SOME FEATURES OF MODERN KHMER LITERARY STYLE

The literary or formal style under review here is that of modern prose, particularly that to be found in journals, speeches and novels. Interest in this aspect of the Khmer language was stimulated by the realization that certain assumptions are made about it without any attempt at justification. For example, one feels, especially when translating, that it is an unnecessarily verbose style, containing far more words than can be represented in the translation. Is this really so, or is it a false impression due to language differences? One also tends to say, without any specific parallels in mind, that modern Khmer journalese is clearly imitative of its French equivalent. This paper attempts to summarize the various linguistic differences between the consciously formal modern style and the spoken, or informal. Material has been collected for the purpose from articles (post-1930) on literature and religion, particularly those in the journal *Kambujasuriyā*, from newspapers (1950-72) and from novels (1938-71). I am very much aware that there may be many constructions, associated with style, which have been missed and I present this analysis as a precursor of others.

The increase in the output of prose writing as compared with poetry in the last few decades, during which, for example, both the novel and the printed newspaper in Khmer have developed from scratch, has caused prose writing to be held in higher esteem that it traditionally was in Cambodia.[1] Authors of novels and writers of articles were trying consciously to raise the standard of prose style in the 1950s and 1960s in response to the general wave of nationalistic feeling. Interesting changes in style which thus took place in post-war Cambodia, especially since independence in 1953, may be observed by comparison with the factual and simple narratives of the *Chronicles*, composed in the nineteenth century,[2] or of the first written versions of folktales,[3] or of the esteemed early twentieth century writer Suttantaprijā In. The analysis of these developments might be presented in many different ways. I have decided to arrange the various points in four sections which suggest my own idea of their possible origin. These are:

1. Features which seem to be present in order to clarify long, involved sentences;
2. A feature which suggests conscious or unconscious imitation of Thai;
3. Features which suggest conscious or unconscious imitation of French;
4. Features which seem to reflect the desire to embellish, using the traditional devices of Khmer literature.

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1. Features which seem to be present in order to clarify long, involved sentences.

In the 1950s and 1960s, when upwards of 3000 new technical terms based on Sanskrit and Pāli were invented so as to avoid using French loanwords any longer, the introduction of this unfamiliar vocabulary added to the need to explain some old loans to a general reading public and had some effects on the style of written Khmer:

(i) In the early years of the use of the new vocabulary it was common practice to place two words, one Khmer, one Indian, side by side. Thus /smo:m yì:ɔcɔk/[4] (Khm. + Skt.) 'beggar', /svksa: so:t-rìɑn/ (Skt. + Khm.) 'education', /prɑtè:h-cì:ɑt mì:ɑtophù:m/ (old + new borrowing) 'one's native country', all occur in the newspapers of the 1950s.

(ii) The unwieldy sentences produced by use of the new words in complex clauses led to the excessive use of the literary particles /nvu/ and /nèy/ which are used only with restraint in earlier prose writing such as that of the *Chronicles*, the folk-tales, or the writing of Suttantaprijā In.

/nvu/ (spelt nūv). In Khmer, the object, when it is expressed, normally follows the verb immediately, e.g. /mv:l kon/ 'see a film'. In an informal or colloquial style, no particle connects the object to the verb. The use of /nvu/ as an indicator that the object of the verb follows is a literary device which is useful when, as in journalese especially, several phrases occur between the verb and its object and it is helpful to know that the next word, or words, will be the object, e.g.

/coh phsa:y   pì: lv̆:k   knoŋ   sa: pɔ̀ɔdɑmì:ɑn   nɛ̀ɑk-cì:ɑt-nìyùm
publish, print two times in   newspaper   nationalist
nvu   rùɑŋ/
(particle) story

'twice printed the story in the Nationalist newspaper'.

Once established in modern literary usage, however, /nvu/ began to be used when there was no need for it because the object followed the verb immediately:

/trɔ̀ɑm-trɔ̀   rɔ̀:ŋ   nvu   'ɔmpv̆:ɲɔ̀ɑm-ɲì:/
endure   undergo (particle) matter pillage

'put up with the pillaging'.

