Chapter 2
Background Study of the Songs

Chapter one provided a basis for discussing the NP structure in the Thai songs and some prose. This chapter discusses the background, genre, and communication context of both the *Song of Solomon* and the Thai traditional love songs. Both chapter one and two give information for further analysis of participant identification and tracking in later chapters.

2.1 Background

The background study in this chapter includes the date and authorship, the characters, and the structure and plot summary of the *Song of Solomon* as well as the Thai traditional love songs.

2.1.1 Date and authorship

Song of Solomon is one of the biblical books in the Old Testament. It is considered to be the only book in the Bible that describes thoroughly, as a collection of love poems, an intimate relationship between a young woman and her beloved. Its original language was Hebrew, and the book is linguistically dated sometime before the tenth century BC (Carr 1984: 17-18). However, there are also other arguments about the exact date of the book - whether it might have been written during the Solomonic period, i.e. the middle of the tenth century BC, or later in the third century BC (see more detail in Pope 1983: 22). Some people contend that since the name of king Solomon (who reigned during the mid or early tenth century BC) was put in the title and six other places in the song, it must have been him who wrote the song (Deer 1985, Fleming 1989). Also, the literary and cohesive unity of this love poetry is strong evidence to support an idea of a single author. However, the original Hebrew words of this

title, *šīr haššīrîm 'ăšer lišlōmōh* "The Song of Songs, which is Solomon's", can have various meanings such as "by Solomon", "belonging to Solomon", "to Solomon", "for Solomon," and "concerning Solomon" (Meek, Kerr & Kerr Jr. 1956, Bunn 1971, Carr 1984, Gledhill 1994, Dillard & Longman III 1995, Longman 2001). Some scholars conclude that the *Song of Solomon* could have been written by more than a single author, as some people might write and/or compile this poem and then dedicate it to Solomon. Even though many commentators have been discussing and seeking the answer about the author throughout the centuries, there has never been a clear concrete consensus about the authorship of the book. Establishing authorship is not crucial to the present research.

The following Thai songs are included in the corpus for this research.

The Thai song จุมพิตนวลปราง (*jūm-phít-nūan-prāaŋ*) 'Kiss the soft cheek' was composed by Damrong Kasetchol in the 1950's. It was sung by the celebrated singer Charin Nantanakorn (1933-), who sang more than 1,000 songs in *Thai Deum* style – a traditional style song with the distinguished drawing-out-the-note technique (Pisuthinee 2010: 178-185).

Another song that has helped the singer become even more popular and is included in this research is มนต์รักดอกคำใต้ (*mōn-rák-dɔ̀ɔk-kām-tâj*) 'Love spell of Acacia'. It was composed sometime during the 1950's by Chalee Intarawijitra (1923-) who received the National Artist Award of Thailand (song composer and movie director) in 1993.

The third song กินรีเล่นน้ำ (*kin-narii-lên-náam*) 'Kinarii[8] plays in the water' was also sung by Charin Nanatanakorn together with Suthep Wongkamhaeng and Thanin Intarathep. It was composed by Salai Krailert in 1952 using the rhythm from another *Thai Deum* song named *Soi Son Tat* (Wipol 2010).

The fourth song พรุ่งนี้วิวาห์ (*phrûŋ-níi-wí?-wāa*) 'The wedding is tomorrow' was sung by Ruangthong Thonglanthom, and composed by Jamlong Benjanuwatra. It was first recorded in 1957.

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[8] A mythical creature, half-bird half-woman.

2.1.2 Characters

There are many debates about the main characters[9] of the *Song of Solomon*, whether it consisted of two characters - the girl and her lover (Delitzsch 1877, 1885, Childs 1982, Carr 1984, Deere 1985, Fleming 1989, Gledhill 1994, Kinlaw 1994), or three characters - the girl, Solomon, and the shepherd lover (Bunn 1971, Provan 2001). However, the research being used in this thesis is based on the suggestion of the two characters – the girl and her lover, along with the chorus who are 'the daughters of Jerusalem[10]'. This is the apparent analysis that underlies the translation being used.

The girl is called 'Shulammite' twice in *Song of Solomon* 6:13, which is either the girl's name or the place where she came from. But another suggestion is that it is a feminine form of the name Solomon (Carr 1984: 154). For her lover, it might be Solomon himself as he is referred to explicitly six times and as an unnamed king three times in the song (Kinlaw 1994: 1027), or might also be an unknown man. The *Song of Solomon* quotes utterances from both characters, although the girl sings the most lines. However, speech margins identifying the speakers are very rare. Those speech margins only occur after the verb *wâa* 'say', as found in 2:10b-15, 3:3b, 5:2b-c, and 6:10.

The characters in the Thai songs are as follows.

The Thai song จุมพิตนวลปราง 'Kiss the soft cheek' is sung by a man, who expresses his feelings and actions through the whole song, and his beloved woman who does not have a role in singing. กินรีเล่นน้ำ 'Kinarii plays in the water' is an expression of a man as he describes the beauty of a woman he loves. มนต์รักดอก คำใต้ 'Love spell of the Acacia' is performed by a male lover and his beloved who sing their love for each other. The last song, พรุ่งนี้วิวาห์ 'The wedding is tomorrow', is an expression of a woman on the night before her wedding.

