

## A WAI KHRU FOR ACAN GEDNEY

Carol J. Compton

This conference and this paper are in keeping with a strong tradition in Thailand, and indeed in Asia generally, for we have come together to pay respect to our teacher, *ʔācāan* Gedney. And it is indeed in full awareness that I and others have combined the Thai term, *ʔācāan*, with his Western last name, “Gedney.” In the West, using the title plus the last name is a way of showing respect. In Thailand, the title plus the first name is the respectful form of address. In our *ʔācāan* we have some of both East and West--thus this title, Acan Gedney.

It is fitting, too, that this first section of the conference is on literature, for it was in the Department of Indic and Far Eastern Languages and Literature at Yale University that Acan Gedney first began his own studies. Indeed, from the literature of the Tai peoples we can learn so much.

One of the important traditions in Thai society--and in Lao society as well--is the practice of paying respect to one's teacher. Whether one is learning to make a musical instrument, to box, to dance, or to sing, one first learns to pay respect to one's teacher through prescribed words and actions.

In keeping with this ancient tradition of the Tai peoples, I have chosen as my way of paying respect to our teacher to present and discuss a Lao *wày khúu*--*wày* meaning ‘to pay respect’ and *khúu* being the Lao word for ‘teacher’.

This *wày khúu* piece was actually written for me to perform by another teacher who entered my life some years after I had begun studying with Acan Gedney. That teacher was Mohlam Nunaa, the daughter of a Vientiane man and a Roi Et woman. Mohlam Nunaa had been performing *lám*, or Lao sung poetry, for over twenty years when I began to study with her in Vientiane in March of 1973.

Two things were required of me as a new student. First, like many an apprentice *mohlam*, I was to pay her a fee. Second, I was to learn

by heart the *wày khúu* poetry which she had prepared for me. I was, as one might expect, easily able to handle the fee. Learning to *lám* the *wày khúu* poem, however, was far more difficult; some of the reasons for this will be discussed below.

In this paper I will provide a brief description of the basic structure of this particular *wày khúu* piece. Second, I will present the translation and transcription of the piece. Finally, I will briefly discuss certain aspects of the learning process for an apprentice *mohlám* and suggest some of their implications.

Then I will bid you, and more specifically Acan Gedney, farewell.

Two aspects of the structure of this piece are important: its poetic structure and the organization of its content. The *wày khúu* section itself is entirely in *kōon n̄ên*, or ‘long poetry’, a form I have discussed in detail elsewhere.<sup>1</sup> Basically, it is a verse of four lines (a, b, c, and d), each line usually having from seven to thirteen syllables; *máy n̄ek* and *máy thōo* are required to fall on certain specific syllables in each line. There is both internal and external rhyme. A presentation in *kōon n̄ên* form begins with the last two lines (lines c and d) of a verse. The presentation continues using both full (a, b, c, d) and half (c, d) verses. This is exactly what we find in this particular poem.

The organization of the poem’s content is as follows. First, the *mohlám* calls the attention of the audience seated around her to the fact that the performance is about to begin: *n̄o/an̄o*. Then she asks for their patience and protection. Having claimed the attention of her human and present audience, she then addresses those other beings—both spiritual and physical—who have helped her in the past. She calls upon them once again to provide guidance and support for this newest of her performances. Six full verses and four partial verses are devoted to this.

Finally, in her last verse she announces that she is finished with the invocation and plans to sing a second section which will take us “for a walk in the forest.” She concludes this section firmly with a line saying, “That’s all!” This final verse and line mark the end of the introduction to the performance and provide a transition to the second section of her song.

