CHAPTER 5

MAINTENANCE OF PARTICIPANT IDENTIFICATION

The maintenance of participant has been defined by Poopatwiboon (1982) as "maintaining reference to a participant after his introduction or reintroduction"

It can be assumed that the maintenance of participant reference is essential since it will contribute to the coherence of a discourse, as Callow (1975:29) states:

> Imagine a discourse consisting of six or ten well-marked paragraphs, signalled by the usual initiating and closing particles, but mentioning a new participant every sentence and never mentioning a single participant twice. Such a conglomeration of unconnected material could not possibly be called a discourse; at best it would be a list; at worst a caricature of normal speech

Sornlump (1983:68) divides maintenance of participant reference into two types according to the participant's role, in effect, as they are continuing or returning to the scene as actor or non-actor:

Maintenance of participant reference:

1) continuing in the scene as actor/non-actor
2) returning to the scene as actor/non-actor

Chuwicha (1983:21) has further divided the devices which serve to maintain participant reference into two kinds: normal and auxilliary devices.

5.1. Normal Devices

The normal devices used in maintaining or reintroducing a participant throughout the discourse are reference and deletion.

5.1.1. Reference

Reference, according to Chuwicha (1983:22), is

a word, or group of words that points to the elements which were used as participants or props at the earlier part of the discourse.

The usage of reference also contributes to cohesion within the discourse since one aspect of cohesion is semantic relation. Reference serves to maintain the presence of a participant in the scene. Participant reference is maintained in various ways, for example, by a pronoun, pronoun phrase, noun, or a noun phrase.

More specifically, reference consists of five categories: kinterms, generic words, social status words, pronominalizations and proper names.

5.1.1.1. Kinterms

A kinterm is a word showing blood relationship as well as seniority, as mentioned in chapter three. Kinterms are used frequently in maintaining a participants' identity. These terms include:

บิดา	bida:	'father'
พี่	$p^hi:^2$	'brother'
ลูก	lu:k^2	'child'
โอรส	?o:rot^3	'son' (royal kinterm)
ยาย	ya:y	'grandmother

5.1.1.2. Generic Words

Generic words are considered to be those which have less specific meaning than other words in the same domain throughout the text. For example, 'bird' would be considered a generic word in a text where the term 'sparrow' is also used. Generic words are occasionally used to maintain a participant's identification. The generic words found to occur in the text include:

yak³	'giant'
cʰaynum¹	'young lad'
·yiŋ⁴sa:w⁴	'young woman'

5.1.1.3. Social Status Words

Social staus words are terms showing the social rank or occupation of a participant. These words are also used to maintain identification. They include:

เสนาบดี	se:⁴na:bodi:	'the minister'
นายพราน	na:ypʰra:n	'hunter'
สังฆราช	saŋ⁴kʰaʔra:t²	'patriach'

5.1.1.4. Pronominalization

Pronominalization is another kind of reference used to maintain the identification of a participant. Pronominalization always occurs in dialogue. These words include:

ฉัน	cʰan⁴	'I'
ท่าน	tʰa:n²	'you'
เรา	raw	'we'

5.1.1.5. Proper Name

A proper name is the simplest way to refer to a participant. It clarifies any ambiguity in referring to a participant. The following example serves to illustrate how reference to the main participant, Orapim,

from the story of that name, is maintained as she continues in the text as actor and returns as non-actor.

นางอรพิมพ์   นั้น   ยัง   มี   ใจ   ซื่อสัตย์   ต่อ   ท้าวปาจิตต
na:ŋʔorapʰim³ nan³ yaŋ mi: cay sɯ:²sat¹ to:¹ tha:w³pa:cit¹ta¹
Miss Orapim   that still have heart honest   with King Pajitta

เมื่อ   ท้าวพรหมทัต   มา   รังแก   เช่นนั้น   นาง   ก็   บริภาษ
mɯa² tha:w³pʰomtʰat³ ma: raŋkæ: cʰe:n²nan³ na:ŋ ko² bu:ripʰa:t²
when King Promthat   come disturb like that she then scold

ด้วย   ถ้อยคำ   ที่   เผ็ดร้อน   ต่าง   ๆ   นานา
duay² tʰɔ:y²kʰam tʰi:² pʰet¹rɔ:n³ ta:ŋ¹ ๆ na:na:
with word   that hot   differ dup. differ

แต่   ท้าวพรหมทัต   ก็   ยัง   ดื้อ   ที่   จะ   ร่วมรัก   กับ
tæ:¹ tha:w³pʰomtʰat³ ko² yaŋ dɯ:² tʰi: ca?¹ ruam²rak² kap¹
but King Promthat   then still stubborn that will make love with

นาง   ให้ได้   แต่   เมื่อ   0   เข้าไป   ใกล้   นาง   ก็   บังเกิด   ร้อนรน
na:ŋ hay²day² tæ:¹ mɯa² 0 kʰaw²pay klay² na:ŋ ko² baŋkə:t¹ rɔ:n³ron
she get   but when 0 enter   close she then occur   hot

จน   ทน   ไม่ได้
con tʰon may²day²
until bear not

Orapim herself remains loyal to her husband, Pajitta. When King Promthat comes to disturb her like that, she scolds him with harsh words. But King Promthat intends to make love with her. Anytime he comes close to her, he feels very hot.

