(iii) Words in genitival relation. Where this relation is shown by the use of the word  $\text{ของ } \text{khwa}^2$  between two nominals, as in  $\text{พ่อของเขา}$  "his father",  $\text{ของ}$  and the following word may be linked by the tonal and quantitative features that serve to link compound words of similar pattern:  $\text{vpho}^2\text{:khwa}^2/\text{khau}$ .<sup>35</sup> In rapid combinative style  $\text{vpho}^2\text{:khwa}^2$  may be heard. Where the genitival relation is shown by the juxtaposition of the two nominals the close relation between the two is expressed rhythmically. Thus, the rhythm of the sentence  $\text{-khrai}^2/\text{khai}^2\text{.kai}^2$ <sup>36</sup> "who is selling hen's eggs?" may be represented  $\text{♪♪♪♪}$ .

(iv) A numeral and the following classifier. The link here is usually rhythmic.

<sup>33</sup> See article by J. R. Firth, quoted above.

<sup>34</sup> See page 199.

<sup>35</sup> See page 197.

<sup>36</sup> A well-known Siamese "tongue-twister".

(b) The prosodies affecting the sentence as a whole include (i) *intonation* and (ii) *sentence tone*.

(i) *Intonation*. In rapid combinative style it is possible to detect certain intonational tendencies which may be mentioned here. A sequence of mid level tones tends to be pronounced on a descending scale, with a fairly marked fall in pitch in the last syllable before a pause. A fall in pitch may be postponed until a word of sufficient semantic import is reached. The words preceding or following an important fall in pitch may, if their content allows it, be pronounced on a fairly low pitch, even if their lexical tone is not low-level. Examples of some of these intonational tendencies in rapid combinative style are given side by side with the pronunciation of the same text in combinative style:—

Orthography	Pronunciation in Combinative Style	Intonation in rapid Combinative Style
เป็นอย่างดี	-pen-jan-gai .....	— — — —
ใจเดียวกันทีเดียว	-tsai-dieu-kan-thi-dieu .....	— — — —
แพงเกินไป	-phe:ng-kv:n-pai .....	— — — —
อยู่ในกรุงเทพฯ	-ju:nai-krungthe:p .....	— — — —
เราเดินทางนานแล้ว	-rau-dv:n-mar-na:n <sup>4</sup> leu .....	— — — —
ราคาแพงมาก	-ra:kha:pai:bat .....	— — — —
ราคาแพงมากครับ	-ra:kha:pai:bat <sup>4</sup> khra:p .....	— — — —
คุณกำลังจะไปไหน	-khun-kam-laj tsa-pai/nai ..	— — — —
เรากำลังจะไปกินข้าว	-rau-kam-laj tsa-pai-kin vkhau .....	— — — —
ดิฉันไม่ค่อยว่างวันนี้	di:tsanmai <sup>2</sup> khvwa:ng -mu: <sup>2</sup> ni: .....	— — — —

(ii) *Sentence Tone*. When due account has been taken of such intonational tendencies as are described above, however, and of the variations of tone and quantity in isolative and combinative contexts, it becomes clear that on the whole the lexical or isolative patterns remain fairly constant in the phrase and sentence. Nevertheless, spoken Siamese, by the ingenious use of certain particles, commands a flexibility of expression comparable to that achieved in the English sentence by the modulations of stress and intonation. The majority of such particles are used at the end of a phrase or sentence, the most important exception being the anaphoric particle  $\text{ก็}$ , which is often found at the beginning of the second part of a two-part sentence, or at the beginning of a sentence which refers back to some earlier one. Such particles serve several purposes. Firstly, by their presence they mark the end of a sentence, or, in the case of  $\text{ก็}$ , signal the beginning of a

clause or sentence which is linked with one that has gone before. They also add something to the general meaning of the sentence. They may, for instance, soften a command, indicate a question, or proclaim the sex and social status of the speaker. They have, moreover, the special property of carrying what we may call the *sentence tone*. The sentence tone is a complex of the syllable prosodies of tone and quantity, and is usually realized as one of the five tones proper to monosyllables, combined with either shortness or length.<sup>37</sup> Particles bearing sentence tone are distinguished from other monosyllables in the sentence in one important respect: the disposition of tone and quantity is determined not by the phonetic structure of the particle itself, but by the requirements of the sentence as a whole. We thus find as particles such forms as *ʌkhaʔ*, *ʌkɔʔ*, *-si*, which are inadmissible from the point of view of word-tone.<sup>38</sup> It is not the aim of this study to attempt a detailed statement of the semantic function of the particles themselves, or of the sentence tones they may carry, but some general observations on their use may usefully be made. The following table sets out seven sentence tones, showing the syllable prosodies of which they are a synthesis, and attempting to give some approximate indication of the way in which they may colour the sentences to which they are applied:—

