A COMPARISON OF PARTICIPANT REFERENCE IN THAI LOVE SONGS AND THE SONG OF SOLOMON

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Arene Artz
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Keywords: discourse, Song of Solomon, participant reference, participant identification, participant tracking

ABSTRACT

This study discusses a comparison of participant reference between the selected Thai traditional love songs and the Thai translation of the Song of Solomon. The participant identification system and participant tracking are the focus of this analysis. Using four Thai songs and four parts of the prose translation of the Song of Solomon, the backgrounds and genres are discussed to see how well the translation captures the style and language use of a similar aspect in Thai. Then, the structures and functions of referring expressions are analysed to find the discourse functions of identifiability and activation status (Lambrecht 1994, Chafe 1994).

The participant ranking and tracking methods (Givón 1983, Somsonge 1991, Dooley and Levinsohn’s 2001) are adapted to determine the participants as central, main, and secondary in the Thai traditional love songs, as well as to find the default patterns for each participant role, whether in subject or non-subject context.

For the Thai traditional love songs, the default pattern found for the subject role is zero anaphora, while possessive NPs are more applied in the non-subject reference patterns. The central participant makes use of less encoding materials than the main participant. The secondary participant makes use of more encoding materials as they have no singing role and only appear partly in the song.
In comparing with the Song of Solomon, pronouns and possessive NPs are used instead of zero anaphora in the subject reference context, while pronouns are used more in the non-subject reference context. Also, the possessive NPs in the Song of Solomon occur in the subject contexts; while in the Thai traditional love songs, they appear in the non-subject contexts.

Some translation suggestions are given, with the awareness that the prose translation of the Song of Solomon has more flexibility in the choice of word forms and length of syllables in each line than in the Thai traditional love songs. However, the default patterns can still be used as a standard to some parts of the Song of Solomon which may not currently maintain the participant reference clearly and beautifully. The addition of poetic features in other similar Thai songs to the prose translation of the Song of Solomon can be a steady beginning in this direction.
บทคัดย่อ

วิทยานิพนธ์ฉบับนี้ศึกษาถึงการเปรียบเทียบระบบภาษาที่ใช้อยู่ถึงตัวแสดงบทบาทในเพลงว่างระหว่างเพลงไทยย่ออนุยุคและเพลงชาวโรมันฉบับแปลไทย โดยจะเน้นถึงระบบที่ใช้ในการกล่าวถึงตัวบุคคลและการระบุผู้ถึงส่วนรวมเป็นหลัก

เนื่องหลักและประเภทของเพลงไทยย่ออนุยุคที่เลือกมาสืบเพลงและระบบแปลไทยเกี่ยวกับตัวของเพลงชาวโรมันได้นามาภิปรายเพื่อดูว่าระบบมีวัจนิสัยและการใช้ภาษาถ้าเหมือนกับเรื่องที่คล้ายคลึงกันในเพลงไทยมากน้อยเพียงใด จากนั้นได้ความคิดสร้างและระบบที่สำคัญที่ของระบบภาษาไทยส่งเสียงเพื่อสื่อสารที่ทางสังคมพื้นฐานในการเรียนรู้ผู้แสดง (Identifiability) และสถานภาพที่ผู้อำนวยคิดถึงผู้แสดง (activation status) (Lambrecht 1994, Chafe 1994)