/nèy/. In the colloquial, or informal, language, two nouns occurring in close junction may represent an object and its possessor, e.g. /phtɛ̀ɑh vì:ɑ/ 'their house'. A more elaborate way, especially useful if attributes of the first noun follow it before the occurrence of the possessor-noun, is found both in colloquial speech and in the literary language: /phtɛ̀ɑh thom rɑbɔh vì:ɑ/

(house big possession they) 'their big house'. In a literary modern sentence, however, the role of /rəbɔh/ is played by the particle /nèy/ 'of', e.g.

/lò:k   ʔakkɛ̀ətè:saʔphìba:l   nèy prətè:h   ʔo:stra:lì:
governor general   of country   Australia

'the Governor-General of Australia'

It may be pointed out that, in the *Chronicles*, many similarly long instances of possession and possessor are expressed without /nèy/ by simple juxtaposition, and that /nèy/, like /nŷu/, came to be used between short familiar words in modern writing too.

(iii) Among the seemingly unnecessary words which help to give the verbose impression to modern literature are many sentence-final nuclei which corroborate a word, often a particle, which has occurred earlier in the sentence. Examples are in this case given (see next page) without full sentences, for the most part, since the point seems clear from the meanings given and they are divided according to the grammatical functions of the two elements.

The practice illustrated in these examples, which occurs freely in the colloquial language as well as the written, seems to have become a characteristic feature of journalese, where it has a clarifying role, not so much because the meaning is reaffirmed as because the sentence-final nucleus, or sometimes several of them together, confirms that the end of a clause has been reached.

2.*A feature which suggests conscious or unconscious imitation of Thai*

In colloquial speech, the only numeral coefficients which have to be used are those of which the meaning is a term of measurement, e.g. /kì:lo:/ in the phrase /skɔ: pì: kì:lo/ 'two kilos of sugar'. In a formal or literary context, however, there is a tendency to use unnecessary numeral coefficients. Thus, for example, the numeral coefficient for human beings /nɛ̀ək/ (e.g. /mənùh pì: nɛ̀ək/ 'two men'), which has been in evidence since the seventh century, is used more frequently in literature; the general word for 'item', /prəka:/ is found (e.g. /haet pì: prəka:/ 'two reasons'), and various coefficients indicating shapes (e.g. /dom/ 'lump'; /səsay/ 'strand'; /daəm/ 'long thin thing') occur. In addition to the increased use of numeral coefficients in connection with counting, however, there is also a different construction which occurs in modern literature, involving the use of numeral coefficients when counting is not taking place, e.g.

/ceŋciən vùəŋ nìh/ (ring circle this)   'this ring'

/prɛ̀əh rì:əcì:ə ʔɔŋ nìh/ (revered king body this)   'this king'

In such constructions, reminiscent of Thai, the numeral coefficients, here /vùəŋ/ and /ʔɔŋ/, are behaving as true classifiers.

(a) *Meaning of pre-verbal particle[5] (pre-v.p.) corroborated by sentence final element:*

pre-v.p.	*final particle*	*translation*	*extra*
nʏ̀u-tae prɑkaek (still argue)	nʏ̀u-laey (still)	'is still arguing about (it)'	'still'
pùm-tɕen rəlùet (not yet extinguished)	nʏ̀u-laey (still)	'is not yet extinguished'	'still'

re-v.p.   *adverbial particle*

	adverbial particle		
sot-tae thvʏ̀ː tiːəhiːən (all without exception do soldier)	tɕəŋ-ʔɔh (all)	'all without exception became soldiers'	'all'
srap-tae dɔl (suddenly arrive)	phliːəm (immediately)	'suddenly they were there'	'immediately'

pre-v.p.   *verb*

	verb		
kùəŋ pratɕəəh mùŋ sɔmbok viːə (certain meet with nest they)	pùm khaːn (not miss)	'shall be sure to come across one of their nests'	'without fail'

(b) *Meaning of general particle (gen.p.) corroborated by a final particle (f.p.)*

	gen.p.	*f.p.*	*translation*
nʏ̀u sɔl (left over)	tae buːən (only four)	ponnɔh (just so)	'there were only four left' / 'just so'

(c) *Meaning of pre-nominal particle (pre-n.p.) corroborated by adverbial particle (adv.p.):*

pre-n.p.	*adv. p.*	*translation*	*extra*
ʔɔh pùːək (all group	tɛ̀əŋ-ʔɔh all)	'the whole group'	'all'
krùp rúːp (complete person	tɛ̀əŋ-ʔɔh all)	'all of them'	'all'