Sentence Tone	Synthesis of Syllable Prosodies	Notes on General Effect
A	<i>Tone 1 and shortness</i> <sup>39</sup>	The most "neutral" sentence tone. May give impression of casualness.
B	<i>Tone 2 and shortness</i>	Suggestion of impatience, abruptness, exasperation; or mild command.
C	<i>Tone 3 and length</i>	Assertion, or assent. More formal than D.

<sup>37</sup> Special effects may, as in other languages, sometimes be obtained by means which are less readily analysed, since they are highly individual. To give an instance: the normal polite way of asking a friend what he said is *ʌphu:tʷa:ʔa-rai 'naʔ*, but if the polite particle *'naʔ* is uttered on an unusually high pitch and with appropriate voice quality, sarcasm or irony may be implied.

<sup>38</sup> See page 194.

<sup>39</sup> This sentence tone is heard as a short open syllable without final glottal closure. Siamese orthography has no way of indicating this pronunciation. Short syllables with zero final consonant, unless realized as diphthongs, are always pronounced with a final glottal stop before a pause, and can never be accompanied by a mid level tone in this position. Written texts I have seen appear to represent this sentence tone by a spelling which indicates a mid level tone, but implies a long final vowel. I have, however, so far not heard a Siamese speaker pronounce a long vowel in this context.

Sentence Tone	Synthesis of Syllable Prosodies	Notes on General Effect
D	<i>Tone 3 and shortness</i>	Assertion, or assent, or command.
E	<i>Tone 4 and length</i>	Intensity, emphasis, or urgency
F	<i>Tone 4 and shortness</i>	Interrogation, invitation; less formal than G.
G	<i>Tone 5 and length</i>	Interrogation in slow, careful, or very formal style.

In the following examples the particles that may bear sentence tone are underlined. It will be seen that two such particles can occur together at the end of a sentence. When this happens, it is usually the last of the pair that bears the sentence tone, the first one being bound to the second by appropriate linking prosodies, which may include the neutral tone. Where the first particle of the sentence is felt to have more importance than the second for the sentence as a whole, however, both particles may bear an appropriate sentence tone. Thus, the sentence "How are you?" may be expressed politely by women speakers either by *sa.ba:i-di: 'khaʔ* or *sa.ba:i-di: /ruu: 'khaʔ*. The syllable *'khaʔ* in both indicates politeness and the fact that the speaker is a woman. It bears sentence tone F, to indicate enquiry. The syllable */ruu:* in the second sentence is an interrogatory particle bearing sentence-tone G, and could be final in the sentence if the speaker did not choose to add the special sign of formal politeness. It should be noted that a sentence may consist solely of a final particle or particles, as:— *ʌkhaʔ* (indicating polite assent by women); */tɕa:* "Yes?" (as to a child, or servant); and *-thyʔ-na* "Do (this) for me, please!"; where *-thyʔ* is a particle expressing a request or mild command, and *-na* a particle expressing polite entreaty or persuasion, here bearing sentence tone A.

#### Examples of Sentence Tone A

<i>ʌkha:u -ma: -si</i>	"Come in!"
<i>ʌda:i -si</i>	"All right!"
<i>ʌtsiŋ -si</i>	"Indeed!"
<i>/kɔ: -pai -thi</i>	"Please let me pass!"
<i>/kɔ: -thi</i>	"Give it to me, please" or "Do it for me, please"
<i>-py:t pra-thu:-thi</i>	"Please open the door!"

Examples of Sentence Tone *B*

vthau ^nan .lɛ?

vphu:t ^sam.ju: ^nan.lɛ?

vphom tɛa-pai-diəu ^ni:.lɛ?

vnan .lɛ?

vphu:t -pai -jan ^ŋan .lɛ?

-du: vnan.nɛ?

^lɛ:u -khun .lɛ?

vtɛha:ŋ .thɪ?

vnaŋ-loŋ.thɪ?

-pai.thɪ?

Examples of Sentence Tone *C*

vni:vɛ:

-tham-pen vlen-pai vna:

vtəau vkha:

Examples of Sentence Tone *D*

-du: vnan vɛ?

vni: vkha?

