Chapter 1

Introduction

Christianity has been known in Thailand since the sixteenth century, during the Ayutthaya era[1]. However, the first translation and publication of a Thai Bible was not started until the nineteenth century. Ever since, there have been several versions of the Thai Bible. Among those, probably the most well-known and used one is the 1971 version published by the Thailand Bible Society. After two decades of use, people recognized that a newer translation would be helpful because of the changes and developments of the Thai language. The Thai Standard Version of the New Testament was translated and published in 2002. In the Old Testament, the Pentateuch (the first five books) was published in 2006, Proverbs in 2007, and Psalms in 2008. Then in 2011, the whole Bible was finished and first distributed in April, with the English formal name of Thai Holy Bible Standard Version (THSV)[2].

For readers to understand the biblical text, it is important that the participants in the story be clearly identified and well tracked. In this thesis, some aspects of the translated parts of the Bible book entitled "*Song of Solomon*", which was just released in 2011, will be compared with similar aspects in some Thai traditional love songs utilizing the participant reference framework adapted from Dooley and Levinsohn (2001) and Givón (1983, 2001). The analysis investigates whether the participants in the *Song of Solomon* are understandably and adequately identified and tracked in a manner similar to the default encodings found in the Thai traditional love songs.

This chapter includes a discussion of the research background, objectives, research methodology, limitations and scope, relevant language backgrounds of Thai and Hebrew, and a summary of the Thai noun phrase structure.

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[1] Information from Thailand Bible Society.

[2] The official Thai title is พระคริสตธรรมคัมภีร์ ฉบับมาตรฐาน 2011 'Bible standard version 2011'

1.1 Research background

Since the Thai translation of the *Song of Solomon* has a goal of expressing the meaning of the original document in the original language, there are places where it struggles to connect with the readers' ability to identify the participants in the story naturally. Part of the problem is because the orginial Hebrew manuscripts of the *Song of Solomon* do not explicitly identify the speakers through speech margins (also called quotation). Thus, the latest Thai standard version of the *Song of Solomon* has decided to supply the participants' names in italic in titles on each section, as most modern translations around the world do. However, there still are some limitations as to how and which choice of participant reference should appropriately be used in each context in the *Song of Solomon*. To identify the standard proposed patterns, it is necessary to compare this translation with Thai songs that have a similar genre, are fairly similar in outline or story, and are of similar length. To accomplish this, a participant reference analysis and the comparison are made to inspect the parts that do not follow the proposed default. In addition, reasons are proposed to explain the different uses of participant reference strategies in the context, which will lead to suggestions of whether these deviances from the proposed default should be kept or modified if the translation is meant to communicate effectively and feel natural.

1.2 Objectives

The objectives in this study are to:
1. Describe the Thai noun phrase structure in summary fashion, as well as discuss the genre and the outline of both the *Song of Solomon* and selected Thai traditional love songs.
2. Discuss participant identification in relation to its identifiability, activation status, definiteness, and specificity in both the *Song of Solomon* and selected Thai traditional love songs.
3. Determine the proposed patterns for participant reference of selected Thai traditional love songs, and compare those patterns to the *Song of Solomon*.
4. Discuss the exceptions and identify reasons for the use of the non-default patterns if possible.

5. Suggest a new translation for some examples.

1.3 Research questions and hypothesis

In relation to the objectives, my research questions are:

1. What are some of the similarities and differences between the communicative style of the Thai traditional love songs and the *Song of Solomon*?

2. What are the means the speaker uses to identify the participants in the Thai traditional love songs, and does the *Song of Solomon* follow the same means of participant identification as the Thai traditional love songs?

3. What are the proposed patterns for participant reference of the Thai traditional love songs, and how are these patterns the same or different from the *Song of Solomon*?

4. What are the exceptions and reasons for the use of the non-default patterns that the *Song of Solomon* has?

Thus, my hypothesis is:

Participant reference analysis will allow the identification of the natural default patterns in the Thai traditional love songs, and will reveal the gaps or problems that cause the unnaturalness of the translated *Song of Solomon*. The default patterns in the Thai love songs can then become a standard pattern for the *Song of Solomon* to follow.

1.4 Research methodology

The research methodology of this thesis includes the following activities.

1. Collecting and transcribing Thai song data with English glosses and phonemics, arranged by the verses of the songs.

2. Writing up a grammar sketch of the noun phrase structure in Thai (both from the song corpus and regular Thai prose), showing the general characters of Thai's participant identification at the clause level.

3. Discussing the songs' backgrounds about the date and authorship, characters, structure and plot summaries, genre, and the communication of the songs.

4. Analysing the means used in the songs for participant identification by using the discourse functions of identifiability and activation (Lambrecht 1994). This will identify what functions the following NPs have in relation to identifiable or

unidentifiable state, this includes: bare NPs, NPs with quantifiers and/or numerals, NPs with classifiers, NPs with demonstratives, NPs with adjectives, NPs with possessive NPs, NPs with prepositional phrases, and NPs with relative clauses. If they are identifiable, it will be asked if are they active, accessible, or inactive? Also, the definiteness and specificity of the NPs will be discussed as they grammatically affect and semantically determine the identifiability.

5. Analysing the participant reference of the songs by adapting Dooley and Levinsohn's (2001) method to determine the participant rank as major, minor, and props, as well as to find the proposed default for each participant role, whether in subject or non-subject role.

6. Comparing the results between the translated *Song of Solomon* and the Thai traditional love songs.

7. Lastly, writing up the findings and suggesting new translations for some non-default patterns where appropriate.

1.5 Limitations and scope

The data from the latest Standard Version (2011) of the *Song of Solomon* provided by Thailand Bible Society and four Thai traditional songs which share some similarities in genre and general theme have been collected.