(d) *Meaning of post-nominal particle (post-n.p.) corroborated by adverbial particle:*

post-n.p.		*adv.p.*	*translation*	*extra*
pùm tətùːəl dɔmnɤŋ (not receive news	ʔɤy any)	bɔntec-bɔntuːəc slightest	laəy at all 'did not receive any news at all'	'the slightest'

(e) *Meaning of main verb corroborated by final particle or verb:*

verb	*f.p. or verb*	*translation*	*extra*
kaen (increase	tɤu muk on	tiət further)	'will increase'	'further'

(f) *Meaning of attributive verb corroborated by an adverb:*

yɔːk khaet ......baːn krùp tɛ̀əŋ-ʔɔh mɔ̀ːk vèɲ
(take province manage complete all come back)
'managed to recover all the provinces'   'all'

(g) *Plurality of a reduplicative compound corroborated by sentence final nucleus:*

rəbɔh thom-thom (thing big and numerous	ciːə craen in numbers)	'many large objects'	'in numbers'

3.Features which suggest conscious or unconscious imitation of French

Slight changes in grammatical usage which seem to be due to French influence are illustrated under four heads: (i) the use of abstract nouns in preference to verbs; (ii) the attempt to express some nuances contained in the meanings of various verbal forms in French; (iii) changes of Cambodian word-order in imitation of the French. Under (iv), the practice of word-for-word translation of French turns of phrase is illustrated.

(i) *The use of abstract nouns in preference to verbs*

The Khmer natural idiom uses a verb rather than a noun whenever possible. When an abstract noun is essential Khmer has its own ways, based on verbs, of supplying the need. Nouns formed by infixation of the verb are still in use, e.g. /kɔmhoh/ 'a wrong' < /khoh/ 'to be wrong'. Sometimes an abstract noun is produced by juxtaposing two verbs of opposite meaning, e.g. /tətù:əl khoh-tro:v/ (lit. 'to accept wrong-right') 'to take responsibility for'. Another means is to form a noun by placing the word /ka:/ 'action' or /ʔɔmpɣ̀:/ 'activity' or /seckdʏy/ 'matter' before a verb or attributive verb, e.g. /ka: pùəŋrì:k/ (lit. 'matter open up') 'development'. However, many abstract nouns were nevertheless borrowed from French and have now been carefully replaced[6] and supplemented by new Indian borrowings. Also of importance is the position of an abstract noun in a natural Khmer sentence. It seems that when abstract nouns are used in Khmer, they do not usually occur, except in philosophical discourse, as the subject of the sentence. Sentences in modern writing in which new nouns occur often seem very un-Cambodian and, especially if nouns do occur as sentence subjects, suggest French influence to me, e.g.

/kùmnùt nɯ̀ŋ sakaməphì:əp nìh pùm mì:ən prəsʏthiphì:əp
(idea and action   these not have effectiveness
mù:əy rɔ̀:y phì:ək rɔ̀:y/
on hundred part hundred)

'These ideas and activities were not one hundred percent effective'.

/sa:rəphì:əp   srok yɣ̀:ŋ   cì:ə   sa:rəphì:əp srok vì:əl tùmnì:əp/
(truth   country we is   truth   country plain low)

'The essential nature of our country is that of a low plain'/ 'Our country is esentially a low-lying plain',

(ii) *The attempt to express some 'nuances' contained in the meanings of various verbal forms of French*

(a) daoy/ This word may occur as a clause-marker (conjunction) and, if so, the unexpressed subject of the clause is always the same as that of the main clause. In everyday usage it occurs with the meaning 'through the fact

(that); because (of)'. In novels, /daoy/ has been observed in occurrences such as these but also in contexts where it seems to indicate that the action of the verb in the clause it introduces takes place simultaneously with the action of the main verb and where no cause is given, e.g.

/kraok chɔ̀: khʏt	ceɲ chŋa:y, daoy	sɔmdaeŋ
(get-up stand move	off afar, (through)	show
prɛ̀əh-ka:y-vìka:	s'ɔp-khpɤ̀:m	
royal-gesture	despise)	

'He stood up and moved away some distance, <u>making</u> a gesture of contempt.'