In this example, the participants are Orapim and King Promthat. Orapim returns to the scene as an actor by use of a proper name **?orapʰim** 'Orapim' in the first clause. In the second clause, she continues being maintained as an actor by the pronoun **na:ŋ** 'she'. Then there is a change of actor in the third and fourth clause and she becomes a non-actor by use of the pronoun **na:ŋ** 'she' in the object slot of the clause.

```
participant     na:ŋʔorapʰim    'Orapim'

actor           continuing                      returning
                na:ŋ 'she' (cl.2)               na:ŋʔorapʰim 'Orapim' (cl.2)

non-actor       continuing                      returning
                na:ŋ 'she' (cl.3,4)             na:ŋ 'she' (cl.3)
```

King Promthat returns to as an actor by use of his proper name, tʰa:w³pʰromtʰat 'King Promthat', in the second clause and he continues to be an actor with the same form in the third clause. In the fourth clause, he is maintained as an actor by zero reference (0), a deleted morpheme. He becomes a non-actor again by zero (0) reference in the slot of the clause.

```
participant     tʰa:w³pʰromtʰat    'King Promthat'

actor           continuing                      returning
                tʰa:w³pʰromtʰat (cl.3)          tʰa:w³pʰromtʰat (cl.3)
                0               (cl.4)

non-actor       continuing                      returning
                0                              0      (cl.6)
```

5.1.2. Deletion

Deletion or zero identification replaces the nominals as a means of maintaining the participant reference. Sornlump (1983:72) states that

> A string of deletion can be used to maintain a participant after the first introduction, reintroduction, or having returned to being actor. The main and secondary participants can have a string of deletion directly following those three conditions. But the incidental participant is found only after having returned to being actor.

A string of deletion here refers to a sequence of clauses in which a reference term has been deleted. Deletion will occur only as long as there is no confusion. However, when there is a need for more specific identification, such as a noun phrase or proper name, this form will be used instead cf zero identification. Sornlump (1987) says that the string of deletion can be terminated or interupted by two conditions. They are:

(1) Temporary interruption, where the interruption results from a change of setting (time, location) and where a string of deletion resumes after the interruption.

(2) Permanent interruption, where the interruption results from a change of participant or a participant's removal and where a string of deletion ends with the interruption.

5.1.2.1. String of Deletion After First Introduction

Upon comparing the six texts, it was found that a string of deletion, or the admission of zero morphemes, after the first introduction only occurs with introductory and secondary participants never main and incidental participants.

In the following example, the introductory participant, King Mahathamraja, is referred to by zero morpheme:

ครั้งหนึ่ง	นานมาแล้ว	มี	พระราชาองค์	หนึ่ง	ทรงพระนาม	ว่า
k^hraŋ³nɯŋ¹	na:nma:lɛ:w³	mi:	p^hra?ra:c^{h}a:?oŋ	nɯŋ¹	soŋp^hrana:m	wa:²
once	along time ago	have	king		one	name	that

มหาธรรมราชา	0	ครอง	ราชสมบัติ	อยู่	ณ	เมืองพรหมพันธุนคร
maha:⁴t^hamra:c^{h}a:	0	k^hrɔ:ŋ	ra:t²som⁴bat¹	yu:¹	na?	mɯaŋp^{h}romp^{h}ant^{h}unak^{h}on
Mahathamraja	0	rule	property	stay	at	Promphanthu City

0	มี	พระอัครมเหสี	ทรงนาม	ว่า	สุวรรณเทวี	และ	0	มี
0	mi:	p^hra?ak¹ma⁴he:⁴si:	soŋna:m	wa:²	suwant^{h}e:wi:	lɛ?³	0	mi:
0	have	queen	name	that	Suwantawee	and	0	have son

พระราชโอรส	องค์	หนึ่ง	มี	พระนาม	ว่า	ปาจิตตกุมาร
p^hra?ra:t²oro:t³	?oŋ	nɯŋ¹	mi:	p^hra?na:m	wa:²	pa:cit¹takuma:n
son	cls.	one	have	name	that	Pajittakumarn

Once upon a time, there was a king named Mahathamraja ruling over the Promphandhu City. He had a queen called Suwantewee and a son called Pajittakumarn. (Orapim text)

The introductory participant is first introduced by an existential clause. Then he is referred to by a zero morpheme in the next clause. He is then maintained as an actor by a string of deletion.