A grammar sketch of the Thai noun phrase structure and a discussion of the genre and the outline of the songs has been provided. The participant identification strategies are also described with focus on identifiability, activation status, definiteness and specificity. Then the participant reference patterns are analyzed, along with a comparison of the results between the Thai songs and the translated *Song of Solomon*. Attention was also given to the genre and comparison analysis. A detailed interpretation and any exegesis or commentary on the original Hebrew text were not included in the scope of the research.

As for the limitations, this research has chosen only four love songs in Thai of 545 words out of which the participant default patterns are drawn. These songs share some similar focus with the *Song of Solomon*, of which the selected parts consist of 541 words (the whole *Song of Solomon* in Thai has 2,473 words). It is yet to be seen if the default patterns found in the selected songs will differ from those from other kinds of song, which are not included in this research.

1.6 Language background: Thai

The language family and phonology sketch of Thai language are discussed below.

1.6.1 Language family

Thai (or Standard Thai) is a language in the Tai-Kadai family (Lewis 2009). It is spoken by around 20 million mother-tongue Thai speakers, and 40 million second language speakers. It is the official language of Thailand as well as the medium of education and most mass communication. It is mostly used in Central Thailand and urban areas such as Bangkok, among ethnic Chinese in Thailand. Significant communities of Thai speakers can also be found in Northern Malaysia, Singapore, Cambodia, Southern Myanmar, Laos, UAE, and USA. Thai is a tonal, SVO language, with its script derived from the Khmer alphabet. See figure 1 for a Thai language classification.
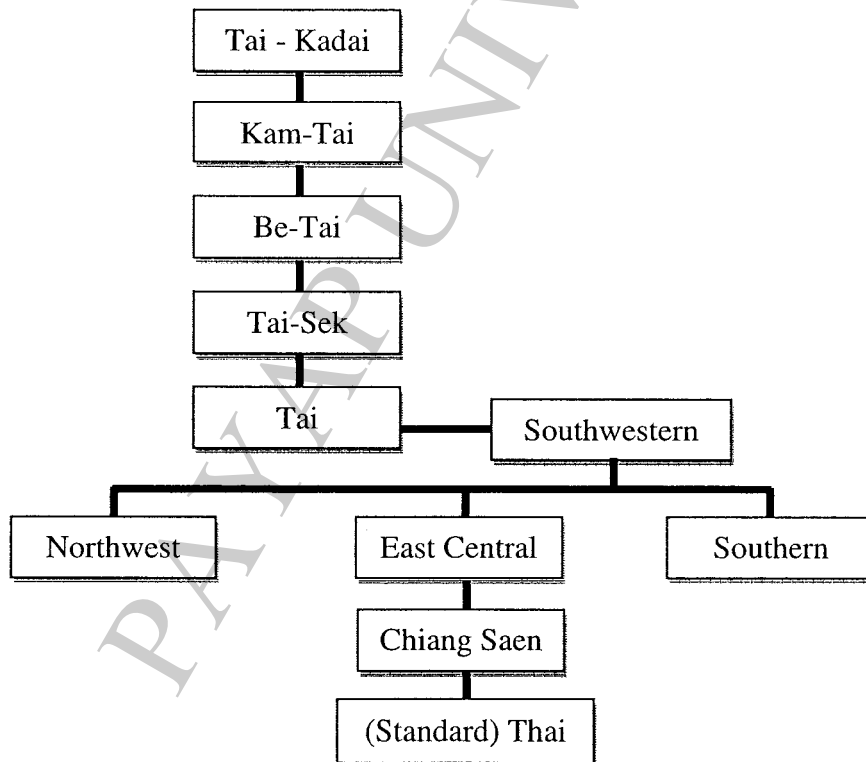

Figure 1 Thai's Linguistic Family Tree (adapted from Lewis 2009)

1.6.2 Phonology sketch

The following phonology sketch of Thai is provided to allow one who does not read the Thai orthography to follow the discussion. The phonemic chart of consonants is shown in table 1 as follows.

Table 1 Consonant Phonemes of Thai

Manner of Articulation	Points of Articulation						
	Bilabial	Labio dental	Alveolar	Alveolo-palatal[3]	Palatal	Velar	Glottal
Stop [+asp.]	ph		th			kh	
Stop [-vd]	p		t			k	ʔ
Stop [+vd]	b		d				
Fricative [-vd]		f	s				h
Affricate [-vd]				c			
				ch			
Nasal [+vd]	m		n			ŋ	
Lateral [+vd]			l				
Approximant [+vd]	w				j		
Trill [+vd]			r				

The phonemic chart of vowels represents short and long vowels in Thai as demonstrated in table 2.

Table 2 Vowel Phonemes of Thai

	Front		Central		Back	
High	i	ii	ɯ	ɯɯ	u	uu
Mid-High	e	ee			o	oo
Mid			ə	əə		
Mid-Low	ɛ	ɛɛ			ɔ	ɔɔ
Low			a	aa		

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[3] The symbols /c/ and /ch/ in Alveolo-palatal are the simplified version of /tɕ/ and /tɕʰ/ respectively.

There are three dipthongs in Thai: /ia/, /ɯa/, and /ua/. For [i] and [u], they occur as vowels when they are at the initial position of the syllabic nucleus, and consonants ([j] and [w] respectively) when they occur finally in a syllable.

ia, ua = vv

aj, aw = vc

The Thai alphabet has distinctive pronunciation for initial and final consonants. Also, there are many consonants that sound the same, and are put together in the chart so the same phonemic symbols could be used. The standard pronunciation for initial consonants is presented in table 3 (adapted from Becker 1995).