วิธีการกำหนดลำดับความสำคัญของผู้ถึงส่วนรวมและการติดตามผู้ถึงส่วนรวม (Givon 1983, Somsonge 1991, Dooley and Levinsohn’s 2001) ได้นามาประยุกต์ใช้เพื่อกำหนดผู้แสดงตามลำดับความสำคัญในเพลงไทยย่ออนุยุค คือ ผู้แสดงตัวแรก ผู้แสดงหลัก และผู้แสดงรอง รวมทั้งการมีรูปแบบที่เป็นหลักเกณฑ์ให้กับผู้แสดงแต่ละบทบาท ไม่ว่าจะเป็นประธานหรือไม่ใช่ประธานของเรื่อง
รูปแบบโดยปริยายของบทบาทประชาชนในเพลงไทยยอนยุคคือ รูปแบบการข้างถึงที่ไม่ปรากฏรูป
สมบัติภาพที่ไม่ใช่ประธานจะใช้มาเป็นตัวแสดงความเป็นเจ้าของแผน ผู้แสดงตัวออกใช้รูปแบบการ
ข้างถึงถึงน้อยกว่าผู้แสดงหลัก ผู้แสดงของใช้รูปแบบการข้างถึงถึงมากกว่าเพราะผู้แสดงของ
ไม่มีบทร้องในเพลงและปรากฏตัวเพียงบางตอนของเพลงเท่านั้น

เมื่อเปรียบเทียบกับเพลงชาวโสมน คำสรรพนามและนามวลสารแสดงความเป็นเจ้าของถูกใช้แทนที่
รูปแบบการข้างถึงที่ไม่ปรากฏรูปในบริบทของการข้างถึงถึงประธาน และคำสรรพนามก็ใช้มากกว่า
ในบริบทของการข้างถึงถึงผู้แสดงที่ไม่ใช่ประธาน นอกจากนี้ นามวลสารแสดงความเป็นเจ้าของใน
เพลงชาวโสมนมากปรากฏในบริบทของประธาน แต่เพลงไทยยอนยุคปรากฏในบริบทที่ไม่ใช่
ประธาน

ผู้จิมมีใช้แนวทางบางประการที่ยกับการแปล โดยกระจุ้กกว่าบทแปลร้อยแก้วของเพลงชาว
โสมนนี้มีความชัดเจนในเรื่องการเลือกคำและความยาวของการเปรียบในแต่ละบทของเพลง
มากกว่าเพลงไทยยอนยุค อย่างไรกล่าว รูปแบบโดยปริยายยังคงสามารถนำมาใช้เป็นมาตรฐาน
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LIST OF ABBREVIATIONS AND SYMBOLS

1S  first person singular
1P  first person plural
2S  second person singular
2P  second person plural
3S  third person singular
ADJ  adjective
Asp  aspirated
CLF  classifier
CLFPhrs  classifier phrase
CVC  consonant-vowel-consonant
DEM  demonstrative
IMP  imperative
KIN  kinterm
N  noun
NEG  negation
NOM  nominalization
NP  noun phrase
NUM  numeral
POET  poetic
POSS  possessive
POSS.NP  possessive noun phrase
POSTV  postverb
PREP  preposition
PREP.PHR  prepositional phrase
PREV  preverb
PRT  particle
QUAN  quantifier
Rd  rounded
REL  relativizer
<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>REL.CL</td>
<td>relative clause</td>
</tr>
<tr>
<td>SVO</td>
<td>subject-verb-object</td>
</tr>
<tr>
<td>THSV</td>
<td>Thai Holy Bible Standard Version</td>
</tr>
<tr>
<td>Unr</td>
<td>unrounded</td>
</tr>
<tr>
<td>Vd</td>
<td>voiced</td>
</tr>
<tr>
<td>Ø</td>
<td>zero anaphora</td>
</tr>
</tbody>
</table>
Chapter 1
Introduction

Christianity has been known in Thailand since the sixteenth century, during the Ayutthaya era\textsuperscript{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)\textsuperscript{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.

\textsuperscript{1} Information from Thailand Bible Society.