The secondary participant, the hunter, in the story of 'Orapim', is here referred to by zero morpheme:

ขณะที่		หัก	อยู่	ที่	ใต้	ต้นไทร	นั่นเอง		ก็	มี
$k^ha?^1na^1t^hi:^2$		p^hak^2	$yu:^1$	$t^hi:^2$	tay^2	ton^2say	$nan^3?e:\eta$		$k\flat^2$	$mi:$
while		rest	stay	at	under	banyan tree	right there		then	have

นายพราน	คน	หนึ่ง	ขี่	ควาย	ออก	มา	จาก	ใน	เมือง	ผ่าน	มา
$na:yp^hra:n$	k^hon	$n\text/u\eta^1$	$k^hi:^1$	$k^hwa:y$	$?\flat:k^1$	$ma:$	$ca:k^1$	nay	$muan$	$p^ha:n^1$	$ma:$
hunter	cls.	one	ride	buffalo	out	come	from	in	city	pass	come

เห็น	นายพราน	ผู้	นั้น	เห็น	นางอรพิมพ์	เข้า	ก็	ชอบใจ
hen^2	$na:yp^hra:n$	$p^hu:^2$	nan^3	hen^4	$na:\eta?orap^him$	k^haw^2	$k\flat^2$	$c^h\flat:p^2cay$
see	hunter	who	that	see	Orapim	enter	prt.	pleased

0	คิด	จะ	ฆ่า	ท้าวปาจิตต	เสีย
0	k^hit^3	ca^1	$ka:^2$	$t^haw^3pacit^1ta$	sia
0	think	will	kill	King Pajitta	lost

เมื่อ	คิด	ร้าย	เช่นนั้น	แล้ว	0	ก็	ลง	จาก	หลัง	ควาย
$m\textd{u}a^2$	k^hit^3	$ra:y^3$	$c^he:n^2nan^3$	$l\ae:w^3$	0	$k\flat^2$	lon	$ca:k^1$	lan^4	$k^hwa:y$
when	think	bad	like that	already	0	then	down	from	back	buffalo

0	ถือ	หน้าไม้	เดินย่อง	เข้าไป	ยิง	ท้าวปาจิตต	สิ้นพระชนม์
0	$t^h\textu^4$	$na:^2may^3$	$d\textschwa:ny\flat:\eta^2$	k^haw^2pay	yin	$t^ha:w^3pa:cit^2ta$	$sin^2p^hra?c^hon$
0	hold	arriw	walk	enter	shoot	King Pajitta	dead

While they were resting under the tree, there was a hunter riding out of the town. When the hunter saw Orapim and was very pleased, he tried to kill King Pajitta. So he held the arrow and shot Pajitta dead. (Orapim text)

The secondary participant, the hunter, is first introduced by an existential clause. Then he is referred to by a string of zero morphemes.

5.1.2.2. String of Deletion After Reintroduction

After reintroduction, a string of deletion can occur with an incidental participant, but never an introductory, main, and secondary participant.

In the following example, the incidental participant, King Jampakraj, is referred to by zero morpheme:

พระเจ้าจัมปากราช		เมื่อ	ได้	ทรงสดับ	เช่นนั้น	ก็	ทรงดีพระทัย
phra?caw²campa:kra:t²		mɯa²	day²	soŋsa?¹dap¹	che:n²nan³	ko²	sondi:phrathay
King Jampakraj		when	get	hear	like that	prt.	glad

นัก	0	จึง	มี	พระราชดำรัส	หา	ปาจิตต	เข้าเฝ้า	แล้ว	ตรัส
nak³	0	cɯŋ	mi:	phra?ra:t²damrat¹	ha:⁴	pa:cit¹ta	khaw²faw²	lɛ:w³	trat¹
much	0	so	have	speech	find	Pajitta	meet	already	speak

When King Jampakraj heard this, he was very glad. So he asked for him (Orapim, disguised as her husband, Pajitta).
(Orapim text)

5.1.2.3. String of Deletion After Returning as Actor

Any participant who has been a non-actor can return to be an actor by a noun or noun phrase reference. Following this, a string of deletion may be used.