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### Translation

Mohlam Nunaa

- 1     *Olanoh*
- 2     Be patient, be very patient with me,  
      And protective of me.
- 3     I've come to offer you my sung poetry,  
      And I hope you will receive a blessing to keep from these  
      poems.
- 4     *Olanoh*, gentle one.
- 5c    Let's begin! Amen!  
      I will bow my head in respect to you, gods,  
      And cherish greatly your kindnesses.
- 6d    I ask you to come to watch me,  
      To observe me and to watch over me.
- 7a    Whether I ask questions or answer  
      About interpretations of the Buddhist teachings,
- 8b    Let the words come as quickly as a speeding chariot,  
      And my reputation be widespread and praised by all.
- 9c    Please come and watch me,  
      And look at me as I win them over.
- 10d   When I am about to sing courting songs, or songs to  
      convince others,  
      Please come and support me devotedly;  
      Stay beside me; don't flee afar.
- 11a   Now I will be able to  
      Go to sing at my very best.
- 12b   Don't let me go the wrong way;  
      Let me advance as swiftly as a wheel.
- 13c   Whether the questions are twisted or tricky,  
      Let my teacher be great.
- 14d   If I am questioned and interrogated,  
      Let my answers be accurate and clear;  
      Don't let me be caught on any subject.

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- 15a Amen!  
May the merit of Lord Buddha enable me  
To deceive and pursue the other singer successfully.
- 16b May the merit and morality  
Come to watch for me and think for me,  
Here where I sing today.
- 17c Therefore, may the merit of a Buddhist monk  
Guide me  
So that I can sing as well as my friends.
- 18d May the merit of my father and the merit of my teacher  
Come and support me devotedly;  
Stay beside me; don't abandon me.
- 19a May the merit of my parents protect me,  
I beseech you,
- 20b Along with all of the merit of a Buddhist monk,  
And the supreme knowledge of the three treasures of  
Buddhism,
- 21c Together with all of the merit of Lord Buddha,  
And the merit of this supreme religious system.
- 22d May the merit of a master monk  
Enter me and help me as I strive to sing.
- 23a Please come to help me and protect me,  
To guide me along the way.
- 24b Don't let me lose the way;  
Let me proceed like the precious virtue of the Buddhist Law.
- 25c Let this merit come to watch over me;  
Open my reason; give me your guidance.
- 26d Don't let me have anything  
Blocking my way.
- 27b And the merit of Fire, the merit of Wind,  
May they be behind me, pushing me onward.
- 28c Let this merit elevate my words  
And conduct me along the path of reason.
- 29d May this merit protect my head;  
I pay my respects to every god.

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- 30c Along with the merit of the ancient gods,  
Of all the Four Guardians of the World,
- 31d Of the Earth, of the Naga King,  
Of the little Goddess of Lightning,
- 32c And of Siva. The listeners will be overflowing;  
Indra himself will come to watch me.
- 33d I want to debate in song  
Today; to compete in poetry.
- 34a In addition,  
Let me be able to sing every verse;  
Guide me wisely so that I don't forget any.
- 35b And may the merit of my teacher,  
Allow her to whisper to me,  
To keep hold of me and to guide me along the road.
- 36c Don't let fate strike me;  
May all of my teachers strive to guide and help me.
- 37d Don't let me have anything  
Blocking my way.
- 38a That's all I'll say;  
That's enough for you to listen to.
- 39b Another, second part  
Will be presented next.
- 40c I will take you, man, on a walk;  
We will walk in the jungle, in the forest.
- 41d We will be able to leave the old women,  
To bid them farewell; then we will go for a walk.
- 42 That's adequate;  
I'll stop.

That's all!