Table 3 Initial Thai Consonants in Comparison with Phonemic Symbols

ก	k	น ,ณ	n
ข ,ฃ ,ค ,ฅ ,ฆ	kh	บ	b
ง	ŋ	ป	p
จ	c	พ ,ผ ,ภ	ph
ช ,ฉ ,ฌ	ch	ฟ ,ฝ	f
ส ,ซ ,ษ ,ศ	s	ม	m
ย ,ญ	j	ร	r
ด ,ฎ	d	ล ,ฦ ,ฬ	l
ต ,ฏ	t	ว	w
ท ,ถ ,ธ ,ฐ ,ฑ ,ฒ	th	ห ,ฮ	h
		อ	ʔ, some vowels

For final consonants, there are 5 sounds for live syllables – those that comprise a long vowel, or a vowel cluster with or without a sonorant; and 3 sounds for dead syllables – those that include a short vowel or any vowels with a stop consonant (Haas 1980: 25-27). All final consonants are unaspirated, as shown in table 4:

Table 4 Final Thai Consonants in Comparison with Phonemic Symbols

Live syllables		dead syllables	
น ,ณ ,ร ,ล ,ฬ ,ญ	n	บ ,ป ,พ ,ฟ ,ภ	p
ม	m	ด ,ต ,จ ,ช ,ซ ,ท, ธ ,ฑ ,	t
ง	ŋ	ฒ ,ถ ,ฐ ,ส ,ศ ,ษ ,ฏ	
ย	j	ก ,ข ,ค ,ฆ	k
ว	w		

For vowels, the short and long vowels are symbolized in different ways. The letter อ symbolizes some vowels. The letter ก is used below to represent as a sample consonant, since orthographically all Thai syllables are centered on a written consonant and cannot be written without a consonant as seen in table 5 (adapted from Becker 1995):

Table 5 Thai Vowels in Comparison with Phonemic Symbols

กะ	กา	กิ	กี	กื	กือ	กุ	กู
a	aa	i	ii	ɯ	ɯɯ	u	uu
เกะ	เก	แกะ	แก	โกะ	โก	เกาะ	กอ
e	ee	ɛ	ɛɛ	o	oo	ɔ	ɔɔ
กัวะ	กัว	เกียะ	เกีย	เกือะ	เกือ	เกอะ	เกอ
ua	uua	ia	iia	ɯa	ɯɯa	ə	əə
กำ	กาม	ไก,ใก	กาย	เกา	กาว		
am	aam	aj	aaj	aw	aaw		

The Thai language has 5 tones – mid, low, high, falling and rising. All have tone markers except for mid tone for one of three classes of consonants[4]. The markers are presented in table 6 as follows (adapted from Becker 1995):

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[4] Thai consonants are divided into 3 classes: high, mid, and low. Each class has different tone system when applying the same markers.

Table 6 Thai Tones

	tone marker			tone marker
กา	– mid tone		ก้า	∧ falling tone
ก่า	\ low tone		ก๋า	∨ rising tone
ก๊า	/ high tone			

See Suntana (1978) and Becker (1995) for fuller discussion of Thai phonology and writing system.

1.7 Language background: Ancient Hebrew

Since Ancient Hebrew is the original language of the Song of Solomon and is used in this research to explain some words in the text, it is important that the language family and a pronunciation guide are provided as well.

1.7.1 Language family

Ancient Hebrew (or Old Hebrew) is an extinct language of Israel, which was used between 2000-300 B.C. It is a language of the Afro-Asiatic family (Lewis 2009) as presented in figure 2.
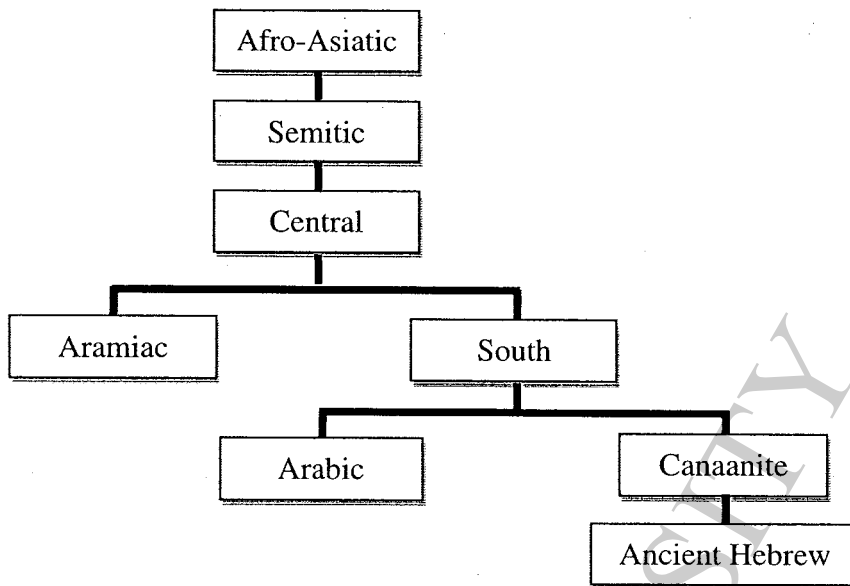
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                    ┌──────────────┐
                    │ Afro-Asiatic │
                    └──────┬───────┘
                    ┌──────┴───────┐
                    │   Semitic    │
                    └──────┬───────┘
                    ┌──────┴───────┐
                    │   Central    │
                    └──────┬───────┘
           ┌───────────────┴───────────────┐
    ┌──────┴───────┐               ┌────────┴──────┐
    │   Aramiac    │               │     South     │
    └──────────────┘               └───────┬───────┘
                           ┌───────────────┴───────────────┐
                    ┌──────┴───────┐               ┌────────┴──────┐
                    │    Arabic    │               │   Canaanite   │
                    └──────────────┘               └───────┬───────┘
                                                   ┌───────┴───────┐
                                                   │ Ancient Hebrew│
                                                   └───────────────┘
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Figure 2 Ancient Hebrew's Linguistic Family Tree (adapted from Lewis 2009)

1.7.2 Phonology sketch

The following phonology sketch of Ancient Hebrew is provided to allow one who does not read the Ancient Hebrew orthography to follow the discussion. Ancient Hebrew has 22 consonants phonemes with 6 allophones (in italics) of stop consonants: [f] for /ph/; [θ] for /th/; [x] for /kh/; [v] for /b/; [ð] for /d/; and [ɣ] for /g/. Table 7 shows all the consonant phonemes and allophones so that the pronunciation guide can give the transcription symbols of all sounds used in this research.