-təh:v-khun-saŋ-ʔa:/ha:n si vkha?

^lɛ? ʔa:rai:ʔi:k vɛ?

Examples of Sentence Tone *E*

vkha:u-ma: ^si:

ʔa^rai<sup>40</sup>Examples of Sentence Tone *F*

-təh:v n vnaŋ ^si?

sa-ba:i -di: /ru: ^kha?

/kha:u .ju: /mai tɛa?

sa-ba:i -di: ^ru?

^phop -kan .mai ^na?

"That's all"

"You've said all that before!"

"I'm going now"

"That's it!"

"How you do go on (talking)!"

"Just look there!"

"And what about you?"

"It doesn't matter (= No, thank you)"

"Sit down!"

"Let's go!"

"Here it is!"

"Don't play the fool, now"

"Yes, sir" (respectful, used by women)

"Just look at that!"

"Here you are" (polite, used by women)

"May I invite you to have something to eat?"

"Is there anything more you require?"

"Do please come in!"

"What!"

"Please won't you sit down?"

"How are you?" (used by women)

"Is he in, please?"

"How are you?"

"We'll be seeing each other again (won't we?)"

Examples of Sentence Tone *F*

-pai si ^na?

-loŋ-kan -thi-vni: ^lɛ?

vnan ^lɛ?

vno:n ^nɛ?

-au si ^wa?

-pai /nai ^wa?

ʔa -rai ^wa?

"Do go!"

"Here's where we get down!"

"That's quite right!"

"That one over there!"

"Take it, then!" (vulgar)

"Where are you going?" (vulgar)

"What is it, then?" (vulgar)

Examples of Sentence Tone *G*

-pai si /na:

vtəau /kha:

/təa:

"Won't you please go?"

"Yes, sir?" (very respectful)

"Yes?" (used among intimates)

That the same particle may carry different sentence tones is shown by the following:—

vkha:u-ma: -si

vkha(:)u-ma: ^si?

vkha(:)u-ma: ^si:

vkha:u-ma: -si?

vkha:u-ma: si ^kha?

"Come in, (please)!"

"Come in, won't you?"

"Do come in!"

"Come in, (please)!"

"Won't you come in, please?"  
(used by women)

In the passage นั้นมาหาคุณดำจ๊ะ เขายู่ไหมจ๊ะ 'I've come to see Mr. Dam. Is he in, please?' as it might be spoken to a servant answering the door, the particle *təa* is used twice, the first time with a sentence tone appropriate to statements and assertions (*D*), and the second time with one appropriate to enquiries (*F*):— /təhan-ma: /ha:khun-dam vtəa? /kha:u .ju: /mai ^təa?. Similarly, in a conversation between two women, the answer to sa-ba:i-di: /ru: ^kha? "How are you?" is sa-ba:i-di: vkha? "Quite well, thank you".

The sentence tones which may combine with any one particle are restricted in some degree by the semantic function of the particle itself. The interrogative particle *ru*, for instance, may normally be expected to carry one of these sentence tones associated with enquiry, namely, *F* and *G*. The final particle ^khrap appears to be subject to a restriction which is not imposed by semantic function. This particle is used by male speakers in the same way as *kha* by women, but in contrast with the variable tone and quantity of the latter, is always pronounced with *Tone 4*. Two factors may here inhibit the working of sentence tone, namely, phonetic form and historical origin. The great majority of final particles have zero final

<sup>40</sup> For the use of sentence tone *E* without a final particle, see page 210.

consonant, and it is possible that the presence in this word of final *p* is less conducive to prosodic change. From the historical point of view, **\*khrap** has been described as a fairly recent contraction of a two-word expression **/kho:rap,**<sup>41</sup> and it may be that awareness of the tone pattern of the original phrase is still acute enough to prevent the acceptance of the contracted form as a particle carrying sentence- rather than word-tone.