### Transcription

- 1 ʔōlanóᵛ
- 2 ʔōt dǎə ʔōt sǎa tûm ʔăw khòᵛ lǎay lǎay

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3	máa thâwâay kṑon lám	cotṭ máa lap ṗāw phṑon khàa nṑoy wây
4	ṗṑolanṑṑ	núan ṗṑoy
5c	ṗāw dṑṑ mēen sǎathuṗ dṑṑ khàa cǎk wántháa nṑom	thânṑom būnkhún ṗṑṭ
6d	khṑṑo hày máa lam sìṭṭ	pāy lṑṭ lám lam lṑṑ
7a	mēen siṗ cṑot lṑṑ kṑṑ	pṑṑ man thámmabṑṑ
8b	hày wáy pǎan khǎp lot	saa kǎy khón ṗṑṑṭ
9c	khṑṑo hày máa mṑṑṭ sìṭṭ	lṑṭ nám phūu khàa ṗṑoy
10d	bàat siṗ kṑaw siṗ ṗṑoy khṑṑo hày máa ḥam kúm	khúm khàatṭ yaa haatṭ nṑi
11a	naṗ bǎt nṑi cǎṗ dāy	pāy lám khṑṑṭ phṑṑṭlit
12b	yaa sáa mṑi tháatṭ phṑṑ	hày ḥan wáy pǎan lṑṑ
13c	mēen siṗ ḥatṭ lṑṑ sṑṑ	khṑṑo khúu pṑn ṗay
14d	mēen siṗ sṑṑ siṗ lay hày pṑn kṑṭṭ khṑṑṭ nṑṑṭ	bṑṑo kháa khṑṑṭ ḥatṭ dāy
15a	sǎathuṗ dṑṑ khún phaṗ phut cotṭ dāy	sṑṑo lay khǎw ṑṑṑ
16b	khún phaṗ thám khṑṑo hày máa khṑṑy khṑṑ	bṑṑon siṗ lám wán nṑi
17c	catṭ waa khún phaṗ sṑṭṭ khṑṑo hày máa nám sṑi	hày lám dṑi khṑṑṑ muu
18d	khún ṗṑi bṑṑṑā khún khúu khṑṑo hày máa ḥam kúm	khúm khàatṭ yaa sáa láy
19a	khún ṗṑi phṑṑ mṑṑ pṑṑ kǎw	khàa khṑṑo niaw wṑṑon khṑṑo
20b	kǎp thǎṭṭ khun ṗṑṭṭ phaṗ	ṗṑṑṑṑ ṗṑán tǎy kṑṑṑw
21c	khún phut thǎṭṭ phṑṑom	thám mṑo dṑatṭ ṗṑṑṑṑ

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22d	khún phaʔ sǝŋkhaʔ cǝw	hày máa khǎw suay pǝŋŋ
23a	khǝŋ hǎy máa suay pǝŋŋ	sǝi sǝŋŋ thǎaŋ dǝŋ
24b	yaa míi thǎaŋ lǝŋ	pǎy daŋ thám khún kǝŋw
25c	khǝŋ hǎy máa néem khǎa	khǎy pǎn nǎa sǝi sǝŋŋ
26d	yaa sǎa hǎy khǎa nǝŋŋ	dǎy míi khǝŋŋ sǝŋŋ dǎy
27b	kǎp khún fáy khún lóm	hày laŋ máa nám nǝu
28c	khǝŋ hǎy máa súu khám	nám thǎaŋ sǝi hǝet
29d	hày máa pǝk kǝet kǎw	ŋi náaŋ wáy suu néŋw
30c	kǎp thǎŋ khún thǝŋ thǎw	cǎtǝlǎat thǎŋ sii
31d	thǝŋlanii nǎak nám	nǎaŋ nǝŋŋ méekhǎláa
32c	kǎp ŋiisǝn khón lón	phaʔ nǎa ŋin máa lam
33d	khǎa yǎak lám cǝot kǝŋ	wán nǝi khǝŋŋ kǝŋ
34a	ʔǎn nǝŋŋ	
	khǝŋ hǎy dǎy thuk sǝŋŋ	sǝi pǝŋŋ yaa míi lǝŋ
35b	kǎp khún ʔǎacǎan náaŋ	
	cǝŋ hǎy máa súu sap	cǝŋŋ dǎŋ nám sǝn
36c	yaa míi wéen máa tǝŋŋ	hày nám pǝŋŋ sǝi sǝŋŋ
37d	yaa sǎa hǎy khǎa nǝŋŋ	dǎy míi khǝŋŋ sǝŋŋ dǎy
38a	wǎw thǝŋ nǎn	phǝŋ suu kǎn fáŋ
39b	ŋiik tǝŋ sǝŋŋ	tǝŋ lǝŋŋ pǎy nǎa
40c	siʔ dǎy pháa sǎay dân	pǎy dǝŋ dǝŋ dân paa
41d	siʔ dǎy pháak mǝŋ pǎa	siʔ láa lǝŋw dǎy dǝŋ
42	sǝm phǝŋ khúan	lám waa siʔ lǝŋ
		thǎw nǎn lǝŋw