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[9] In the analysis, the characters will be termed as "participant".

[10] The daughters of Jerusalem could be the virgins or the woman's companions in Jerusalem which is recognized as the capital and holiest city of Israel.

2.1.3 Structure and plot summaries of the songs

The structure of the *Song of Solomon* utlizing Longacre (1996)'s approach is suggested in the table (11) below.

Table 11 The Structure of the Song of Solomon

Chapter/ verses	Section label	Internal Unity
1:1	Title	Authorization
1:2-4	Setting	Occurrence of participants, location, and act of love
1:5-6	Embedded speech	Justification of 'dark skin'
1:7-2:6	1st episode	Praise of each other's beauty and love
2:8-17	2nd episode	Invitation of the lover
3:1-4	Embedded episode	The beloved's dream/reflection
3:6-11	3rd episode	Wedding procession
4:1-8		Praise of the beloved's beauty and love
4:9-15		Praise for the bride (specific)
4:16-5:1	[Peak]	Life of marriage
5:2-8	4th episode (tension)	Search for the lover (dream/thought/reality?)
5:9-6:3	5th episode (relaxation I)	Finding process
6:4-8:4	6th episode (relaxation II)	Praise of each other's beauty and love and a request to return
8:5-7	7th episode (teaching)	Power of love
8:8-12		Morality of love
8:13-14	closure	Flashback to the beginning

The passages of *Song of Solomon* selected to compare with the Thai love songs are from the following three sections of the song: 1:16-2:3a is from the 1st episode, 2:10b-14 is from the 2nd episode, 3:1-4 is from the embedded episode of the 2nd episode, and 4:1-5 is from the 3rd episode. In general, the *Song of Solomon*

can be approached as "a collection of poetry that extols the love that a man and a woman have for each other" (Dillard & Longman III 1995: 259). The selected part in 1:16-2:3a is about the beloved and her lover's singing of each other's beauty in comparison with various flowers, which is in length and some semantic aspects[11] similar to *Love spell of Acacia* (see below). The passage in 2:10b-14 is about the lover's invitation for his beloved to come out with him so he can enjoy her beauty, which is in length and some semantic aspects similar to *Kiss the soft cheek*. The passage in 3:1-4 is the beloved's dream/reflection about her search for the lover before the wedding, which is in length and some semantic aspects similar to *The wedding is tomorrow*. And finally, the passage in 4:1-5 is the lover's praise for his beloved's beauty by comparing with animals, fruits, and other non-animates, which is in length and some semantic aspects similar to *Kinarii plays in the water*.

In some places, participant reference is very complex with many possible identifications. However, the four parts chosen represent much simpler interactions of just the man and the woman like in the selected Thai songs.

Kiss the soft cheek is the story of a man impressed by the beauty of his beloved. He kissed her and let her lay on his lap while describing her soft skin and her lovely smell. She shivered and was afraid of inappropriate intimacy, but he promised her that he would not invade her until their wedding day.

Love spell of the Acacia is a conversation of a man and a woman about their love. He first compared their love with an Acacia's spreading out of its beautiful fragrance, which reminded him of the night that he had his beloved beside him. He believed this is the will of heaven for them to be together. His beloved also compared their love with a bird that flies into the sky. Finally, they told the Acacia to not tell anyone that their love has gone to heaven (become heavenly).

Kinarii plays in the water is a comparison of a woman who played in the water with a beautiful mythical creature. The man, while looking at her, explained the beauty of her face, breasts, eyes, and skin, and hoped to have her as his beloved.

The wedding is tomorrow is about the dream/reflection of a woman on the night before her wedding. She was in bed and was nervous about how long-lasting her marriage with her lover would be. While thinking of that, she pictured him

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[11] Those semantic aspects are, for example, similar topics either of love, courting, flirting, or wedding; setting; characters; figurative use, or portrayal of emotions.

sleeping beside and caressing her. Then, she woke up feeling ashamed but could not help but wish their love would last forever.

2.2 Genre

The discussion about the Thai traditional love songs' genre and the original *Song of Solomon*'s genre are as follows.

2.2.1 Thai traditional love songs' genre

The Thai traditional love songs adopt some features from *Pleng Thai Derm* genre. They are distinctive in the way that they include the Thai instruments, the draw-out-the-note technique, and sometimes the Thai literature in them. Some songs employ a rhythm from the ancient time, such as *Kinarii plays in the water* which adapts a rhythm *Soi Son Tat* from the Ayutthaya period (Wipon 2010). Other songs try to use more contemporary instruments and meter and became the type of songs that is called สุนทราภรณ์ (*Suntaraporn*), such as *The wedding is tomorrow* (Paiboon 2007). These songs were the beginning of the Thai contemporary music nowadays. *Kiss the soft cheek* and *Love spell of Acadia* are the example of the song that is mixed between the *Thai Derm* and the contemporary style.