It has been observed that where phonetic form and position in the sentence are favourable other words may be characterized by the prosodic features proper to final particles. The pronunciation of **รู้** "know", which is ordinarily **\*ru:**, may be **\*ru?** in such expressions as **อะไรก็ไม่ว่า** "Whatever sort of man is he?" In certain emphatic contexts **อะไร**, usually pronounced **?a-rai** in combinative style, may be heard as **?a\*rai**. It may be speculated whether the so-called interrogative particle **mai** may not be regarded as the negative particle **mai** with a superimposed sentence tone *G*.<sup>42</sup> I am inclined to believe, moreover, that the incidence of *Tone 4* in certain words expressing notions of distance, size, colour, speed, etc., may properly be accounted for by sentence rather than word tone, and may be referred to the emphatic and intensifying connotation of sentence tone *E*.<sup>43</sup> Among such examples I would include **นี้** **\*ni:** "this", **นั่น** **\*nan** "that", and **โน้น** **\*no:n** "that over there" (as compared with **นี่** **\*ni:**, **นั่น** **\*nan** and **โน้น** **\*no:n**), and the following less familiar words:— **ปรี๊ด** **\*pri:t** "extremely (tall or fast)", **จืด** **\*tseuək** "(expressing superlative degree of whiteness)", **จืด** **\*tse:t** "smallest", and **ล่า** **\*la** "late", (as compared with **ล่า** **\*la:**, also meaning "late"). Such forms as **ปรี๊ด**, **จืด**, **จืด** could not ordinarily be accompanied by *Tone 4* as a word-tone.<sup>44</sup> Their prosodic structure may be accounted for either by sentence-tone or by the prosodies for "special words" already examined.<sup>45</sup> My inclination is to treat their "irregular" features as the expression of a sentence prosody comparable with emphatic stress and intonation in English.

<sup>41</sup> Macfarland and the **ป้าทานกริม** only recognize **ขี้หับ** **/kho:rap**.

<sup>42</sup> One of my Siamese informants was put to some difficulty to explain how the word for "silk" (the lexical meaning of **mai**) could come to be used as a sign of interrogation! The relevant entry in MacFarland's *Dictionary* suggests that the interrogative **mai** is equivalent to **rtu:** **mai** "or not".

<sup>43</sup> See in this connection *Techniques of Intensifying in Thai*, by Mary R. Haas, in *Word*, Vol. 11, No. 2.

<sup>44</sup> See page 194.

<sup>45</sup> See page 193.

The anaphoric function of the particle **ก็** has already been mentioned.<sup>46</sup> The lexical pronunciation of **ก็** is **/kɔ:**, but this is rarely heard, **/kɔ?** being the commoner pronunciation even in the isolative style. The combination in this latter pronunciation of *Tone 3* and syllabic shortness, which is "irregular" as monosyllabic structure may, be interpreted as sentence tone. When linking the two parts of a sentence, **ก็** is pronounced at the beginning of the second part, being attached to the first word of the second part by prosodies such as obtain for disyllables of the second type.<sup>47</sup> It thus comes about that the function of this particle as a bearer of sentence tone is frequently subordinated to its function as an anaphore. Examples of the use of **ก็** as a link between sentence parts are given below:—

<b>\phu:t-di: kɔ-di:pai</b>	"Talking about it will do me no good."
<b>*nuə ruwəŋ kɔ-phə:du:</b>	"The story (e.g., of a film) is all right."
<b>\phu:t'le:u kɔ-cep-cai</b>	"Even talking about it is painful to me."
<b>sa-bot'hai kɔ:da:i</b>	"I can swear to it."
<b>-khrəi:təhuə kɔ:təha:ŋ</b>	"Let him believe it who can."
<b>-tham ?a-rai kɔ mai*ru:</b>	"I don't know what to do!"

**ก็** may occur at the beginning of a sentence when its function is to refer that sentence back to something that has been said or implied earlier, often by another speaker. Thus, the answer to an enquiry about someone's health may be **ก็เรื่อยเรื่อย ขวยรวมรวม** "So so". This function of referring back to some earlier utterance leads to the English translation of **ก็** as "too" or "also" in many instances. The sentence **เขาก็บอกว่าข้าวไทยก็ดี** **/kha:u-thai kɔ-di:** may perhaps best be translated "They say Siamese food is good too" (previous conversation having perhaps been about the excellence of Chinese food).

In conclusion, Figures 4 and 5 on pages 213-215 attempt to demonstrate some of the prosodic features discussed in this paper as they apply to a Siamese speaker's pronunciation of the following two short extracts of conversational passages from a Siamese novel:—<sup>48</sup>

- (a) **"\?a:u ! wi-mon na-?e:ŋ. -ma: ^rot-khrai ^na? ?"**  
 "Ah! There you are, Wimon! Whose car did you come in?"  
**"kɔ:təhan na-si."**  
 "Yes, here I am!"

<sup>46</sup> See page 205.

<sup>47</sup> See page 199.

<sup>48</sup> *Phu Di*, by Dok Mai Sod.