A native Khmer way of expressing simultaneous action which might have been used is to place the word /dɔmnaə/ after each of the two verbs. In the example, however, the Khmer sentence seems to imitate the ability of French to bring the present participle into play ('faisant' or 'en faisant').

(b) /kɔmpùŋ/ occurs as a pre-verbal particle meaning 'in the middle of verb-ing' and precedes a main verb of action in normal everyday usage. In novels it has been found in occurrences where it seems to be added in as an extra word, e.g.

/prətɛ̀əh phnɛ̀:k nù̀ŋ sat-chlù:h mù:əy kɔmpùŋ chɔ̀: sì: smau/
(meet eyes with mouse-deer in-the-middle-of standing eat grass)

'Their eyes lit upon a mouse-deer *standing* grazing.'

Here /kɔmpùŋ/ occurs unusually before a verb used attributively in close junction with a noun, where the same phrase without /kɔmpùŋ/ would be normal in Khmer and where French might have a present participle or a relative clause with imperfect tense.

(c) Khmer sentences, spoken or written, tend to depend as far as possible on context and meaning to indicate relative time, and can proceed with a minimum use of words such as /ba:n/ (past), /nùŋ/ (future) and /haəy/ (completion). Time relationships between two clauses may not need any clause marker, such as /kraoy-dael/ 'after', if any of the other indicators is present. It seems probable that it was familiarity with the precision of the various tenses in French which caused a much fuller use of indications of relative time in recent written Khmer, e.g.

/kraoy-dael ba:n sdap seckdʏy thlaeŋ cɔp haəy, prɛ̀əh-sɔŋ kɔ: ba:n sɔmdaeŋ seckdʏy rì:k rì:əy/
(after have listened-to matter express through-to-end already monks then have shown matter joyful)

'After they have listened through to the end of the address, the monks expressed their delight...'

Since the whole context of this sentence was already known to be past, /ba:n/, which occurs in both clauses, was not needed at all. In speech /haəy/ at the end of the first clause would be enough to indicate the relative time of the actions of the two clauses. The French 'après avoir écouté...' seems possible as a model for this.

(iii) *Changes of Cambodian word-order in imitation of the French*

In spoken, or simply written Khmer, adverbs, adverbial phrases, attributive verbs modifying a main verb, and post-verbs completing the meaning of a main verb all characteristically follow the main verb and its object and occur in clause or sentence final position. In newspaper style, however, changes of word-order such as the following may take place made possible by use of the particle /nv̆u/ discussed in section 1 (ii).

/cap-phdaəm cì:ə yù: chnam mɔ̀:k haəy n̆v̆u   nɛ̀əyò:ba:y tṳk/
(establish being long years by now (particle)   policy water)

'put the water policy into operation many years ago'

This seems to me to reflect French 'depuis de longues années' placed between verb and object.

The following example comes from an article in *Kambujasuriyā* (1966):

/sɔnìsv̆t baep nìh phdɔl ʔaoy n̆v̆u lathəphɔl dɔ: sɔmkhan/
'A conference of this kind produces important results'
(lit. 'produces for [particle] result').

Normally /ʔaoy/ 'to give; for' would come after the object; it suggests 'for (us, people, the participants, one)'. Perhaps the aim of the un-Khmer-like position of /ʔaoy/ is to avoid a construction which is so unlike French?

(iv.) *Word-for-word translation of French turns of phrase*

(a) The Khmer language has its own metaphoric vocabulary, some of which uses the same imagery as French or English, for example, in associating the ideas of heat or fire with anger. In the following examples, from newspapers, however, the metaphors of French idiom are used rather than those which the Khmer language offers:

/rùmcù:əl harṳtèy ya:ŋ crì:əl-crv̆u/ (agitated royal-feelings manner deep) '*deeply* disturbed'. Here Khmer idiom would have /khlaŋ/ 'strong' instead of 'deep'.

/knoŋ bɔrìya:ka:h rì:k-rì:əy (in atmosphere joyful) 'in a happy *atmosphere*'. This use of the new Khmer loanword /bɔrìya:ka:h/ metaphorically is entirely due to French.

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(b) Many instances may be found in newspapers of direct translation of the complete French phrase:

/kɯ̀ː tha:/ (that-is to-say) 'c'est à dire'. /kɯ̀ː/ alone rather than /kɯ̀ː tha:/ would seem more natural judging from older Khmer prose.