The meter of each song is different because Thai traditional music has no strict rhythmic pattern. The meter is the basic rhythmic structure of a verse or lines, as well as the number of syllables in each line and their arrangement (Scholes 1977). All selected Thai traditional love songs have four lines in each stanza and four stanzas in each song, except for some chorus parts. The song *Kiss the soft cheek* has 8 syllables in the first line, 12 in the second, 10 in the third, and 14 in the last line. The third stanza is the chorus, and it has 6 lines with 8 syllables in the first and last lines, while the rest have 6 syllables. *Love spell of the Acacia* has 4 syllables in the first line, 10 in the second, 6 in the third, and 10 in the last line. *Kinarii plays in the water* has 9-10 syllables in each line, except the second line of the second and fourth stanza has 4 syllables. And lastly, *The wedding is tomorrow* has 12 syllables in the first and second lines, 16 in the third, and 6 in the last line. The third stanza has only 3 lines with 12 syllables in the first and the third lines and 14 in the second line. This shows that the Thai traditional songs cannot usually be classified by such rhythmic patterns.

On the other hand, the way the Thai traditional songs rhyme is the same as in Thai poetry. The pattern can basically be drawn in figure 3 as follows. Even if the syllable numbers are not the same, the pattern still mostly remains this way.
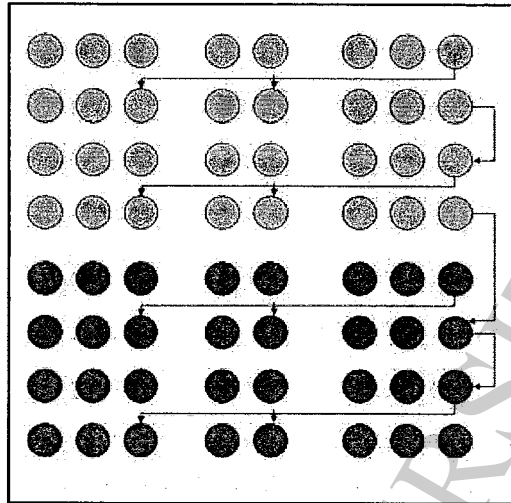

Figure 3 Basic Rhymic Pattern of the Thai Traditional Love Songs

This song pattern has some impact on the choice of word forms in Thai traditional love songs. The discussion of some impact and issue will be described in more detail in 2.3.1 "Word forms and poetic structure."

The language used in the Thai traditional love songs is very poetic. It is full of figurative and high literary language, imagery, and emotions. There is a number of words or phrases used in the songs which are not regularly seen in a prose. For example, *mōn rák ra-rīn* 'the love spell is flowing' in *Love spell of Acacia,* and *mÊɛ ʔɔ̌ɔ-ra-chɔ̌ɔn ŋāam mûan kīn-nɔ̌ɔn jûan ráaŋ* 'Delicate lady you are beautiful as if a mytical creature came into your body' in *Kinarii plays in the water.* This kind of language especially from the Thai traditional love songs is not only beautiful, but also morally uplifting, and edifying to the reader.

2.2.2 The original Song of Solomon's genre

The genre of the Hebrew *Song of Solomon* is substantially in question. Generally, there are two major interpretations of the genre of the Hebrew *Song of Solomon*: one as drama and the other as song. Many scholars contend that drama is the genre of the *Song of Solomon.* Origen (third century A.D.) was one of the first scholars who declared that the Song was written in a form of drama (Lawson

1957: 21). This approach was ignored until the nineteenth century when Ewald (1826, cf. Bunn 1971), F. Delitzsch (1877) and other scholars re-introduced the idea. According to this approach, the Song is viewed as "a dramatic 'script' that was originally intended to be acted and/or sung" (Carr 1984: 32). It then affects the interpretation of the Song to be a kind of performance at the marriage between Solomon and an Egyptian princess (Origen), or a cultic ritual celebration similar to those of Babylonian or Canaanite festivals - where they would act for the sacred marriage of a goddess with the king (Pope 1983: 145-152). Another interpretation, suggested by Ewald and others, is that this drama consists of three characters – Solomon, Shulammite, and a shepherd country boy (see topic 2.1.2). However, interpreting the Song as a dramatic genre raises many difficulties as has to fit it in the organization and rules of a drama.

The organization of a drama versus a song can be distinguished as follows[12]:

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[12] Aristotle (cf. Carr 1984), Carr (1984), Childs (1979), Gledhill (1994), and Chenoweth (1980).

Table 12 The Organization of a Drama Versus a Song

Genre	Organization	Occurrence in the Song of Solomon
Drama	Has a beginning, a development, a climax, and an end	- No introduction of the characters in the beginning - Has some conflict and resolution, but may not have clear progression (mostly contextual) - The phrase *liṣḇî, ’ōw lə‘ōp̄er hā’ayyālîm* "(be like) a gazelle or a young stag" from the earlier in the Song (2:9a, 17b) is repeated in the last verse (8:14), showing the closure that goes back to how their love began
	Self-contained, self consistent unit	Not a clear self-contained, self consistent unit. Has various perspectives and descriptions of love, the story goes back and forth between the girl and her lover's praise and longing for intimacy from each other
	development of theme/plot	- Focused on one theme of love - Vague development of plot; merely implicitly developed through chapter 4 and 5 – the use of the word *kallāh* 'bride' implied that the beloved and her lover were married
	clearly indicate speakers and stage directions	Mostly long speeches without clearly stating any characters, nor stage directions[13]

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[13] The final draft of the Song of Solomon from Thailand Bible Society's Revised Standard Version (2010) has chosen to include to speakers in the text (*cáw-sǎaw* (bride), *cáw-bàaw* (groom), *phǔan-cáw-sǎaw* (bridesmaid), and *phǔan-phǔan* (friends), but the original Hebrew text does not have these titles.