- 1 ໄວ ລະມອ  
2 ວິດ ເດີ ວິດ ສາ ທັມ  
3 ມາ ຖອ ບກອມລ້າ  
4 ໄວ ລະມອ  
5 ເວົ້າເດີ ແມ່ນ ສາທຸ ເດີ  
6 ຂໍໃຫ້ ມາ ລ່າ ສິ່ງ  
7 ແມ່ນ ຈິ ໂຈດ ຊື່ ເກີ  
8 ໃຫ້ ໄວ ປາມ ຂັບ ຣົງ  
9 ຂໍໃຫ້ ມາ ລ່າ ສິ່ງ  
10 ບາດ ຈິ ກຽວ ຈິ ອ້ອຍ  
11 ຂໍໃຫ້ ມາ ເຊື້ອ ມ ສັມ  
12 ປາ ຖາ ມິ ທາ ງ ຜິດ  
13 ແມ່ນ ຈິ ມີ ອຸ ງ ຊື່ ສັ  
14 ແມ່ນ ຈິ ສັ ຈິ ໄລ່  
ວິ ເປັນ ມົງ ດ້ວ ງ ມ້ອງ  
ເວົ້າ ຂ້ອຍ ນູ ບ ັ ັ  
ຈົງ ມາ ຈັບ ເວົ້າ ພອມ  
ຂ້າ ມ້ອຍ ໄວ້  
ມວນ ເອຍ  
ຖມອມ ບຸນ ຄຸມ ບິ່ງ  
ໄປ ອຸ້ ລ້າ ລ້າ ເລ  
ແປ ມັມ ທັມ ມະ ບົດ  
ຖ້າ ໄກ ຄົມ ຍ້ອງ  
ຊົງ ມາ ຜູ້ ຂ້າ ອ້ອຍ  
ຄຸມ ຂ້າ ງ ປ່າ ທ່າ ງ ພີ  
ໄປ ລ້າ ມ ຂ່າ ເຜ ງ ສິດ  
ໃຫ້ ເລື່ອມ ໄວ ປາມ ຊື່  
ຂໍ ຄູ ເປັນ ຈິ ໂງ່  
ບໍ່ ຄາ ຂ້ອງ ເຊື້ອ ໂຈ