/mì:ən ka: pìsaot/ (have matter experiment) 'avoir l'expérience'. Use of the simple verb /pìsaot/ rather than the expression would seem more idiomatic in Khmer.

/baə ʔaoka:h hoc ʔaoy/ (if opportunity pass-across for) 'si l'occasion se présente'. /hoc/ normally has an object following it, even in a metaphorical use such as in the Khmer phrase /hoc khlu:ən ʔaoy praə/ (pass-across self so-that use-services-of) 'offer one's services'.

/nìpɔ̀ən daoy/ (compose through) 'écrit par'. This phrase, seeming to be a translation from French, now appears on the title page of books instead of the older Cambodian format: Title of work: Author's name: /rìəp-rìəŋ/ (prepared).

/kɔmpùŋ sthɤt nɤ̀u/ (in-the-middle-of be-stationed remain) 'se trouve actuellement'. /kɔmpùŋ/, which occurs characteristically in Khmer before verbs of action rather than, as here, before a stative verb, seems unnecessary in any case in connotation with both /sthɤt/ and /nɤ̀u/, either of which means 'be situated'. I suspect /kɔmpùŋ/ is there because of familiarity with French 'actuellement'.

/mì:ən karənɤyəkec nɯ̀ŋ bɔmpèɲ (have duty will fulfil) 'avoir un devoir à remplir'. The Khmer form would be /tro:v bɔmpèɲ karenɤyəkec/ 'must fulfil a duty'.

4. Features which seem to reflect the desire to embellish, using the traditional devices of Khmer literature.

These features are discussed under three heads: (i) elevation of style; (ii) reduplication and repetition of ideas; and (iii) expansion and variation.

(i) *Elevation of style*

Several features which have been discussed in preceding sections help to elevate the style; for example, the Thai-inspired use of numeral coefficients mentioned in section 2. Here, however, two specific means are considered: the choice of vocabulary and the use of particles preceding attributive verbs.

(a) Four waves of loanwords from Sanskrit and/or Pāli have come into the language to fill gaps: legal, religious, and political terms in the pre-Angkor and Angkor periods: Pāli Buddhist terms, chiefly from the eleventh century onwards; the bulk of the royal vocabulary from sometime

after the end of the Angkor period onwards; and the new vocabulary during the last few decades. The 'high' language of poetry has been drawn from the first three of these categories. Terms from all four kinds of borrowing are characteristically to be found in modern prose, causing the style to differ profoundly from that of the spoken language.[7]

(b) /dɔ:/ In Khmer an attributive verb follows immediately the noun it modifies, in the normal structure of colloquial and informal language; e.g. /mìːən phtɛ̀əh thom/ 'had a big house'. In the literary language, however, /dɔ:/ has long had the role of preceding an attributive verb and attaching it to the noun. It is still used and has the effect of highlighting the attribute: e.g.

/aːrìyəprətèːh mùːəy dɔ tròcah-tròcoŋ (civilised country one particle shining) 'a magnificent civilisation'

In newspapers, however, its use is extended so as to attach other categories of word to the nouns:

/thlaeŋ ʔɔmnɔː kùn dɔː kray lèːŋ/ (express joy (at) good-deed particle very very) 'express (my) great gratitude'

/lathəphɔl dɔː cìːə tìː kɔ̀əp cʏt/ (result particle being focus suit feelings) 'a satisfactory outcome'

In the first of these examples, an adverb /kray lèːŋ/, and in the second, a phrase /cìːə tìː kɔ̀əp cʏt/, are treated in the same way as attributive verbs.
Another extension of the use of /dɔ:/ in journalese is to allow it to attach two attributes to the noun:

/ʔɔh kaːl dɔː yù nùŋ dɔː lùmbaːk/ (whole time particle long and particle difficult) 'during this long and difficult period'

/dɔ:/ is not really necessary as a clarifier of the construction even in the long phrases of the literary language; it is an embellishment used particularly in descriptive passages in novels or flowery parts of public speeches.
/yaːŋ/ This word, meaning 'way', is in competition with /dɔ:/, now as a means to attach attribute to noun, e.g.