Genre	Organization	Occurrence in the Song of Solomon
Song	Aesthetic communication	Draws appreciative responses via many similies (69 occurances), metaphors (23) and other figurative uses (>10)
	Imitative of the emotions	Various expressions of emotions and connotations – out of 117 verses total, 76 verses contain emotive words, which makes up 65% of the song
	Usually some repetition of lines or a refrain	Four repetitions of the laments: *'etkem bənōwt yərūšālim* "O daughters of Jerusalem..." (2:7; 3:5; 5:8; 8:3)
	Tension-relaxation principle	Has many places of potential build-up of tension and resolution - a couple of verses before the repetitions in 2:7 and 8:3 have build-up of excitement; before 3:5[14] and 5:8 have the beloved's search for her lover, while the repetions are the advisive relaxation

From table 11, the *Song of Solomon* fits in the criteria of a song better than that of a drama. Although the characters were scatteringly identified in the story (Daughters of Jerusalem, Solomon, Shulamite), there is no clear beginning and end, nor proper development as deserved to be fit for a drama. Thus a drama is a poor fit for the genre of the Song.

On the other hand, the *Song of Solomon* fits in all categories for the criteria of a song: aesthetic communication, imitation of the emotions, repetition of lines or a refrain, and the tension-relaxation principle (Carr 1984).

Childs (1979: 576) gives a clear explanation about the issue of the *Song of Solomon*'s structure, which will conclude this section, as described below.

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14 Although some commentators said that this part could be the girl's dream (Delitzsch) or thoughts (Pope) (cf. Carr 1984:104), the search-find story illustrates a good example of tension and relaxation.

The fact that no structure is clearly indicated in its canonical form speaks against the dramatic theory of interpretation which rests everything upon the reader's ability to reconstruct the variety of different actors and a plot ... the one topic of sexual love is dealt with from a variety of perspectives, particularly the longing before union and the satisfaction of mutual surrender ... The two lovers and the daughters of Jerusalem run through the whole. But the unity is lyrical and makes use of traditional wedding songs without achieving a rigid uniformity of style.

The meter and rhymic patterns of the *Song of Solomon* are discussed below. It is often stated that ancient Hebrew poetry contains almost no meter or rhyme. Davies (1915) mentioned that "the poetry of the Hebrew is not in the strict sense metrical, though the writers under the influence of strong emotion express themselves rhythmically, producing often the phenomena which came later to be codified under metrical rules." The Hebrew *Song of Solomon* has no strict syllable or line pattern. But the characteristics of Hebrew poem/song can be seen through, for example, vocabulary, grammar, alliteration (such as alphabetical acrostics), theme, and most importantly, parallelism[15]. Parallelism is what the Thai translation of the *Song of Solomon* maintains the most, since it is semantically constructed. Usually, parallelism consists of symmetrically constructed sentences (Kugel 1981: 1-7), the lines or verses (two more more) will correspond to each other. Some examples and discussion of parallelism will be shown later in section 2.4.1.

When looking at the translated *Song of Solomon* in this research, it is notable that although the translation does not try to turn the *Song of Solomon* to follow the Thai song structure (no meter, no rhyming), it can still be considered as a prose full of poetic features. This means that one can read the *Song of Solomon* in the THSV version and feel the figurative language, the imagery, the aesthetic emotions, and the tension-relaxation of the scene. Moreover, the translated *Song of Solomon* follows some of the same poetic patterns as in the original, such as the setting of the lines and the refrain, except only when the original plays with their letters or sounds that is impossible for the translation to maintain. These

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[15] Kugel (1981: 1-7) explains that parallelism is "the general tendency ... to establish, through syntax, morphology, and meaning, a feeling of correspondence between the two parts" of verse A and B. The correspondence could be a sequence of actions, repeated element(s), each term of A paralleled in B, commonly paired elements, etc.

reasons explain why the translated *Song of Solomon* are compared with the Thai songs instead of any prose work. The comparision of the word forms, the poetic structure, and the strong and weak guidance to implication between the Thai traditional love songs and the *Song of Solomon* are discussed to show some similarities and differences as follow.

2.3 Communication of the Thai traditional love songs

Song genres involve different discourse structures and functions from those of dramatic genres. The song text employs a special kind of lyrical language that interacts with music, which allows it to have unique features not only in word forms, but also in communicative style. This section will examine the use of word forms between the Thai love songs and the *Song of Solomon*, both in similarities and differences according to different background cultures. Also, the communicative style of each song is observed together with some impact of the original Hebrew edition of the *Song of Solomon* with the Thai translation of the Song.