Table 7 Consonant Phonetics of Ancient Hebrew (adapted from Pranot, Seree & Neti 2009)

Manner of Articulation	Points of Articulation									
	Bilabial	Labio-dental	Dental	Alveolar	Post-Alveolar	Palatal	Velar	Uvular	Pharyngeal	Glottal
Stop [+asp.]	ph			th			kh	q		
Stop [-vd]										ʔ
Stop [+vd]	b			d			g			
Fricative [-vd]		f	θ		ʃ		x		ħ	h
Fricative [+vd]		v	ð				ɣ		ʕ	
Sibilant [-vd]				s						
Sibilant [+vd]				z						
Nasal [+vd]	m			n						
Lateral [+vd]				l						
Approximant [+vd]	w					j				
Trill [+vd]				r						

There are two more sounds that were argued to be either emphatic dental *t* and *s* (Ross 1977: 14) or palatal *t* and *s* (Pranot, Seree & Neti 2009). Although the pronunciation of these sounds is debated, Hebrew used letters to designate them. Ancient Hebrew has distinctive short and long vowels. But in some cases, the schwa /ə/ might be used to show the half-vowel or silent in between the two consonants that stand together (Dobson 2008: 12, Sellors, Voigt, & Seely 1983: 6). A phonemic chart of vowels is shown in table 8.

Table 8 Vowel Phonemes of Ancient Hebrew

	Front		Central		Back	
High	i	ii			u	uu
Mid-High	e	ee			o	oo
Mid			(ə)			
Mid-Low					ɔ	ɔɔ
Low			a	aa		

1.7.3 Pronunciation guide

Table 9 demonstrates the Roman symbols used in this research to represent the 28 Ancient Hebrew consonants. These symbols are put next to the Ancient Hebrew consonants to show the equivalent sounds, but only the Roman symbols will be used in the research writing.

Table 9 Symbols Representing Ancient Hebrew Consonant Sounds

Phonetics	Symbols	Phonetics	Symbols	Phonetics	Symbols
ʔ	ʾ for א	ħ	ḥ for ח	ph	p for פ
b	b for ב	Dental or palatal t	ṭ for ט	f	p̄ for פ or ף
v	ḇ for ב	y	y for י	Dental or palatal s	ṣ for צ or ץ
g	g for ג	kh	k for כ	q	q for ק
ɣ	ḡ[5] for ג	χ	ḵ for כ or ך	r	r for ר
d	d for ד	l	l for ל	ʃ	š[6] for ש
ð	ḏ for ד	m	m for מ or ם	th	t for ת
h	h for ה	n	n for נ or ן	θ	ṯ for ת
w	w for ו	s	s, ś for ס		
z	z for ז	ʕ	ʿ for ע		

Regarding Ancient Hebrew vowels (which were originally not written at all), the current system of writing Hebrew uses "vowel points" (dots and dashes) to indicate vowels sometimes, but the Roman symbols will be used in this research for simplicity. The symbols for short vowels are represented with no diacritics. If they have a diacritic, for example ă, it means the vowels are further shortened (Dobson 2008: 11). For long vowels, the simple symbols are a dash above the

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[5] Ross (1977:14) suggested that ḡ is equivalent to g
[6] Ross (1977:14) suggested that š is equivalent to s

vowel, as in ā. However, if a circumflex (such as â) is used instead of a dash with a fricative *h* or approximant *y* or *w*, these consonants will also act as a long vowel (Pranot, Seree & Neti 2009: 62). The symbols used to represent Ancient Hebrew vowel sounds are shown in table 10.
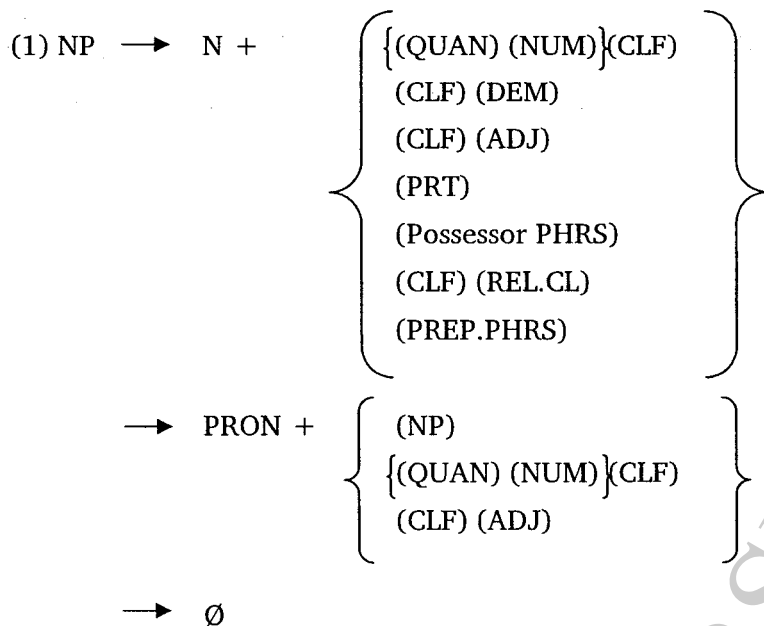
Table 10 Symbols Representing Ancient Hebrew Vowel Sounds