/tòtùːəl paraːcèy yaːŋ ʔaːmah/ 'suffered a humiliating defeat'

Unlike /dɔ:/, however, it occurs also when an attributive verb occurs post-verbally (usually to be translated into English by an adverb), e.g.

/ka: taːn-tʏŋ baːn kaət mìːən laəŋ yaːŋ khlaŋ-klaː/ (matter tense has risen is-there rising way strong) 'tension has arisen to an extreme degree'

Khmer grammar does not require the presence of any particle before such an attributive verb and it would not be present normally in informal and colloquial speech (cf. /kùɪt seckdɣy tro:v/ 'think the latter out *correctly*'). The particles /nɣu/ and nèy/, discussed in section 1 as having a clarifying role, also, like /dɔ:/ and /yaŋ/, contribute by their mere presence to the literary flavour of a sentence.[8]

(ii) *Reduplication and repetition of ideas*

As is well known, Khmer is a language in which reduplication occurs structurally at the levels of phonology,[9] morphology,[10] and syntax.[11] Repetition of ideas occurs in the formation of compounds.[12] Both exact reduplication using phonaesthetic words, sometimes specially created, and repetition of ideas using poetic vocabulary,[13] occur as literary devices and have done so since the beginning of Khmer poetic composition.[14] The following examples, taken from modern prose, merely illustrate the use of the same devices in modern writing.

(a) *Reduplication*

/rùɪt-tae chùɪ: khlaŋ laəŋ khlaŋ laəŋ/ (increasingly ill strong up strong up) 'became more and more seriously ill'

/khlaŋ laəŋ/ could have occurred without reduplication.

/cìːk kùəl cìːk rùɪh su:ə/ (dig tree-stump dig roots ask) 'make a thorough investigation'

/cìːk kùəl rùɪh/ could have occurred without the interpolated reduplication.

/cìːə nèc cìːə ka:l/ 'always'

This use of interpolated reduplication, based on a compound loanword (Pāli: *niccakālaŋ*) produces an understandable phrase because both components of the compound are familar to Khmer readers as separate words. Word-play exercised on Indian loanwords is used as a poetic embellishment.

(b) *Repetition of ideas*

The examples under this heading are from both novels and newspapers:

/cìːə ʔùla:rùɪk ʔathùɪk-ʔathùɪk/ (being grand splendid) 'in a very grand manner'

/cìːə/ usually precedes one attributive verb in this much-usd pattern for forming clause final adverbial phrases with the meaning 'in a - - manner'

/nŷu-tae prəkaek mŭin-tɔən tətùː əl prɔːm nŷu-laəy/ still refused not-yet accept agree still) 'still staunchly refused'

The whole meaning is in effect said twice in different ways, very much in the poetic tradition, particularly of the nineteenth century.

A certain means of expression, which I have noticed particularly in the written language, and of which I have found instances in Middle Khmer poetry, consists of following up the main verb with a short clause which merely repeats the intention expressed by the verb in another way: e.g.

/prap kèː ... 'aoy dɤŋ/ 'tell someone ... that he may know'

/sɔː... 'aoy khŷːɲ/ 'indicate...for (one) to see'

/bɔɲceɲ (e.g. tŭik cɤt klaːhaːn)... 'aoy kèː khŷːɲ/ 'show (e.g. courage)...for them'

/bɔɲcèək... 'aoy kèː dɤŋ/ 'make clear...so that people will know'

/bɔŋhaːɲ... 'aoy yŷːŋ khŷːɲ chbah/ 'demonstrate...so that we shall clearly see'

/baːn seckdɤy cɔmraən... doːc praːthnaː/ 'achieve success... as was their wish'

/tŷuː dɔl... doːc pɔːŋ/ 'arrive...as they desired'

This kind of clause seems to occur, in journalese especially, rather more often than the contexts warrant. However, it may, in some cases, seem more necessary to Khmers than it does in the translation because the clause fills out the meaning of the preceding verb, which, on its own in Khmer, has a limited meaning, being able to convey neither the sense of finiteness nor the ideas of completion or result which one can convey in English or French by use of the past tense.

(iii) *Expansion and variation*

The simple forms of everyday speech or writing are constantly expanded and varied in the formal, literary style. Some examples are given (see next page).