2.3.1 Word forms and poetic structure

Songs in any languages set up certain patterns of sound which vary depending on different emphases to pitch, dynamics, and duration. These factors influence the choice of word forms in a song, mostly for the sake of euphony (Merriam 1964: 188). Some of the changes in word forms may occur at the phonological level such as elided or altered vowels and extra syllables added to a word; these characteristics are hard to capture in translations. Other effects may be identified at the semantic level such as archaic expressions, metaphors, similies, mythopoetic phrases, and aphorisms (Merriam 1964: 188); these characteristics are more easily captured in translations, even those in prose. The example in (25) shows the altered word choice from *na-rīi* 'female form)' to *nɔ̌ɔn* 'male form' in *kīn-nɔ̌ɔn* '(creature)' in order to rhyme it with the sound *-ɔ̌ɔn* in the preceding word *ʔɔ̌ɔ-ra-chɔ̌ɔn* 'delicate'.

(25) Kinarii plays in the water.003

แม่	อรชร	งาม	เหมือน	กินนร	เยือน
mɛ̂ɛ	**ʔɔ̀ɔ-ra-chɔɔn**	*ŋāam*	*mɯ̌an*	**kīn-nɔɔn**	*jɯ̌an*
mother/lady	**delicate**	beautiful	like	**kinarii**	visit

ร่าง
rāaŋ
body

Lady (you are) delicate and beautiful as if Kinarii came into (your) body.

The phrase *mɯ̌an kīn-nɔɔn jɯ̌an rāaŋ* 'like Kinarii visit the body' is also an example of a simili which makes use of a mythopoetic phrase (mythical term used mainly in a poem) as an image for comparison.

Another example is in (26) where *prāa* is an **extra syllable** added to the word *prāaŋ* 'cheek' without giving any extra meaning. Again, this is to serve the purpose of rhyming the sound *–āa* with the word *nāa nāa* 'many' from the previous verse.

(26) Kiss the soft cheek.015

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

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

Kiss the soft cheek.016

หอม	ปรางปรา	มิ	คลาย	คืน	ชื่นชวน
hɔ̌ɔm	**prāaŋ-prāa**	*míʔ*	*khlāaj*	*khɯ̄ɯn*	*chɯ̂ɯn-chūan*
(smell)good	**cheek**	NEG	stop	return	admire

(Your) cheek fragrance never stops drawing (my) admiration

The extra syllable *prāa* is a type of special language use which is a common feature in a song text. Migeod (cf. Merriam 1964: 189) described it as a 'song-word', or a modified and meaningless word that is not used in everyday communication.

Another feature that affects the choice of word forms is serial verb constructions. Serial verb constructions are "a type of construction in which two or more verbs (verb phrases) are put in juxtaposition without any linker" (Thepkanjana 2006). This phenomenon occurs frequently in many Thai love songs. The example in (27) shows a serial verb construction which expresses a causing action and a

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resulting event using three verbs – *tɯ̄an* 'remind', *hâj* 'PREVERB', and *fǎn* 'dream'.

(27) Love spell of Acacia.004

เจ้า	หว่าน	ดอก	ไว้	เหมือน	คอย	เตือน	ให้	ใจ
câw	*wàan*	*dɔ̀ɔk*	*wáj*	*mɯ̌an*	*khɔɔj*	*tɯ̄an*	*hâj*	*cāj*
2S	sow	flower	PRT	like	PRT	**remind**	**PREV**	**heart**

ฝัน
fǎn
dream

you have sprinkled the flowers, like (you) are reminding (my) heart to dream.

Another example is taken from *Kiss the soft cheek*, shown in (28). This verse illustrate two instances of serial verb constructions: *càʔ* 'will', *fâw* 'keep', and *rɔ̄ɔ-khɔ̄ɔj* 'wait' are one instance while *khɔ̌ɔ* 'ask' and *lāam-lūan* 'invade' are the other instance.

(28) Kiss the soft cheek.019

จะ	เฝ้า	รอคอย	เรือนหอ	ไม่	ขอ	ลามลวน
càʔ	*fâw*	*rɔ̄ɔ-khɔ̄ɔj*	*rɯ̄an-hɔ̌ɔ*	*mâj*	*khɔ̌ɔ*	*lāam-lūan*
will	**keep**	**wait**	wedding.room	NEG	**ask**	**invade**

(I) will wait for (our) wedding room, (I) will not invade (you).

Some verbs are put in juxtaposition in the songs, but are not considered as serial verb constructions. When the verbs are put next to each other only because the conjunctions are left out for the sake of meter or to maintain the rhymic pattern, they are simply multiple verbs put in sequences. An example of multiple verbs are shown in (29) representing five verbs conjoined together in a row: *khīaŋ-khûu* 'stay adjacently', *pra-lōom* 'touch', *jɔ̀ɔk -lɔ́ɔ* 'tease', *pha-nɔɔ* 'coddle', and *chít-klâj* '(come) close'.