Phonetics	Short vowel symbols	Phonetics	Long vowel symbols
a	a, ắ for _	aa	ā, â for �
e	e, ế for ֱ	ee	ē, ê for ֵ
i	i for ִ	ii	ī, î for י
u	u for ֻ	uu	ū, û for ּ
o,ɔ	o, ố for ֳ	oo,ɔɔ	ō, ô for י

1.8 Thai noun phrase structure

A simple Thai noun phrase (NP) is composed of a noun, or a pronoun, and its modifiers. Thai also utilizes zero anaphora regularly. A noun is usually seen to occur with its classifier, but it is sometimes omitted. A noun as found in the selected Thai traditional love songs and some prose can optionally be followed by a quantifier or numeral, a demonstrative, an adjective, a particle, a possessor phrase, a relative clause, and/or a prepositional phrase[7]. A pronoun normally occurs independently, but it can be qualified by a NP, a quantifier or numeral, and an adjective. The basic rule of the Thai NP structure (adapted from Iwasaki & Preeya 2005) is shown in (1), but the order of some constituents is interchangeable which may also affect the word's meaning as exemplified in (6) and (11).

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[7] See more examples and details in Ruangdet (1978), Saranya (1989), and Iwasaki & Preeya (2005).

$$(1)\ \text{NP} \longrightarrow \text{N} + \left\{ \begin{array}{l} \left\{ \text{(QUAN) (NUM)} \right\} \text{(CLF)} \\ \text{(CLF) (DEM)} \\ \text{(CLF) (ADJ)} \\ \text{(PRT)} \\ \text{(Possessor PHRS)} \\ \text{(CLF) (REL.CL)} \\ \text{(PREP.PHRS)} \end{array} \right\}$$

$$\longrightarrow \text{PRON} + \left\{ \begin{array}{l} \text{(NP)} \\ \left\{ \text{(QUAN) (NUM)} \right\} \text{(CLF)} \\ \text{(CLF) (ADJ)} \end{array} \right\}$$

$$\longrightarrow \emptyset$$

The examples below are quoted from the Thai love songs in the research corpus and some prose to show the similarities or differences between the NP structure of the Thai songs and the prose.

1.8.1 Head nouns

Head nouns in Thai can be divided into two categories: common nouns and proper nouns. Common nouns may appear alone or with classifiers and determiners or numerals. Proper nouns usually occur alone. See an example of a common noun *khrŭaŋ-hɔ̌ɔm* 'spice' and the proper nouns *kra-cɛ̀ʔ* 'sachet' and *cān* 'sandalwood' from the song *Kiss the soft cheek* in (2). It is noticed that the head nouns in the Thai songs can be put in juxtaposition, which may be because of the restricted meter of the songs (see section 2.2.1).

(2) Kiss the soft cheek.015

กระแจะ	จันทน์	เครื่องหอม	นานา
kra-cɛ̀ʔ	*cān*	*khrŭaŋ-hɔ̌ɔm*	*nāa nāa*
sachet	**sandalwood**	**spice**	many

(of) sachet, sandalwood, (and) many kinds of spices

If various nouns occur in a Thai prose, a linker such as และ (*lɛ́ʔ*) 'and' may be needed.

An example of a proper noun from a prose จดหมายรักยาขอบ (*còt-mǎaj-rák-jāa-khɔ̀ɔp*) 'Jacop's love letter' by Chote (1973) is shown in (3), where *dāa* 'Da' is the name of a woman in the story.

(3) Jacop's love letter

ดา	กำลัง	ทำ	อะไร	อยู่
dāa	*kām-lāŋ*	*thām*	*ʔà-rāj*	*jùu*
Da	AUX	do	what	PRT

What is Da doing?

Head nouns can also be frequently seen as compounds, where two or more words join together to make a new word. The head noun can stand alone or may be followed by a 'noun attribute' or a 'verb attribute' (Smyth 2002: 26-27). An example of the head noun *khām* 'word' plus the verb attribute *ʔáaŋ* 'refer' is presented in (4).

(4) Kinarii plays in the water.002

เกิน	หา	คำ	ใด	เอ่ย	มา	เฉลย	คำ	อ้าง
kɤ̄ɤn	*háa*	*khām*	*dāj*	*ʔɤ̀ɤj*	*māa*	*cha-lɤ̌ɤj*	**khām**	**ʔáaŋ**
over	find	word	any	say	come	explain	**word**	**refer**

more than any word can say to explain (this) reference.

Head nouns in Thai are not only realized as nouns, but also can be pronouns or zero anaphora (Ø). Pronouns in Thai are various and complicated in usage. The example in (5) shows the composition of a second pronoun occurring together with a proper noun *cáw dɔ̀ɔk-khām-tâj* 'you Acacia'. This is a poetic style of the song, and usually only a second person pronoun is seen to occur with a noun.

(5) Love spell of Acacia.003

โอ้ละหนอ	เจ้า	ดอกคำใต้
ʔôō-la-nɔ̌ɔ	*cáw*	*dɔ̀ɔk-khām-tâj*
POET	**2S**	**Acacia**

O, you Acacia,

In addition, pronouns in the Thai traditional love song can be complex. Some complex pronouns are exemplified in (6) and (7). In (6), the second person pronoun *rāw* (plural) is modified with a numeral *sɔ̌ɔŋ* 'two' and two appositional nouns *sǎaw* 'young (woman)' and *nùm* 'young (man). For (7), a noun *khwǎn* 'beloved' is put in apposition with a second person pronoun *cáw* (singular) and modified with a noun phrase *jāam níi* 'this time'. However, (7) is an odd structure of which a noun phrase *jāam níi* 'this time' might also modify the whole clause, depending on the interpretation. If it modifies the whole clause, the NP which is the subject of this example would be a type of gerund 'kissing you, the soft cheek at this moment'.