- |    |                                     |                    |
|----|-------------------------------------|--------------------|
| 15 | ສາທຸດີ<br>ຄຸມພຸດຈົງໄດ້              | ສັໄລ່ເຂົາຕິດ       |
| 16 | ຄຸມພະທັມ<br>ຂໍໃຫ້ມາຄອຍຄິດ           | ບ່ອມຈືລຳວັມນີ້     |
| 17 | ຈັງວ່າຄຸມພະສົງ<br>ຂໍໃຫ້ມານຳຈຸ       | ໃຫ້ສຳຄືຄືນູ່       |
| 18 | ຄຸມອິປິດາຄຸມຄູ<br>ຂໍໃຫ້ມາເຊື້ອຍກຸ້ມ | ຄຸມຂ້າງປາຖາໄລ      |
| 19 | ຄຸມອິພິເສນປັກເກົ້າ                  | ຂ້າຂໍເພີ່ມວ ວອມຂໍ  |
| 20 | ກັບທັງຄຸມອົງພະ                      | ຍອດຍາມໄຕເກ້ວ       |
| 21 | ຄຸມພຸດທັງພ້ອມ                       | ທັມໂມຄວງຍອດ        |
| 22 | ຄຸມພະສົງຄະເຈົ້າ                     | ໃຫ້ມາເຂົ້າຖ່ວຍປ່ອງ |
| 23 | ຂໍໃຫ້ມາຖ່ວຍປ່ອງ                     | ຖືຖ່ວງທາງເດີມ      |
| 24 | ປານີທາງໜຶ່ງ                         | ໄປດັ່ງທັມຄຸມເກ້ວ   |
| 25 | ຂໍໃຫ້ມາແນມຂ້າ                       | ໄຂ ປັມຍາຖືຖ່ວຍ     |
| 26 | ປາຖາໃຫ້ຂ້າມ້ອຍ                      | ໄດ້ມີຂອງຖ່ວງໃດ     |
| 27 | ກັບຄຸມໄຟຄຸມລົມ                      | ໃຫ້ໜຶ່ງມານຳຍູ່     |
| 28 | ຂໍໃຫ້ມາຄູຄຳ                         | ນຳທາງຖືເທດ         |
| 29 | ໃຫ້ມາປັກເກດເກົ້າ                    | ອີມາງໄຫວ້ສຸ່ແນວ    |

30 ກັບ ທັງ ຄຸນ ແຖມ ເຖົ້າ  
 31 ທໍາ ຣະ ມີ ມາ ກາ ມ້າ  
 32 ກັບ ອີ ສຸມ ຄົມ ລົມ  
 33 ຂ້າ ຍາກ ລໍາ ໄວ ກາ ກັບ  
 34 ອັມ ເພິ່ງ  
 ຂອໃ້ ໄດ້ ທຸກ ດ້ອງ  
 35 ກັບ ຄຸນ ອາ ກາ ມາ ນາ  
 ວົງ ໃຫ້ ມາ ດູ ດັບ  
 36 ຢາ ມີ ວາ ມາ ດັບ  
 37 ຢາ ດູ ໃຫ້ ຂ້າ ມ້ອຍ  
 38 ເວົ້າ ທັມ ມັມ  
 39 ອີ ກາ ຕອນ ສອງ  
 40 ອື່ ໄດ້ ພາ ດູ ຍັມ  
 41 ອື່ ໄດ້ ພາ ກາ ເຢ່າ ປ້າ  
 42 ລົມ ພັ ຄວ ມ

ກະ ດູ ຣາ ທັງ ສີ  
 ມາ ງ ມ້ອຍ ເມ ກ ຕະ ຣາ  
 ພະ ຍາ ອີ ມ ມາ ລໍາ  
 ວັມ ມີ ເຢ່າ ກອ ມ  
 ອື່ ປ່ອງ ຢາ ມີ ສົງ  
 ອອງ ດົງ ນໍາ ສັມ  
 ອື່ ນໍາ ປ່ອງ ອື່ ອຸ ອຍ  
 ໄດ້ ມີ ຂ້ອງ ດ້ອງ ອີ  
 ພັ ສັ ກັ ມ ພັງ  
 ຕັ ລ້ອງ ໄປ ພັ  
 ໄປ ດົມ ດົງ ດັມ ປາ  
 ອື່ ລາ ເລັ ດຸ ດົມ  
 ລໍາ ວ່າ ອື່ ສົງ  
 ເທົ່າ ມັ ມ ເລັ

## Discussion

In approaching this piece one could simply look at the text itself, analyze its contents, note the order of appearance of the various deities or people called upon for support by the *mohlam*, and investigate the ways words are used to describe the deities. One also might consider the implications of this material in a larger context or tradition. I have chosen to discuss aspects of the educational context or tradition of which *wày khúu* is a part, and the apparent role of such a *wày khúu* text in it.

One might look at what this text can tell us about the Lao cultural expectations of how you learn, what it means to learn, what you teach and how you teach it, and what it means to be a teacher. The role of experience, of example, and of explanation in this cultural learning situation might be explored as well. But we can only touch on a small part of this here.