Here the main participant, King Kulu, begins as non-actor:

ใน	ระหว่างที่	ขุนลาง	มา	ติดพัน	นางอั้ว	นั้นเอง	ทาง
nay	ra?wa:ŋ¹thi:²	khun⁴la:ŋ	ma:	tid¹phan	na:ŋ?ua²	nan³?e:ŋ	tha:ŋ
in	while	Khun lang	come	connect	Miss Oua	while	way

ท้าวกูลู		ก็	ได้	ข่าว	ความงาม	ของ	นางอั้ว	และ	ข่าว
tha:w³khu:lu:		ko²	day²	kha:w¹	khwa:mŋa:m	kho:ŋ⁴	na:ŋ?ua²	lɛ:?³	kha:w¹
King Kulu		then	get	news	beauty	of	Miss Oua	and	news

ขุนลาง	ไป	ขอ	นางอั้ว	ขึ้น	มา	บ้าง	0	ยัก	เกิด	เสียดาย
khun⁴la:ŋ	pay	kho:⁴	na:ŋ?ua²	khɯn²	ma:	ba:ŋ²	0	chak³	kə:t¹	sia⁴da:y
khun lang	go	ask for	Miss Oua	up	come	some	0	prt.	born	sorry

ที่	ไม่	ควร	ห่างเหิน	มา	จน ฯ	เกือบ	เสียท่า
thi:²	may²	khuan	ha:ŋ¹hə:n⁴	ma:	con	kɯap¹	sia⁴tha:²

that   not   should   far   come until nearly lost

ขุนลาง   เสียแล้ว
kʰun⁴la:ŋ sia⁴læ:w³
Khun Lang already

While Khun Lang was contracting with Oua, King Pajitta heard about her beauty and the news about his proposal. He felt guilty and was sad that he left her for a long time. (King Kulu and Miss Oua text)

The main participant, King Kulu, is referred to as a non-actor by his proper name in the subject slot of the clause. Then he becomes an actor by use of his proper name in the first clause and a string of deletion is used twice.

The secondary participant here is Pajitta:

ฝาย	ปาจิตต	คิดถึง	นางอรพิมพ์	เพราะ	ได้	จาก	มา	เป็น	เวลา
fa:y¹	pa:cit¹ta¹	kʰit³tʰɯŋ⁴	na:ŋʔorapʰim	pʰrɔ³	day²	ca:k¹	ma:	pen	we:la:
as for	Pajitta	miss	Miss Orapim	since	get	leave	come	be	time

หลาย	วัน	0	จึง	เข้าไป	กราบ		ลา	พระราชบิดา	และ
la:y⁴	wan	0	cɯŋ	kʰaw²pay	kra:p¹		la:	pʰraʔra:t²bida:	læʔ³
many day		0	so	enter	pay a respect		goodbye	father	and

พระราชมารดา	0	และ	จัด	ขบวน	ขันหมาก	มา	ยัง	บ้าน
pʰra?ra:tma:nda:	0	læ?³	cat¹	kʰa?buan	kʰan⁴ma:k¹	ma:	yaŋ	ba:n²
mother	0	and	arrange	line	gift for a bride	come	at	house

ของ   นางอรพิมพ์
kʰɔ:ŋ⁴ na:ŋʔorapʰim
of   Miss Orapim

Pajitta was missing Orapim since he has been away from her for a long time. So he said goodbye to his father and mother. He arranged the gift for the bride and went to Orapim's house. (Orapim text)

King Pajitta, the secondary participant, occurs as a non-actor in the previous clause. He returns to be an actor through the use of his name as the subject and a string of deletion occurs.

In the following example, from 'King Doglike', the introductory participant is King Jantai:

ท้าวจันไต	เห็น	ยักษ์	ใหญ่	ถือ	ตะบอง	เข้า	มา	ใกล้ ,	ก็
tʰa:w³cantay	hen⁴	yak³	yay¹	tʰɯ:⁴	ta?bɔ:ŋ	kʰaw²	ma:	klay²	kɔ²
King Jantai	see	giant	big	hold	club	enter	come	near	prt

ตกพระทัย	ร้อง	ขอ	ชีวิต	0	สัญญา	ว่า	เมื่อ	กลับ	ไป
·tok¹pʰratʰay	rɔ:ŋ³	kʰɔ:⁴	cʰi:wit³	0	san⁴ya:	wa:²	mɯa²	klap¹	pay
frightened	cry	ask for	life	0	promise	that	when	return	go

ถึง	เมือง	แล้ว	0	จะ	สร้าง	ที่อยู่	ให้	นอก	เมือง	และ	0
tʰɯŋ⁴	mɯaŋ	læ:w³	0	ca?	sra:ŋ²	tʰi:²yu:¹	hay²	nɔ:k²	mɯaŋ	læ?³	0
arrive	city	ready	0	will	build	place	give	out	city	and	0

จะ	ส่ง	พวก	ผู้หญิง	สาว	ๆ	ออก	มา	ให้	กิน
ca?¹	soŋ¹	pʰuak²	pʰu:²yiŋ⁴	sa:w⁴	ๆ	?ɔ:k¹	ma:	hay²	kin
will	send	group	woman	maid	ๆ	out	come	give	eat

King Jantai saw a big giant holding a club coming toward him. He was very
frightened so he begged for his life. He also promised that when he arrived
home he would send out the women for the giant to eat. (King Doglike text)

King Jantai is referred to as a non-actor by use of his name in the
subject slot in the previous clause. He becomes an actor again by
specifying his name then follows a string of deletion three times.