(6) Love spell of Acacia.013

สอง	เรา	สาว		หนุ่ม
sɔ̌ɔŋ	*rāw*	*sǎaw*		*nùm*
two	**2P**	**young.woman**		**young.man**

The two (of) us, a young woman (and) young man,

(7) Kiss the soft cheek.007

จุมพิต	นวล	ปราง	ขวัญ	เจ้า	ยาม	นี้
cūm-phít	*nūan*	*prāaŋ*	**khwǎn**	**cáw**	**jāam**	**níi**
kiss	soft	cheek	**beloved**	**2S**	**when/time**	**this**

(I) kiss you (soft cheek), you (at) this moment

Another example of the use of pronouns from a Thai prose is taken from the story เดอะเลตเตอร์ จดหมายรัก 'The letter love letter' by Kongdet (2004) where a first person plural *rāw* '1P' and a quantifier *táŋ-sɔ̌ɔŋ* 'both' are put together to form a NP, as shown in (8).

(8) The letter love letter

เรา	ทั้งสอง	คง	หมด	โอกาส	ที่	จะ	ได้	พบ
rāw	*táŋ-sɔ̌ɔŋ*	*khōŋ*	*mòt*	*ʔōo-kàat*	*thīi*	*càʔ*	*dâj*	*phóp*
1P	**both**	may	finish	chance	REL	will	PREV	meet

ก้น
kān
together

We both may have no chance to meet each other.

It is noted that the example in (6) sounds more poetic than (8). The numeral in a basic Thai NP normally appears after a noun, thus when the structure is switched to be before a noun as seen in (6), it has a poetic feature.

Thai phrases make use of zero anaphora frequently, both in songs and prose. The example from the song *Kinarii plays in the water* in (9) consists of three zero anaphora. The first Ø is a possessor, the second Ø is a first person pronoun (I), and the last Ø is a second person pronoun (you).

(9) Kinarii plays in the water.014

ใจ	Ø	ซ่าน	ยาม	Ø	มอง	Ø
cāj	*Ø*	*sāan*	*jāam*	*Ø*	*mɔɔŋ*	*Ø*
heart	1S	attract	when	1S	watch	2S

(My) heart is attracted when (I) watch (you).

The example of a prose in (10) is taken from *Jacop's love letter* where the man refers to himself with zero anaphora.

(10) Jacop's love letter

Ø	เงย	หน้า	ขึ้น	พบ	ดา	เมื่อวานนี้	หัวใจ	Ø
Ø	*ŋəəj*	*nāa*	*khŭn*	*phóp*	*dāa*	*mŭa-wāan-níi*	*hŭa-cāj*	*Ø*
1S	lift	face	up	meet	Da	yesterday	heart	1S

แทบ	หยุด	เต้น
thɛ̂ɛp	*jùt*	*tên*
almost	stop	beat

I lifted my face (and) saw Da yesterday, (my) heart almost stop beating.

However, zero anaphora are more seen in poetry or songs than in prose, mostly because of the restricted meter that the poetry and songs need to follow.

1.8.2 Constituents of noun phrases

The constituents of a NP found in the Thai traditional love songs and some prose are discussed below.

1.8.2.1 Head noun with quantifiers and/or numerals

A NP can consist of a head noun with a non-specific quantifier, e.g. *khām dāj* 'any word' in (4) above. For a head noun that occurs with a numeral, examples from a song in (11) *nùŋ thē-wīi* 'one angel' and a prose (Chote 1973) in (12) *krà?-thɔ̌m sàp-pa-rāŋ-khēe lǎŋ nùŋ* 'a decomposed hut' show how the position of the numerals are alternated either before or after a noun.

(11) Kinarii plays in the water.006

งาม	เหมือน	หนึ่ง	เทวี
ŋāam	*mǔan*	***nùŋ***	***thē-wīi***
beautiful	like	**one**	**angel**

beautiful like an angel.

(12) Jacop's love letter

กระท่อม	สัปรังเค	หลัง	หนึ่ง
krà?-thɔ̌m	***sàp-pa-rāŋ-khēe***	***lǎŋ***	***nùŋ***
hut	**decompose**	**CLF**	**one**

A decomposed hut.

When the number is put before a noun, as seen in (11), it makes the phrase sound more aesthetic or poetic. Part of the reasons is because the song/poetry does not usually require a classifier due to the limited length in a verse. However, one can see that this feature can be used as well, such as *nùŋ sa-hǎaj* 'one friend' or *sɔ̌ɔŋ-cōon* 'two thiefs' as seen in some news headlines. With this, the nouns will act as a classifier. On the other hand, when the number is put after a noun, a classifer is needed. Usually the structure of a noun with numeral is N + NUM + CLF, but when the number is 'one', the order can be switched as shown in (12), and it functions as a modifier classifer (Enfield 2007: 121).

1.8.2.2 Head noun with demonstratives

Demonstratives in Thai are words like *nīi* or *níi* 'this/these', *nân* or *nán* 'that/those' and *nōon* or *nóon* 'that/those over there'. An example is presented in (13), where *jāam* 'time' is emphasized by the demonstrative *níi* 'this'.