When a young Lao man or woman seeks out an experienced *mohlam* as a teacher, the result is an adult-education situation, more specifically an apprenticeship. It involves an agreement between the teacher and the student; one might call it a "learning contract."<sup>2</sup> I will briefly discuss here certain aspects of the learning process of which the *wày khúu* is a part, as seen from the foreign student-learner's point of view.

A student with Western notions of a formal learning situation usually expects to receive a direct answer to a question asked of a teacher. Thus it was particularly frustrating, when I asked a question of my own teachers or of other *mohlam*, to be told again and again:

câw si? khàw cǎy ?ěŋ	You'll come to an under- standing yourself.
mán si? khǎn ?ěŋ	It will rise up within you.
cǎk nōay hūu ?ěŋ	Soon you'll come to understand by yourself.

Mohlam Nunaa and the two former monks with whom I studied poetry were trying to tell me that I would have to work it through alone. They wanted me to come to an understanding of these forms on my own, whereas I wanted them to answer my endless questions. Clearly our perceptions of the teaching/learning situation were

different.

The significance of the *wày khúu* text as the first element to be learned by a student of *lám* is greater than I understood at the time. Now I know, having learned by working it out on my own, that this very text contained the answers to many of my questions. In fact, the learning process dictated by my Lao teachers reminds me of the method Acan Gedney used with students in his Comparative Tai class. He provided us with data which we were to sort, sift, and organize. When we came to class, he would ask questions of *us*, and we would try to answer, drawing upon our experience of working through the data.

Why do I say that learning the text itself answered many of my questions? Because the act of learning takes one through the steps in the process of singing that have become traditional for this form. One learns not just *words* with which to greet one's audience, but also that "I should *always* greet my audience and bring them along with me psychologically." One learns words to beseech and invoke the deities, but one also learns that they must be invoked, for by so doing you actually feel a kind of psychological power, the power coming to you through the words themselves.

The fact that there are certain patterns of words, or stock phrases, which can be depended upon, which are "handy," is also revealed by the text, for these repeated patterns exist even in a text as short as this *wày khúu* piece. (For example, see *khǝǝ hàyy máa* in lines 9c, 10d, 16b, 17c, 18d, 23a, and 28c.) One discovers that learning is not just memorization of a text; one must also think about what one is doing, what it means, and how to put one's heart into it. Somewhere here is to be found the ʔǝǝ; the special "magic" attributed to the *mohlam* is to be found in the words themselves.

### Implications

I would like to suggest that we have tended to overlook the total *psychological and spiritual environment* in which learning takes place, and the impact of this kind of environment on the quality of learning itself. The interaction between the student and the teacher is an important factor, and the degree to which one is "*told* the truth," rather than "*discovering* the truth" may have a profound effect on the quality of the learning that takes place.

## A Wai Khru for Acan Gedney

The apprenticeship learning situation between an accomplished *mohlam* and the new student is similar in some ways to what has been called the “learning contract.” What exists in the *mohlam* apprenticeship is a particularly heavy emphasis on the student’s *responsibility* to do the learning, to make decisions, to participate fully in the learning process. What is expected from the student is (1) a full commitment to the specific learning task; (2) a full commitment to the traditional art which he or she is about to learn; and (3) a high motivation to succeed, such that there is *khɛ̃ ncāy*, in other words, so much enthusiasm and commitment to the task that the learning is accomplished at a very deep level: it ‘enters one’s heart’. This, I feel now, is the basis of the ຈັດ, of which I was told by so many Lao when I began to investigate *lām. Mohlam*, I was told, have ຈັດ, a “special kind of magic,” which allows them to sing.