In the following example, from the story, 'King Doglike', King Panjal
is the incidental participant:

ฝ่าย	ท้าวปัญจาล	เมื่อ	ทราบ	ว่า	ท้าวจันทร์	ยับไล่	ราชทูต
.fa:y¹	tʰa:w³panca:n	mɯa²	sa:p²	wa:²	tʰa:w³ca:n	kʰap¹lay²	ra:t²tʰu:t²
as for	King Panjal	when	know	that	King Jan	defend	minister

กลับ	มา	ไม่	ยก	นางคำฟอง	ให้	0	ก็	แค้นเคือง	0	สั่ง
klap¹	ma:	may²	yok³	na:ŋkʰamfɔ:ŋ	hay²	0	kɔ²	kʰæ:n³kʰə:ŋ	0	saŋ¹
return	come	not	give	Miss kamfong	give	0	prt.	angry	0	order

เกณฑ์	ทหาร	ยก	ทัพ	มุ่ง	มายัง	นครจันไต
ke:n	tʰahan⁴	yok³	tʰap³	muŋ²	ma:yaŋ	nakʰoncantay
command	soldier	raise	march	straight	go to	Jantai city

King Panjal knows that King Jan refuses to give Miss Kamfong and was very
angry. So he commands his soldier to go to Jantai City.
(King Doglike text)

King Panjal is referred to as a non-actor by use of his name in the subject slot in the previous paragraph. He again becomes an actor by use of his name in the subject slot and is referred to by a string of deletion.

5.2. Auxilliary Devices

Besides maintaining a participant by reference and deletion, the use of auxilliary devices also contributes to tracing the identity of a participant. Some of the key auxilliary devices employed to maintain participant reference are the knowledge of semantics within the lexicon, the knowledge of Thai culture and custom, and the repetition of lexical items. These may be more generally categorized into two subgroups of auxilliary devices.

According to Chuwicha (1986:28), these auxilliary devices can be classified as collocation and reiteration.

5.2.1. Collocation

A collocation is a set of words which are systematically related or associated with each other. The relationship may be expressed as antonyms, synonyms, generic-specific, ordinate-superordinate.

Kinterms, considered to be a generic-specific relationship, in Thai may be classified as a collocation as they establish the relationship between participants. Kinterms refer to the blood relationship in a family. As a result, the reader is able to follow the story and know who is acting in the scene by tracing the kinterm being used. For example, in the story of King Khulu and Miss Oua, participant identification is mainntained through use of kinterms. The story is concerned with a handsome king who

had had a fiancee since he was very young. When he grows up, he forgets about his fiancee who has become a pretty girl. When he hears the news that his fiancee is very pretty and still loves him, he comes to see her again. Her mother refuses to allow it since the young king has many wives. The pretty princess finally committes suicide. When the handsome prince hears about her death, he also committs suicide. The writer uses various kinterms to maintain the participants' identification. For example, when the prince appeared in the scene with the princess, he was referred to as **pʰi:²** (older brother). When he was with his mother, he was refered to as **lu:k²** (son).

The following chart illustrates the variety of references to the same participant as he/she participates in the scene. These references depend on the relationship between the participants.

Participant	Introducing word	Maintaining word
ท้าวฆูลู tʰaːw³kʰuːluː King Kulu	ท้าวฆูลู tʰaːw³kʰuːluː King Kulu	โอรส ʔoːrot³ son
		พี่ pʰiː² brother
His mother	พระราชชนนี pʰraʔraːt²cʰonniː mother	พระมารดา pʰraʔmaːndaː mother
Princess Oua	นางอั้ว naːŋʔua³ Miss Oua	ลูก luːk³ child
		น้อง nɔːŋ³ sister
		พระธิดา pʰraʔtʰidaː daughter
Oua's mother	พระราชชนนี pʰraʔraːt²cʰonniː mother	แม่ mɛː² mother
		พระมารดา pʰraʔmaːndaː mother

The interaction between the participants in the scene helps the reader to know the relationships between participants. Because of the relationship existing between the participants, the reader can trace the identity of a participant even though a variety of references is used.

5.2.2. Reiteration (Interaction Device)

We can trace the identity of a participant through their interaction with other participants. There may be differing references for the same participant under the following criteria:

A) The relationship of one participant to the other: A participant can be referred to by various terms and this term is influenced by the relationship between them. The relationship can be affected by social status or family relationship.