(29) Kiss the soft cheek.009

เคียงคู่	ประโลม	หยอกล้อ	พะนอ	ชิดใกล้
khīaŋ-khûu	*pra-lōom*	*jɔ̀ɔk -lɔ́ɔ*	*pha-nɔɔ*	*chít-klâj*
stay.adjacently	**touch**	**tease**	**coddle**	**close**

(I) stay adjacently, touch, tease, coddle (and come) close (to you)

Both serial verb constructions and multiple verbs can affect the choice of some word forms, for example, the missing of referring expressions (NPs, pronouns, etc) or conjunctions. This phenomenon is natural and is frequently seen in many Thai songs.

2.3.2 Strong and weak guidance to implications

Many Thai love songs are written in poetic form. Poetry is a kind of non-specific and implicit communication. It merely gives guidance for the hearers to draw implications, sometimes strong but most of the time, weak. Due to its implicitness, the weaker guidance allows hearers to think of a range of possible implications that the speaker might intend to communicate (Hill 2009: 58). Relavance theory calls this 'weak communication'. However, when the speaker (or the singer) gives stronger guidance, 'strong communication' in relevance theory, it will communicate much more specific implication (Hill 2009: 59). In fact, songs sometimes express 'deep-seated feelings not permissibly verbalized in other contexts' (Merriam 1964: 190).

But for the selected Thai love songs, it appears that they can be characterized by more weak guidance to the implications than the stronger ones. The rare times one finds strong guidance, it is usually only relatively stronger in comparison to the typical weak communications that are normal for the song.

An example of a weak guidance to implications is taken from *Love spell of Acacia*, presented in (30) as follows.

(30) Love spell of Acacia.011

ความ	รัก	ก็	คือ	บุปผา
khwām	rák	kɔ̂ɔ	khɯɯ	bùp-phǎa
NOM	love	PRT	be	flower

Love is like a flower,

Love spell of Acacia.012

ผลิ	ดอก	ที่	ตา	แล้ว	มา	บานเบ่ง	ที่	ใจ
phlìʔ	dɔ̀ɔk	thîi	tāa	lɛ́ɛw	māa	bāan-bèŋ	thîi	cāj
bud	flower	at	eye	CONJ	come	bloom	at	heart

(it) buds in the eyes and blooms in the heart.

These verses may cause the hearers to consider a wide range of possible meanings. It is a metaphor comparing love with a flower that buds in the eyes and blooms in the heart. The hearers may think that love is beautiful to see, or is spreading, is growing, or is developing like the blooming flower. However, the words *tāa* 'eye' and *cāj* 'heart' could be a clue for a more specific implication – that love might start from the sight and then develop in the heart through time. Since this is weak communication, neither interpretation is necessarily ruled out. Another example is from the same song, but this verse reflects the speaker's intention and goal to express the range of implications for the hearers to explore, as shown in (31).

(31) Love spell of Acacia.006

ค่อน	คืน	ครั้ง	หนึ่ง	ซึ้ง	ใจ	จน	สุด	รำพัน
khɔ́n	khūūun	khráŋ	nùŋ	súŋ	cāj	cōn	sùt	rām-phān
almost	night	time	one	impress	heart	until	end	describe

Once, almost the whole night, (you) impressed (my) heart more than (I) could explain.

Here the speaker wants the hearers to freely imagine what the woman did that impressed the man so much that he could not explain. It is the nature of the weak guidance that the speaker intended to provide, as he did not want to limit any possible implications about their 'deep-seated feelings' of romance.
From *The wedding is tomorrow*, the speaker also gave similar weak guidance of implications. In (32), the woman expressed her thoughts about the next day's wedding. She intentionally left out the detail of her thoughts for the hearers to assume why the coming wedding made her heart shiver but happy. This is important to continue the idea of unlimited implications.

(32) The wedding is tomorrow.013

ใกล้	ถึง	กาล	สะท้าน	ใจ	ดวงหทัย	คิด	ไป
klâj	thǔŋ	kāan	sa-táan	cāj	dūaŋ-ha-thāj	khít	pāj
close	arrive	time	shiver	heart	heart	think	POSTV

สุขสันต์
sùk-sǎn
happy

The time is near, (my) heart shivers (but my) heart is thinking and is happy.

It is interesting to note that example (30), (31), and (32) all communicated about the participants implicitly. There are expressions of the body parts *tāa* 'eye' and *cāj* 'heart' or *dūaŋ-ha-thāj* 'heart', but the participants themselves are not directly referred to. The study about the functions of zero anaphora which impact the song communication will be discussed in chapter 3.

Translating these types of communication presents a challenge. The Hebrew original of *Song of Solomon* also has similar weak communication, and the handling of it in the Thai translation is discussed in section 2.4.2.

2.4 The communication of the Song of Solomon

Since the *Song of Solomon* is written in an ancient Hebrew context, there are many aspects of the communication situation to consider. Larson (1984: 421-437) offered a long list of the many considerations that the hearers or readers need to consider when the original text is not from the same language. This list is separated into two parts: the author and the audience. The author's part includes the author's intent, style, discourse genre, tone, and attitude. The audience's part includes the relationship, the shared knowledge and experience, and the educational level. Also, other factors that may affect the hearers are social context and relationship, location, time, occasion, culture, worldview, and values, some of which will be discussed below.