In a book on Buddhism in Thailand, Sujib Punyanubhab discusses supernatural powers. He says,

When a mind is respectively trained and pacified, thereby divested of outer disturbances, more power--of a finer nature--will be accumulated thereon and thus more force can be deliberately released through the coarse, physical vehicle. Hence the seemingly incredible phenomena that astound many people and that we mistakenly call supernatural power. Once its possibility is accepted and its nature understood, there is no more of the baffling mystery and the incomprehensible. For it is just the natural method of practice and can be learned by anybody who would take the pains to follow out its course.<sup>3</sup>

Memorization of a text is not important. Real value lies in development of the power of concentration which focuses the mind on the task at hand and gives it additional power for later creative efforts. In other words, the presentation is no less important than the spirit in which it is done.

There is much to be learned from this tradition of paying respect to our teachers, and it is far more than the respect itself; it is the understanding, the knowledge that comes to us from the meaning of the process, and the strength that comes as we draw on the wisdom of the ages, rather than turning our backs on the past, for to turn so

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is to lose much accumulated merit.

### Farewell

As those of you familiar with Laos and the Lao people already know, it is customary there, when one departs, to be given words of farewell by those one leaves behind. Consequently, I would like to end this paper from the conference in honor of Acan Gedney with a brief farewell to him.

### Translation

#### Farewell, Acan

- 1    May you live well; may you have strength.  
     May you have neither injuries nor illnesses.
- 2    May you have a long, long life.  
     Throughout your life, from this day forward,
- 3    May you and your wife  
     Have no losses.
- 4    May you receive only good things  
     In this world.
- 5    May you have happiness and contentment  
     In your soul and in your heart.
- 6    Do not forget your old students  
     When you go off travelling.
- 7    We invite you to come and visit us,  
     To stay in our homes and villages.
- 8    Come any day you can;  
     We will all be pleased,
- 9    For you are a fine person  
     To whom we pay tribute today.
- 10   Now,  
     I ask to bid you farewell,  
     Supremely knowledgeable and precious teacher.

## A Wai Khru for Acan Gedney

- 11 That's all!  
12 *Olanoh.*

### Transcription

láa kəon ʔăacăan

- |    |                                    |                            |
|----|------------------------------------|----------------------------|
| 1  | khăw hây yuu dīi mīi hēēŋ          | bəw mīi cēp bəw mīi khây   |
| 2  | khăw hây mīi ʔăaŋuʔ ŋf+n<br>ŋf+n   | tălŋot sīiwit təw pây      |
| 3  | khăw hây ʔăacăan kăp mīa           | bəw mīi ŋăŋ sĭa            |
| 4  | hây hap tēē sīŋ dīi                | nây lôok thŋŋlanīi         |
| 5  | khăw hây khúam sŭk săbăay          | yuu nây cĭt yuu nây cây    |
| 6  | yaa lĭ+m lŭuksĭt kaw               | m+a thiaw thua thăw        |
| 7  | sŋon maa yĭam maa yáam             | phak hĭan nŋon bân         |
| 8  | maa mĭ+ dâŋ kăw dâŋ                | phŭak hăw kăw dīi cây      |
| 9  | phəʔ ʔăacăan pēn khŋn dīi          | thii hăw wây nây mĭ+ nīi   |
| 10 | băŋ nīi<br>năaŋ khăw láa kəon lēēw | ʔăacăan ŋŋot ŋăan dīi kēēw |
| 11 | thăw nân lēēw                      |                            |
| 12 | ʔŋolanŋ                            |                            |

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### Notes

1. Carol J. Compton, *Courting Poetry in Laos: A Textual and Linguistic Analysis*, Special Report, no. 18 (DeKalb: Northern Illinois University, Center for Southeast Asian Studies, 1979), 134-68.
2. Malcolm Knowles, *Self-Directed Learning: A Guide for Learners and Teachers* (New York: Association Press, 1975), 12-18, 25-26, 75.
3. Sujib Punyanubhab, *Some Prominent Characteristics of Buddhism*, translated by Siri Buddhasukh (Bangkok: Mahamakuta Educational Council, The Buddhist University, Thailand, B.E. 2508 [1965]), 33-34.