In the story of Miss Oraphim, the secondary participant, King Pajitta, is first introduced by his name. But when he appears in the scene with a fortuneteller, he is referred to by his social status, พระราชโอรส 'son(royal)'. In the story of King Khulu and Miss Oua, a participant can be referred to as a sister or as a child depending on the person with whom she is interacting at the time.

B) The change of participant's personality: A change in the participant's characteristic can affect the maintenance of a participant's identification. Miss Oraphim ,in the beginning of a story, was a young woman. When she left her husband, she disguised herself as a man in order to protect herself from another man. This transformation of character influenced the references to this participant. Initially, she was referred to as na:ŋʔoraphim 'Mrs Oraphim'. When she was disguised as a man, her identification was maintained by the term pʰɔ²num¹ 'young lad'. The maintenance of participant identification when there is a change of a participant's characteristics also contributes to the cohesion of the theme.

C) Same referent for different participant: Different participants may be maintained by the same reference though they appear in the same scene. However, it is easy to identify which one is performing by their

interactive roles and their titles. In the story of Oraphim, the main participant, Oraphim disguised herself as a man and used the husband's name. She was ordained as a monk in Jampak city. One day, her husband came to this town and they met.

สังฆราชปาจิตต   ก็   ถาม   ท้าวปาจิตต   ว่า   ต้องการ
saŋkʰara:t²pa:cit¹ta¹ kɔ²   tʰa:m⁴ tʰa:w³pa:cit¹ta¹ wa:² tɔ:ŋ²ka:n
patriach Pajitta   prt.   ask   King Pajitta   that want ·

จะ   พบ   นางอรพิมพ์   หรือไม่
ca?¹ pʰop³ na:ŋ?orapʰim̄ rɯ:⁴may²
will meet Miss Orapim   or·not

So patriach Pajitta asked King Pajitta whether he still wanted to see Orapim or not. (Orapim text)

In the example above, these two participants are introduced by different titles but are maintained by the same referent name **pa:cit¹ta¹** 'Pajitta'. However, the identity of these participants is obvious since they have different titles. The distinction of these participants comes through their interaction and their different titles.

5.3. Potential for Confusion

There are three main areas in the analyzed text which may potentially cause confusion; they are 1) ambiguous identification, 2) a sequence of dialogue, and 3) synonymous identification.

1) Ambiguous Identification

A series of clauses combined to form a sentence is a common grammatical feature in Thai. These sentences often causes ambiguity in identifying a participant because a subject is identified by zero morpheme, or a string of deletion, in each clause of the sentence except the first one. When a change of focus occurs from one participant to another,

potential ambiguity results. However, ambiguity is avoided by observing the grammatical structures. If the participant is the subject of the first clause, any zero identification will refer to him.

Here, in an example from the story of 'King Doglike', the zero morpheme consistently refers to King Jantai, even when an incidental participant, the giant, is introduced.

ท้าวจันไต	เห็น	ยักษ์	ใหญ่	ถือ	ตะบอง	เข้ามา	0	ก็	ตกพระทัย
tʰa:w³cantay	hen⁴	yak³	yay¹	tʰɯ:⁴	ta?bɔ:ŋ	kʰaw³ma:	0	kɔ²	tok¹pʰra?tʰay
King Jantai	see	giant-	big	hold	club	enter	0	prt.	frightened

ร้อง	ขอ	ชีวิต	0	สัญญา	ว่า	เมื่อ	กลับ	ไปถึง	เมือง	แล้ว	0
rɔ:ŋ³	kʰɔ:⁴	cʰi:wit³	0	sanya:	wa:²	mɯa²	klap¹	paytʰɯŋ⁴	mɯaŋ	læ:w³	0
cry	ask for	life	0	promise	that	when	return	arrive	city	ready	0

จะ	สร้าง	ที่อยู่	ให้	นอก	เมือง
ca?¹	sra:ŋ²	tʰi:²yu:¹	hay²	nɔ:k²	mɯaŋ
will	build	place	give	out	city

King Jantai saw the big giant holding a club and coming toward him. He was frightened and begged for his life. He also promised to build a place for the giant to live when he arrived in the city. (King Doglike text)

If there is a change of focus from one participant to another, the zero morpheme identification refers to the participant who possessedd the action in the previous clause.

ยักษ์	ก็	ถาม	ว่า	0	พูด	จริง	หรือเปล่า	ถ้า	0	พูด	จริง	ก็
yak	kɔ²	tʰa:m⁴	wa:²	0	pʰu:t²	ciŋ	rɯ⁴plaw¹	tʰa:²	0	pʰu:t²	ciŋ	kɔ²
giant	prt.	ask	that	0	speak	true	or not	if	0	speak	true	prt.