Traditional poetic forms which parallel these examples are to be found, e.g. /sɔh saː/ 'utterly' /*pro*/sɔh/); /nùh nèy/ 'that, those' (*pro*/nùh/), and 'hak bɤy rùː/ 'as though' (*pro*/doːc-cìːə/).)

A further kind of expansion takes place in the use of some idioms which have already been formed on a literary pattern and which take part in a large grammatical construction. Two examples are:

/yaːŋ saen khòː khŷu/ (way 100,000 aggressive) 'in an extremely aggressive manner'

Simple form		*Expanded or varied form*
/mùːəy tiət/ (one further)	'Moreover,...'	/mùːəy tiət saot/ (+ moreover)
/mɲaːŋ tiət/ (one way further)	'And another thing....'	/maːŋ vèɲ tiət/ (+ again, now)
/mùⁿ tae ponnɔh/ (not only like that)	'Furthermore...'	/mùⁿ tae ponnɔh prɔ̀ːm tɛ̀əŋ...tiət/ (+ join also...further)
/bɔntec/ (a little, soon)	'Soon...'	/bɔntɔ̀əp pi: pèːl nùh bɔntec mɔ̀ːk/ (next from time that a little coming along)
/knɔŋ pèːl yùː konlɔːŋ mòːk nùh/ (in time long past coming along that)	'In the distant past...'	/knɔŋ ʔadʏtkaːl konlɔːŋ mòːk yùː ʔɔŋvèːŋ haey nùh/ (in past-time coming-along long long already)
/tɛ̀əŋ/ (also)	'and also'	/prɔ̀ːm tɛ̀əŋ/ (join also) /thaem tɛ̀əŋ/ (add also)
/khaːŋ/ (side)	'in the direction of'	/phnaek khaːŋ/ (section side)
/dɔl/ (as far as)	'until'	/dəraːp mòːk dɔl/ (all the way come as-far-as)
/tae/ (only)	'only...'	/trɤm tae/ (up-to-the point only)
/baːn ciːə/ (get to be) ... piːprùəh	'The reason why...was because'	/haet-dael...kɯː daoy/ (cause which... was through...)

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Simple form		Expanded or varied form
/haet nih haəy ba:n ci:ə/ (cause this completed get be)	'This was the reason why'	/daoy ʔa:sray haet nih haəy tɤ̀:p mi:ən/ (though depend-on cause this completed so have)
/cɔŋ/ (wish)	'wish'	/mi:ən bɔmnɔːŋ cɔŋ/ (have desire wish)
/nah/ (very)	'very'	/pɛ̀:k nah/ (too-much very)
		/kray lɛ̀:ŋ/ (very let-go)
		/kray pɛ̀:k/ (very too-much)
		/ya:ŋ kray lɛ̀:ŋ/ (way very let-go)
/sɔh laəy/ (particles)	'at all'	/ʔaoy tɔ̀əl-tae sɔh/ (give so-far-as at all)
/mɨn kha:n (not miss)	'without fail'	/daoy kha:n mɨn ba:n/ (through miss not possible)

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/taŋ-pì: rɔ̀əp satavɔ̀ət (since count centuries) 'for some centuries'

These are both based on idiomatic phrases which occur in literature. /saen/ '100,000' functions in literature as a particle 'very' modifying a following attributive verb, here /khò:-khỳu/. (Khmer particles with this function would occur after the attributive verb; /saen/ as a numeral would normally occur preceding a numeral coefficient, not a verb). In the phrase /ya:ŋ saen khò: khỳu/ the expansion consists in taking this instance of an established literary idiom and using it in place of the attributive verb which usually, as was shown in 4(i), follows /ya:ŋ/. In the second phrase, /rɔ̀əp/ 'to count' occurs idiomatically with several words in a slightly formal language style, e.g. /rɔ̀əp rɔ̀:y/ 'in hundreds'. Here this idiomatic adverbial form is used after a pre-nominal particle instead of the noun, which is expected in that position (e.g. /taŋ-pì: chnam nùh/ 'since that year'.)