- (b) “*ṛṛṅṅhai kṛṛṅṅ-pai-khon-diṛṛ-si, -thamai ṽṛṅṅ*  
 “Go on and cry if you want to, but why must you bang things  
*kravthē:kṽnan kravthē:kṽni: -nuək /hu: maiṽtṛhai ‘ruṽ?’*  
 about? The noise is pretty awful, you know!”  
*‘kṛ-khrai /khau ‘tṛhai ṽhai ma-faṅṅlaṽ. /khau -ju:*  
 “Who asked you to come and listen to me then? I’m in my  
*n(a)ṽ ṽṛṅṅ -khṛṅṅ/khau.*”  
 own room!”  
*‘ṽṽbaṽ! kṛ/khau -nṽ:n-jū: n(a)ṽṽṛṅṅ.*”  
 “But I sleep in this room too!”

Reasons of space have made it necessary in Figures 4 and 5 to indicate many prosodic features by abbreviations. A key to the abbreviations used is given below:—

- |                                    |   |
|------------------------------------|---|
| <i>Aff</i> = Affrication           | <i>NT</i> = Neutral Tone                                |
| <i>Asp</i> = Aspiration            | <i>P</i> = Plosion                                      |
| <i>C</i> = Closure without plosion | <i>R</i> = Rhotacization                                |
| <i>F</i> = Friction                | <i>S</i> = Stress                                       |
| <i>L</i> = Lateralization          | <i>Sht</i> = Shortness                                  |
| <i>Lb</i> = Labialization          | <i>SC</i> = Single medial consonant after a short vowel |
| <i>Lv</i> = Labio-velarization     | <i>T<sub>1</sub>, etc.</i> = Tone 1, etc.               |
| <i>Lth</i> = Length                | <i>V</i> = Voice  |
| <i>L of S</i> = Lack of Stress     | <i>Y</i> = Yotization                                   |
- NT:5T* = Relationship between neutral tone and five-tone system  
*L of S:S* = Stress relationship

The abbreviation *T<sub>5</sub> > T<sub>1</sub> in Syll. 1* means that the prosodic feature in this case is the fact that in junction the first syllable has *Tone 1*, whereas in isolation it would have *Tone 5*. Other abbreviations of this type are to be similarly interpreted.

FIGURE 4

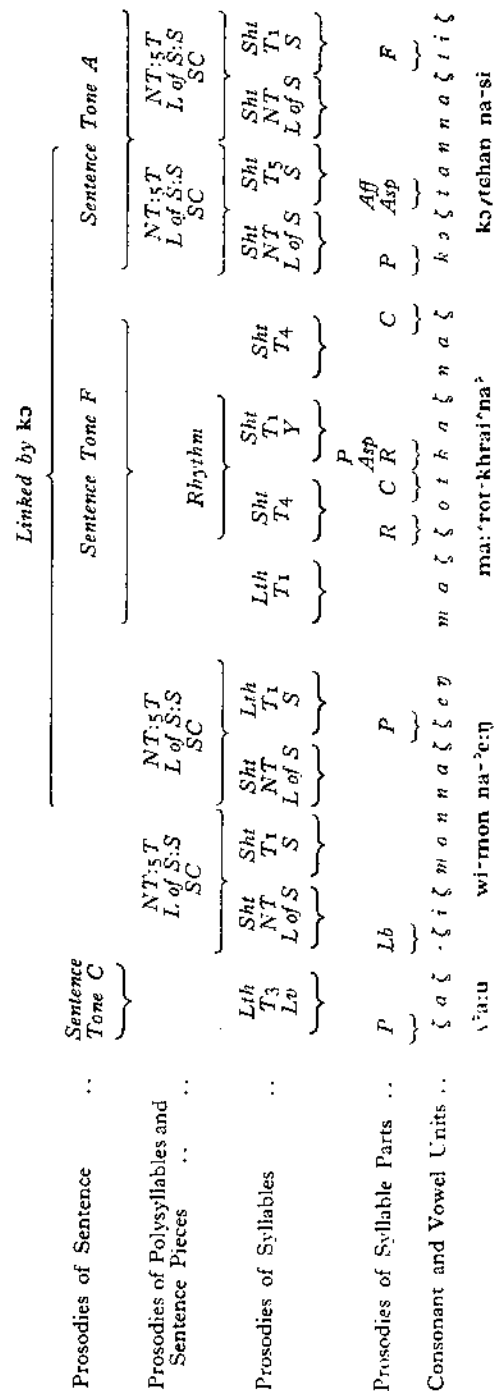


FIGURE 5