จะ	ปล่อย	ไป	0	ต้อง	สัญญา	ว่า	0	จะ	ส่ง	ผู้หญิง	มา	ให้	กิน
ca?¹	plɔ:y¹	pay	0	tɔ:ŋ²	sanya:	wa:²	0	ca?¹	soŋ¹	pʰu:²yiŋ⁴	ma:	hay²	kin
will	let	go	0	must	promise	that	0	will	send	woman		come	give	eat

จนกว่า	กระดูก	จะ	กอง	สูง	สามเท่า	ลำตาล	ท้าวจันไต	กลัว
conkʰwa:²	kradu:k¹	ca?¹	kɔ:ŋ	su:ŋ	sa:m⁴tʰaw²	lamta:n	tʰa:w³cantay	klua
until	bone	will	pile	high	thrice	palm tree	King Jantai	fear

ตาย	ก็	รับคำ
ta:y	kɔ²	rapkʰam
dead	prt.	agree

The giant asked King Jantai whether he told the truth or not. If he told the truth, he will let him go. But he should keep his promise to send out the woman for the giant to eat. King Jantai was afraid so he agreed. (King Doglike text)

From the example above, the story has changed the focus to another participant, the giant. So the subject ยักษ์ 'giant' is subject of the first clause; yet, King Jantai who possessed the action in the previous paragraph. The giant, though the subject of the first clause, is an incidental participant and so a grammatical clue is given in the next clause to show that the zero reference does not refer to the 'giant'. The clue is the repetition of the verb, 'to speak' in the second clause. In the above example, tʰaːwcantay, 'King Jantai', is subject of the last clause and not the first clause, yet, the zero morpheme reference in second clause is automatically associated with the the king.

2) Dialogue sequence

According to Perrin, the dialogue between two participants only, one of whom is the main one, is used "not to forward events but to heighten the effect of the coming event by delaying it".

The example below delays the action, as well as, reveals the attitude of the incidental participant, Bua, toward the event. She is hesitates in making a decision.

นี่แน่ะ	แม่	ทำไม	แม่	จึง	มา	ไถนา	อยู่	คนเดียว	เล่า	แม่
ni²næʔ¹	mæː²	tʰammay	mæː²	cɐŋ	maː	tʰaynaː	yuː¹	kʰondiaw	law²	mæː²
excl.	mother	why	mother	so	come	plough	stay	only	prt.	mother

ไม่	มี	สามี	หรอก	หรือ
may²	miː	saː⁴miː	rɔːk¹	rɯː⁴
not	have	husband	prt.	or

สามี	แม่	ไม่มี	หรอก	ยายบัว	ตอบ
saː⁴miː	mæː²	may²miː	rɔːk¹	yaːybua	tɔːp¹
husband	mother	not have	prt.	Bua	answer

เพื่อ ไม่ ให้ แม่ ลำบาก ต่อไป ฉัน จะ ไถนา แทน
pʰ‌ua² may² hay² mæ:² lamba:k¹ to:¹pay cʰan⁴ ca?¹ tʰay⁴na: tʰæ:n
for not give mother difficult next I will plough instead

แม่ เอาไหม
mæ:² ?awmay⁴
mother or not

ก็ ดี น่ะซิ แต่ว่า เจ้า คิด อย่างไร จึง จะ มา ไถนา ให้
ko² di: na¹si: tæ:¹wa:² caw² kʰit³ ya:ŋ¹ray cuŋ ca?¹ ma: tʰay⁴na: hay²
prt. good prt. but you think how so will come plough give

แม่ นายบัว สงสัย
mæ:² ya:ybua son⁴say⁴
mother Bua doubt

ฉัน จะ ไม่ ไถ ให้ แม่ เปล่า ๆ หรอก แต่ ฉัน จะ
cʰan⁴ ca?¹ may² tʰay⁴ hay² mæ:² plaw¹ ๆ ro:k¹ tæ:¹ cʰan⁴ ca?¹
I will not plough give mother not dup. prt. but I will

ตกลง กับ แม่ ก่อน
tok¹loŋ kap¹ mæ:² ko:n¹
agree with mother before

"Why do you plough alone like this? Don't you have a husband?"
"I do not have a husband", Boa answered.
"I will plough for you in order to help you."
"All right, what will plough for me?" She asked suspiciously.
"I will not plough for you only, but I will make a proposal to you first"

The subject of the dialoque sequence involves two participants, the main one, Pajitta, and the incidental, Bua. There is no confusion about who is speaking, even though the normal identification conventions, such as the direct use of names, are absent, as neither speaker is identified after the first line. Pronoun changes or pronoun identification are helpful when a a third person is involved in the conversation.

3) Synonymy in the identification

In the following paragraph, the different participants share the same reference in terms of proper name. In order to avoid ambiguity, the reader should trace the references throughout the text.