The following sections will examine the Thai translation of the *Song of Solomon* and discuss some shared or unshared features with the Thai love songs.

2.4.1 Word forms and poetic structure

The Thai love songs follow the pattern of four lines in each stanza with different rules to length in each verse, as well as consonant and vowel rhymic patterns and plays on words. Similarly, though the *Song of Solomon* in THSV is intended to translate the meaning into prose[16], it follows the Hebrew rhythmic pattern (as mentioned in 2.2.2). The typical pattern of the Hebrew poem has two verses or

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[16] A poetic version was already provided in Thai Bible Prachaniyom, 1984, but not widely used. The THSV version, though written in prose, still keeps aspects of poetic features in Hebrew such as parallelism and the organizing of the lines.

more in each stanza where the prominent feature is parallelism. Since parallelism is a semantic feature, it can be translated easier than phonological features of Hebrew poetry. Therefore, the Thai translation decided to follow the same two-verse and parallelism style only without concern for the rhyme in Thai style. An example of a parallelism as presented in (33):

(33) Song of Solomon.042

โอ	ที่รัก	ของ	ฉัน	เธอ	ช่าง	สวยงาม
ʔōo	thɯ̂-rák	khɔ̌ɔŋ	chǎn	thəə	châaŋ	sǔaj-ŋāam
PRT	dear	of	1S	2S	so	beautiful

Oh, my beloved, you are so beautiful.
Song of Solomon.043

โอ	เธอ	งดงาม	เหลือเกิน
ʔōo	thəə	ŋót-ŋāam	lɯ̌a-kəən
PRT	2S	lovely	so.much

Oh, you are so lovely.

This parallelism may serve to 'build up a picture and give it added impact (Dobson 2008). This added impact happens especially when the parallelism is synonymous, as in line 043 that *ŋót-ŋāam lɯ̌a-kəən* 'lovely so much' repeats and thus strengthens *châaŋ sǔaj-ŋāam* 'so beautiful' in line 042.

However, this phenomenon is not shared with the Thai love songs. The parallelism in the Hebrew *Song of Solomon* highlights semantic rhyme, while the Thai songs uses phonetic rhyme. The affect on the Thai readers of the translated *Song of Solomon* may be extra processing effort they need to make in order to understand the different ways in which communication occurred in parallelism. There are occasions when similar letters or sounds are recorded in the original Song. These similar-sounding words often occur when a metaphor is used, as in (34) where *šəmānekā* 'your oil' and *šəmekā* 'your name' share sounds in an analogous environment in Hebrew. When looking at the translation of the *Song of Solomon*, the translator also tried to use similar sounds. That is, the word *nám-mān* 'oil' in line 004 has a similar sound in the first syllable to *nāam* 'name' in line 005. This phenomenon is alike to the Thai songs (as exemplified in 2.3.1), though it is not frequently seen because the Thai language has different choices of words. Translation with similar letters or sounds is a phonological issue that is more difficult for a translator to convey, and it might lead to a meaning not expressed in the original language.

(34) Song of Solomon.004

น้ำมัน	หอม	ของ	เธอ	นั้น	หอม	ฟุ้ง
nám-mān	*hɔ̄ɔm*	*khɔ̄ɔŋ*	*thə̄ə*	*nán*	*hɔ̄ɔm*	*fúŋ*
oil	smell.good	of	2S	that	smell.good	diffuse

Your smell-good oil is diffusing,

Song of Solomon.005

นาม	ของ	เธอ	หอม	เหมือน	น้ำมัน	ที่	เท	ออก	มา
nāam	*khɔ̄ɔŋ*	*thə̄ə*	*hɔ̄ɔm*	*mɯ̌an*	*nám-mān*	*thîi*	*thēe*	*ʔɔ̀ɔk*	*māa*
name	of	2S	smell. good	like	oil	REL	pour	out	come

Your name smells good like the oil that pours out.

Serial verb constructions are also found in the translated *Song of Solomon*, but not as frequently used as in the Thai songs. The example in (35) shows two instances of serial verb constructions. In line 361, the verbs *càʔ* 'will', *dâj* 'PREV' (these are grammatical verbs), *dɔ̄ɔn* 'walk', and *nām* 'lead' are one instance, and *phāa* 'bring', *khâw* 'enter' and *māa* 'come' is another instance. Both instances express directions of a single path (Thepkanjana 2006).

(35) Song of Solomon.361 (8:2)

แล้ว	ดิฉัน	จะ	ได้	เดิน	นำ	เธอ
lɛ́ɛw	*di-chǎn*	***càʔ***	***dâj***	***dɔ̄ɔn***	***nām***	*thə̄ə*
then	1S	**will**	**PREV**	**walk**	**lead**	2S

And I will walk (and) lead you,

Song of Solomon.362 (8:2)

พา	เธอ	เข้า	มา	ใน	เรือน	มารดา	ของ	ดิฉัน
phāa	*thə̄ə*	***khâw***	***māa***	*nāj*	*rɯ̄an*	*māan-dāa*	*khɔ̄ɔŋ*	*di-chǎn*
bring	2S	**enter**	**come**	in	house	mother	of	1S

bring you to enter in my mother's house

The feature of multiple verbs can be found in the *Song of Solomon* as well, as seen in (36). Here the two verb phrases are put together to make a sequence of action, they are *tīi di-chǎn* 'hit me' and *thām hâj di-chǎn bàat-cèp* 'make me hurt'.