(13) Kiss the soft cheek.007

จุมพิต	นวล	ปราง	ขวัญ	เจ้า	ยาม	นี้
cūm-phít	*nŭan*	*prāaŋ*	*khwăn*	*cáw*	***jāam***	*níi*
kiss	soft	cheek	beloved	2S	**when/time**	**this**

(I) kiss you (soft cheek), you at this moment

The same characteristic is found in the Thai prose, as seen in (14) where the head noun *sɛ̆ɛŋ-sa-wàaŋ* 'light' is modified by *nán* 'that'.

(14) Jacop's love letter

ก็	เหมือนกับ	แสงสว่าง	นั้น	ดับ	วูบ	ไป
kɔ̂ɔ	*mŭan-kàp*	***sɛ̆ɛŋ-sa-wàaŋ***	***nán***	*dàp*	*wûup*	*pāj*
PRT	same.as	**light**	**that**	turn.off	flicker	POSTV

Like that light just turned off.

1.8.2.3 Head noun with adjectives

The head noun may be modified by many adjectives. The adjectives are in the post position of the head noun, as shown in (15), where *nók* 'bird' is followed by an adjective modifier *nɔ́ɔj* 'little'.

(15) Love spell of Acacia.010

เปรียบ	ดัง	นก	น้อย	บิน	เหิน	ลอย	ไป	สู่	เวหา
prìap	*dāŋ*	***nók***	***nɔ́ɔj***	*bīn*	*hɤ̌ɤn*	*lɔɔj*	*pāj*	*sùu*	*wēe-hǎa*
compare	like	**bird**	**little**	fly	glide	soar	POSTV	toward	sky

like a little bird flying toward the sky.

Another example is found in *The letter love letter* in (16) where the woman, Diw, is modified with a classifier *khōn* and an adjective *dɔɔm* 'same'. As mentioned earlier, a classifier is always seen with a head noun, but it is frequently omitted in the Thai songs, while not as much in the prose.

(16) The letter love letter

ผม	อยาก	ให้	ดิว	กลับ	ไป	เป็น	ดิว	คน	เดิม
phǒm	*jàak*	*hâj*	*dīw*	*klàp*	*pāj*	*pēn*	**dīw**	**khōn**	**dɔ̄əm**
1S	want	PREV	Diw	turn.back	POSTV	be	**Diw**	**CLF**	**same**

I want Diw to come back to be the same Diw.

1.8.2.4 Head noun with particles

Although particles do not give a clear meaning in themselves, they play an important role in the Thai language, especially in poem typology. The particle *ʔɔ̄əj* in (17) has no meaning, but it suggests some intimate feelings in the speaker and always appear in poetic form. When it comes after *mɛ̂ɛ* 'mother/lady', it warmly illustrates a man's feelings towards the woman he loves.

(17) Kinarii plays in the water.001

แม่	เอย	งาม	จริง	งาม	เหนือ	สิ่ง	เปรียบเปรย
mɛ̂ɛ	**ʔɔ̄əj**	*ŋāam*	*cīŋ*	*ŋāam*	*nǔa*	*sìŋ*	*prìap-prɔ̄əj*
mother/lady	**PRT**	beautiful	real	beautiful	above	thing	compare

Lady (you are) so beautiful, beautiful beyond anything to compare with,

Another example in (18) is a head noun with the particle *khráp*. This particle is a polite ending for a man in a Thai narrative or conversation. It is used with a head noun 'Diw' in this context to show the speaker's respect and affection for his wife.

(18) The letter love letter

ดิว	ครับ	วันนี้	ผม	คิดถึง	ดิว	จัง	เลย
dīw	*khráp*	*wān-níi*	*phǒm*	*khít-thǔŋ*	*dīw*	*cāŋ*	*lɔ̄əj*
Diw	**PRT**	today	1S	miss	Diw	PRT	PRT

Diw, today I miss you so much.

1.8.2.5 Head noun with possessor

The possessor in Thai is marked with a preposition *khɔ̌ɔŋ* 'of'. However, it is optional and is usually deleted when the head noun has a close relationship, is a part of the body, or a belonging of the NP (Smyth 2002: 38, Ruangdet 1978: 5). The example in (19) illustrates *hǔa-cāj* 'heart' as a part of the body of *chǎn* '1S' and therefore, *khɔ̌ɔŋ* 'of' is omitted.

(19) The wedding is tomorrow.004

หัวใจ	ฉัน	สั่น	หวั่นไหว
hǔa-cāj	**chǎn**	sàn	wàn-wāj
heart	**1S**	shake	tremble

My heart is trembling.

Not only the preposition *khɔ̌ɔŋ* 'of' can be omitted, but also the possessor. As exemplified early in (10), *hǔa-cāj* 'heart' is the head noun that omits both the preposition *khɔ̌ɔŋ* 'of' and the possessor (1S).

However, it is noticed that the full possessive NP is more frequently used in the Thai prose. Another example in (20) shows the same head noun *hǔa-cāj* 'heart' marked with both the the preposition *khɔ̌ɔŋ* 'of' and the possessor 'Panida'.

(20) Jacop's love letter

หัวใจ	ของ	พนิดา	ไม่ใช่	สายน้ำ
hǔa-cāj	**khɔ̌ɔŋ**	**pa-níʔ-dāa**	maj-chaj	sǎaj-náam
heart	**PREP**	**Panida**	NEG	stream

Panida (=My)'s heart is not a stream.

1.8.2.6 Head noun with relative clause

A relative clause is a type of clause begun by a relativizer and serves to describe a NP. The relativizer in Thai is marked with the word *thîi* 'that', but sometimes it can be omitted. The example in (21) presents a head noun *rūan-ráaŋ* 'body' followed by a relative clause *thîi sàn ra-rɩ́k* 'which (is) shaken'. Another relative clause is shown in (22) where the head noun *wān wiʔ-wāa* 'wedding day' is

followed by a relative clause (*thîi chǎn*) *khɔ̌ɔj māa nɔ̂ɔn-nāan* '(that I have) waited for so long'. The verb *khɔ̌ɔj* 'wait' is a transitive verb that needs an object, which is *wān wíʔ-wāa* 'wedding day', but the relativizer *thîi* and the subject *chǎn* 'first person pronoun' are left out.