The first clue to the identify of a participant is the given title. Even though the two participants are referred to by the same name, their titles are different.

สังมราชปาจิตต		ก็	ถาม	ท้าวปาจิตต		ว่า	ต้องการ	จะ	พบ
saŋkʰara:t²pa:cit¹ta		kɔ²	tʰa:m⁴	tʰa:w³pa:cit¹ta		wa:²	tɔ:ŋ²ka:n	ca?¹	pʰop³
patriach Pajitta		prt.	ask	King Pajitta		that	want		will meet

นางอรพิมพ์	หรือไม่	ท้าวปาจิตต		ก็	ว่า	ต้องการ
na:ŋ?orapʰim	rɯ:⁴may²	tʰa:w³pa:cit¹ta		kɔ²	wa:²	tɔ:ŋ²ka:n
Miss Orapim	or not	King Pajitta		prt.	that	want

Patriach Pajitta asked King Pajitta whether he wants to meet Orapim or not. King Pajitta answered that he wants to meet her. (Orapim text)

In the above example, two participants, Pajitta, are defined by their titles even though they share the same name. Another example where the two participants share the same name is as follows:

พวก	สนม	และ	อำมาตย์	ที่	อยู่	ที่นั่น	เมื่อ	ได้ยิน	ปาจิตต
pʰuak²	sanom⁴	læ?³	?amma:t¹	tʰi:²	yu:¹	tʰi:²nan³	mɯa²	day²yin	pa:cit¹ta
group	maids	and	minister	that	stay	there	when	heard	Pajitta

แปลง	บอก	ก็	ดีใจ
plæ:ŋ	bɔ:k¹	kɔ²	di:cay
disguise	tell	prt.	glad

The group of maids and minister who stay there heard what the diguised Pajitta said, they felt very glad. (Orapim text)

The main participant, Oraphim, had disguised herself and changed her name so that she was refered to by the same name as the secondary participant. The reader can trace that she is in a disguised role with a term like **plæ:ŋ** 'to disguise'.

Another case where synonymy of identification is found is when there is no title for the participant. In this case, the reader must use knowledge of the previous context in tracing back the participant.

เมื่อ	ปาจิตต	ได้	เครื่องสมณบริขาร	พร้อม	แล้ว	0
mɯa²	pa:cit¹ta	day²	kʰrɯaŋ²samanaborikʰa:n⁴	pʰrɔ:m³	læ:w³	0
when	Pajitta	get	thing for the monk	ready	then	0

ก็ เข้าไป หา พระเถระ ผู้ เป็น อุปัชฌายะ
kɔ² kʰaw²pay ha³ pʰra?tʰe:⁴ra? pʰu:² pen ?upat¹cʰa:ya?
prt. enter meet patriach who be ordinator

0 ขอ บวช เป็น ภิกษุ
0 kʰɔ:⁴ buat¹ pen pʰiksu?¹
0 ask for ordinate be monk

When Pajitta got the thing for the monk all ready, he came to see the ordinator in order to ask for ordinating. (Orapim text)

In the above example, Pajitta refers to the main participant, who, in this text, is actually Orapim in disguise. From the previous context however, Pajitta, the husband and secondary participant, is left behind and does not appear in the scene. So the same name Pajitta refers to the main participant who is performing in this scene.

5.4. Summary of Cohesive Devices

This chapter has dealt with the maintenance of participants after his/her introduction or reintroduction. It is found that there are two main devices which maintain participants: normal and auxilliary devices. Normal devices, which include reference and deletion, contribute to cohesion within the discourse. Reference terms may be categorized into five types: 1) kinterms, 2) generic words, 3) social status words, 4) pronominalization and 5) proper names. Reference terms are used to maintain any participant within the discourse. Deletion, or zero identification morpheme, is used to maintain reference to a participant as long as there is no confusion nor interruption in the discourse, either temporary or permanent. A string of deletion after the original introduction of a participant may be used only with introductory and

secondary participants; while after reintroduction, it may be employed only with incidental participants. A string of zero morphemes may be occur with any participant who is first a non-actor and returns to the scene as an actor either by use of a noun or noun phrase.

Auxilliary devices which include collocation and reiteration are another means by which coherence of the discourse is maintained through the tracking of participants. Kinterms, a subgroup of collocation, maintain participant reference through a variety of terms which are dependent upon relationships between the participants. Reiteration or interaction devices contribute to the tracking of a participant and help to avoid ambiguity in identification of a participant. The choice of the device used depends on the following criteria: relationship between participants, a change in the participant's characteristics, or a transformation, and the use of the same name or referent for two different characters. These three may cause ambiguity, and therefore, must be addressed under three subgroups: ambiguious identification, dialogue sequences, and synonymous identification.