(36) Song of Solomon.236 (5:7)

พวก	เขา	ตี	ดิฉัน	ทำ	ให้	ดิฉัน	บาดเจ็บ
phúak	*khǎw*	*tīī*	*di-chǎn*	*thām*	*haĵ*	*di-chǎn*	*bàat-cèp*
CLF	3S	hit	1S	make	POSTV	1S	hurt

They hit me (and) made me hurt.

2.4.2 Strong and weak guidance to implications

There are many words in the *Song of Solomon* that need to take the author's and audience's perspectives into account. Many locations are unknown and many cultural expressions are unfamiliar and sometimes even improper in the Thai context. In the beginning of the *Song of Solomon*, love was compared with wine which may be an uncommon comparison known to most Thai readers, as most are unfamiliar with the innocent pleasures some cultures associate in wine drinking. An example is as follows in (37).

(37) Song of Solomon.003

เพราะว่า	ความ	รัก	ของ	เธอ	วิเศษ	กว่า	เหล้าองุ่น
phrɔ́ʔ-waā	*khwāam*	*rák*	*khɔ̌ɔŋ*	*thəə*	*wíʔ-sèet*	*kwàa*	*lâw-ʔa-ŋùn*
because	NOM	love	of	2S	wonderful	than	wine

because your love (is more) wonderful than wine.

The expression of wine as being less wonderful than love gives weak guidance to many implications. Physically speaking, the wine may refresh the body or entertain the mind; socially, it may represent a celebration and a party; and culturally, it is a symbol of abundant blessing, or just a part of the simplest meal everybody must have. This then shows a wide range of possible implications the writer may have intended for the readers in his culture to consider.
On the other hand, some verses in the original *Song of Solomon* are communicated more specifically, especially if the focused word is to be the topic[17] of the sentence – an animate or inanimate noun/concept that is used to

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[17] Linguistically, a "topic" is a noun phrase that expresses what a sentence is about (Levinson 1983). However, in translation principle, a topic is one of the three parts in a metaphor: topic (discussed above), image (the person/thing we use to be compared with the topic) and point of similarity (the sharing feature that makes the compared object meaningful).

compare the point of similarity with another thing (Larson 1984: 246-248, Doty 2002: 18). When this situation happens, the topic is mentioned more straightforwardly. The examples from both songs, the *Song of Solomon* and *Kinarii plays in the water*, are shown in (38).

(38) Song of Solomon.338

ขอ	ให้	ถัน	ทั้งสอง	ของ	เธอ	งาม	ดัง	พวง
khɔ̌ɔ	hâj	thǎn	tháŋ-sɔ̌ɔŋ	khɔ̌ɔŋ	thɘɘ	ŋāam	dāŋ	phūaŋ
ask	POSTV	breast	both	of	2S	beautiful	like	CLF

องุ่น	เถอะ
ʔa-ŋùn	thɘ̀ʔ
grape	PRT

May both your breasts (be) beautiful like grape clusters,

Kinarii plays in the water.005

ถัน	แล	ระรัว	เหมือน	บัว	บาน	อยู่	ใน	บึง
thǎn	lɛɛ	ra-rūa	mǔan	būa	bāan	yùu	nāj	būŋ
breast	look	bob	like	lotus	bloom	be	in	marsh

(Your) breasts are bobbing like a blooming lotus in a marsh,

In the *Song of Solomon*, the attributive verb *ŋāam* 'beautiful' is the point of similarity shared between *thǎn* 'breast' and *phūaŋ ʔa-ŋùn* 'grape clusters'. The same as in Kinarii plays in the water, the action verb *ra-rūa* 'bob' is the point of similarity shared between *tǎn* 'breast' and *būa* 'lotus'. Both examples are also communicated specifically, with the point of similarity represented as a stronger guidance to specific implication.

2.5 Summary

As mentioned earlier in this study, the poetic structure of parallelism in the Hebrew *Song of Solomon* highlights semantic rhyme, while the Thai songs uses only phonetic rhyme. However, there are occasions when similar letters or sounds are manipulated in the original Hebrew Song, and the Thai translation can make some sound-rhyme (though not frequently seen as it is difficult to do in the translated prose) which is similar to the Thai songs. The serial verb and multiple verb constructions are also found in both the translated *Song of Solomon*

and the Thai songs. Lastly, the strong and weak guidance to implications are common characteristic shared in all songs, mainly because both the *Song of Solomon* and the Thai songs take into account many figurative and emotional features. For the differences, there are some cultural expressions which are unfamiliar with the Thai context. Some verses have an uncommon comparison not familiar to most Thai readers. The figurative image that is used to compare with the topic is sometimes derived from an unshared experience, culture, worldview or value system; and other times from different/unknown location, time, or occasion. These differences may cause the Thai readers to employ higher processing effort in order to understand the *Song of Solomon.*