(21) Kiss the soft cheek.011

ประคอง	เรือนร่าง	ที่	สั่น	ระริก
pra-khɔ̌ɔŋ	**rūan-ráaŋ**	*thîi*	*sàn*	*ra- rík*
carry	**body**	**REL**	**shake**	**shiver**

(I) hold up (your) body which (is) shaken,

(22) The wedding is tomorrow.012

พรุ่งนี้	แล้ว	หนา	เป็น	วัน	วิวาห์	คอย	มา	เนิ่นนาน
phrūŋ-níi	*lέεw*	*nǎa*	*pēn*	*wān*	*wíʔ-wāa*	*khɔ̌ɔj*	*māa*	*nɔ̂ɔn-nāan*
tomorrow	PRT	PRT	be	**day**	**wedding**	**wait**	**come**	**long.time**

Tomorrow is the wedding day (that I) have waited for so long.

Thai prose has the same structure of a head noun with relative clause. In (23), Diw is modified with a relative clause *thîi mīi chīi-wít-chīi-wāa khōn kàw* 'who is lively as before'

(23) The letter love letter

ผม	จะ	ได้	เห็น	ดิว	ที่	มี	ชีวิตชีวา
phǒm	*càʔ*	*dâj*	*hěn*	*dīw*	*thîi*	*mīi*	*chīi-wít-chīi-wāa*
1S	will	PREV	see	**Diw**	**REL**	**have**	**lively**

คน	เก่า
khōn	*kàw*
CLF	**old**

So I can see Diw who is lively as before.

1.8.2.7 Head noun with prepositional phrase

A prepositional phrase in Thai is a phrase preceded by a preposition, such as *nāi* 'in', *bōn* 'on', and *thîi* 'at'. There is no occurrence of a head noun with prepositional phrase in the selected Thai traditional love songs, but it is found in the Thai prose. The figure from *Jacop's love letter* in example (24) consists of a

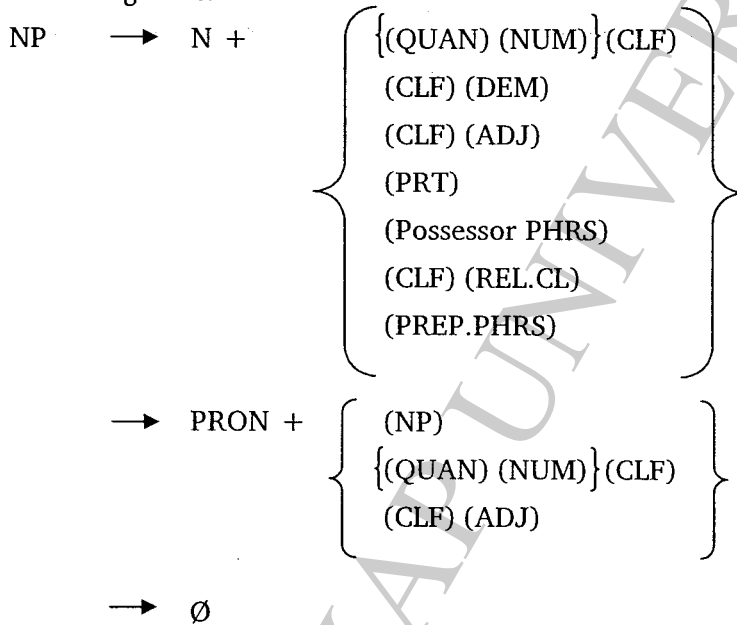head noun *bàat-plɛ̌ɛ* 'wound' modified by the prepositional phrase *thîi nʉ́a khɛ̌ɛn khūn* 'at/on your arm'.

(24) Jacop's love letter

บาดแผล	ที่	เนื้อ	แขน	คุณ
bàat-plɛ̌ɛ	*thîi*	*nʉ́a*	*khɛ̌ɛn*	*khūn*
wound	**at**	**flesh**	**arm**	**2S**

The wound at/on your arm.

1.9 Summary

The rule of the Thai NP structure is as follows, but the order of some elements is interchangeable.

$$\text{NP} \longrightarrow \text{N} + \begin{cases} \{(\text{QUAN}) \ (\text{NUM})\} \ (\text{CLF}) \\ (\text{CLF}) \ (\text{DEM}) \\ (\text{CLF}) \ (\text{ADJ}) \\ (\text{PRT}) \\ (\text{Possessor PHRS}) \\ (\text{CLF}) \ (\text{REL.CL}) \\ (\text{PREP.PHRS}) \end{cases}$$

$$\longrightarrow \text{PRON} + \begin{cases} (\text{NP}) \\ \{(\text{QUAN}) \ (\text{NUM})\} \ (\text{CLF}) \\ (\text{CLF}) \ (\text{ADJ}) \end{cases}$$

$$\longrightarrow \varnothing$$

The head noun can be realized as a common noun, proper noun, pronoun, or zero anaphora. Since Thai is a classifier language, the head noun usually includes a classifier when preceding or following numbers, quantifiers, demonstratives, or other modifiers (Enfield 2007: 154), but can and tend to be omitted in the Thai traditional love songs. Sometimes some grammatical features are omitted but are contextually understandable, such as a possessive marker and a relativizer. It is also noted that some constituents found in the selected Thai traditional love songs can be different from the Thai prose, or even other

kinds of Thai songs. As exemplified in this chapter, the Thai prose has an instance for the head noun with prepositional phrase which is not found in the Thai traditional love songs.