Some features described in the foregoing sections, particularly the use of particles, of time indicators, and of corroborative nuclei when there is no need for them, seem to confirm that there is a tendency to wordiness in Modern Khmer written style. With regard to the influence of French, examples have shown that, ironically, although loanwords from French have, in principle, been discarded, some aspects of French grammar have been incorporated! In presenting together all the points which I have observed, I may have given the impression that all modern writing of news, articles, speeches and novels is packed with these features. In fact, however, many writers of articles have used a restrained style and many novelists have used a very simple style even in descriptive passages; one for example, is Dik Keam in his novel *Broh tae kamṇaen* (1967). In any case, much of a novel is concerned with narrative and conversation and, for the presentation of conversation, a good tradition of writing both naturally and interestingly seems to have been built up by Khmer novelists, stemming perhaps from the lively little conversation passages which are found in the verse novels (/satra:lbaeŋ/). In fact, for a thorough assessment of a style one would have to separate the genres of writing which have been treated together here.

Although it has been interesting for me to attempt to analyse recent changes in style, I personally prefer the simple, restrained one. However, perhaps foreigners should confine themselves to factual description and not presume to judge style qualitatively. From a Khmer point of view, as section 4 shows, the long-established literary tradition, which is the tradition of poetry, has encouraged embellishment by the use of long loanwords and of reduplicative and repetitive patterns, all of which produce more words.

NOTES

1. The writing of prose in Khmer was traditionally intended for practical reasons only. Literature for artistic purposes was always composed as poetry; at first, from the seventh to the thirteenth centuries, in Sanskrit.

2. My source for this has been a photographed manuscript of the Chronicles in the library of the School of Oriental and African Studies. Some historical writing is easily available in print, however, in Huffman (1977: 38-78).

3. Reproduced in print in the early volumes of the *Prajam rīoeṅ breṅ khmaer*.

4. The transcription used here was based on Professor Henderson's pioneering analysis of Khmer pronunciation (Henderson 1952).

5. Terms for grammatical categories are as given in Jacob (1968).

6. This is not to say that French loans for which new vocabulary was invented went out of use completely. They are still heard.

7. Many Indian loans are so completely naturalized that their presence in the colloquial language passes unnoticed, e.g. /bon/ 'festival' < *puṇya* 'good work'.

8. /nɤ̀u/, /nèy/ and /dɔ:/ were briefly treated in Jacob (1978) together with /rì:/ as literary particles. /rì:/ does not seem to occur so much in recent writing.

9. That is, in words having reduplicated initial consonants which are no longer, or have never been, analysable as consisting of base and reduplicating prefix, e.g. /bɔbɔ:/ 'soup', /tətù:əl/ 'receive'.

10. Reduplicative prefixes consist chiefly of single consonants (e.g. the frequentative /k(ə)ka:y/ from /ka:y/ 'to dig into the earth with hands, paws') but include some examples of rhotized consonants (e.g. /tr(ə)tùən/ which occurs in /tr(ə)tè:h-tr(ə)tùən/ 'graceful' from /tùən/ 'soft, supple') and of consonants followed by a nasal consonant (e.g. /s(ə)nsaəm/ 'dew' from /saəm/ 'wet'). Reduplicative compounds are formed by the juxtaposition of alliterative, rhyming, chiming, or repeated word-forms (e.g. /cat-caeŋ/ 'to organize' /rì:əy-mì:əy/ 'untidily scattered'); /kme:ŋ-kma:ŋ/ 'children (in quantity)'; /proh-proh/ 'the menfolk, the boys'.

11. Reduplication in syntax intensifies meaning, e.g. /craən laəŋ craən laəŋ/ 'increasing in quantity', is more emphatic than /craən laəŋ/. Reduplication with interpolation also occurs, especially with components of compounds; e.g. /prap kè: prap 'aeŋ/ 'tell everybody', *pro* /prap kè:- 'aeŋ/ *id.* The reduplicated form is more stylish.

12. Frequently a compound with specialized meaning or with abstract meaning has been formed of components, each of which has, when used alone, approximately the same meaning, e.g. /ciəh-vì:əŋ/ 'to avoid' from /ciəh/ 'to dodge' and /vìəŋ/ 'to follow a winding course, go around (an object)'.

13. The following are poetic examples /thla: thlaeŋ cɔ:-ca: prap/ (explain converse tell); /kru-əŋ kra:p 'aphìvì:ət vɔ̀ənti:/ (shrink prostrate-oneself salute salute) 'greet respectfully'.

14. By the nineteenth century this poetic device began to be overdone. See Jacob (1979).

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