\textsuperscript{2} The official Thai title is พระศรีสัม-toolbar กรเทวิธี 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 original 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

<table>
<thead>
<tr>
<th>Manner of Articulation</th>
<th>Points of Artication</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Bilabial</td>
</tr>
<tr>
<td>Stop [+ asp.]</td>
<td>ph</td>
</tr>
<tr>
<td>Stop [-vd]</td>
<td>p</td>
</tr>
<tr>
<td>Stop [+vd]</td>
<td>b</td>
</tr>
<tr>
<td>Fricative [-vd]</td>
<td>f</td>
</tr>
<tr>
<td>Affricate [-vd]</td>
<td>c</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Nasal [+vd]</td>
<td>m</td>
</tr>
<tr>
<td>Lateral [+vd]</td>
<td></td>
</tr>
<tr>
<td>Approximant [+vd]</td>
<td>w</td>
</tr>
<tr>
<td>Trill [+vd]</td>
<td></td>
</tr>
</tbody>
</table>

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

Table 2 Vowel Phonemes of Thai

<table>
<thead>
<tr>
<th>Front</th>
<th>Central</th>
<th>Back</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>i</td>
<td>ii</td>
</tr>
<tr>
<td>Mid-High</td>
<td>e</td>
<td>ee</td>
</tr>
<tr>
<td>Mid</td>
<td>e</td>
<td>ee</td>
</tr>
<tr>
<td>Mid-Low</td>
<td>e</td>
<td>ee</td>
</tr>
<tr>
<td>Low</td>
<td>η</td>
<td></td>
</tr>
</tbody>
</table>

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/, /ua/, 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.

\[ \text{ia, ua} = \text{vv} \]
\[ \text{aj, aw} = \text{vc} \]

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**

<table>
<thead>
<tr>
<th>ง</th>
<th>k</th>
<th>น,ฌ</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>ข,ฃ,ค,ฅ,ฆ</td>
<td>kh</td>
<td>บ</td>
<td>b</td>
</tr>
<tr>
<td>จ</td>
<td>ฎ</td>
<td>ฏ</td>
<td>p</td>
</tr>
<tr>
<td>ฉ,ช,ซ,ฌ</td>
<td>ch</td>
<td>พ,ป,ผ,ฝ,พ,ฎ</td>
<td>ph</td>
</tr>
<tr>
<td>ฌ,ฌ,ฏ</td>
<td>j</td>
<td>อ,อ,อ</td>
<td>m</td>
</tr>
<tr>
<td>ฉ,ช,ซ,ฌ</td>
<td>s</td>
<td>ม</td>
<td>m</td>
</tr>
<tr>
<td>ธ,ธ,ฏ</td>
<td>t</td>
<td>อ</td>
<td>w</td>
</tr>
<tr>
<td>ธ,ธ,ฏ</td>
<td>th</td>
<td>ห,ฮ</td>
<td>h</td>
</tr>
<tr>
<td>ฮ,ฮ,ฮ,ฮ,ฮ</td>
<td>ฮ</td>
<td>ฮ</td>
<td>h</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Live syllables</th>
<th>dead syllables</th>
</tr>
</thead>
<tbody>
<tr>
<td>น, น, ด, ผ, ญ</td>
<td>น, ป, ว, ฟ, ร</td>
</tr>
<tr>
<td>ม, ต, น, ท, ฑ, ฒ, ฑ, ฒ</td>
<td>ต</td>
</tr>
<tr>
<td>ง, น, ต, ฑ, ฒ, ฑ, ฒ</td>
<td></td>
</tr>
<tr>
<td>จ, น, ต, ฑ</td>
<td></td>
</tr>
<tr>
<td>ว</td>
<td></td>
</tr>
</tbody>
</table>

For vowels, the short and long vowels are symbolized in different ways. The letter ə symbolizes some vowels. The letter ʰ 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

<table>
<thead>
<tr>
<th>ก</th>
<th>ฮ</th>
<th>ก</th>
<th>ฮ</th>
<th>ง</th>
<th>ง</th>
<th>ก</th>
<th>ฮ</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>aa</td>
<td>i</td>
<td>ii</td>
<td>u</td>
<td>uu</td>
<td>u</td>
<td>uu</td>
</tr>
<tr>
<td>e</td>
<td>ee</td>
<td>e</td>
<td>ee</td>
<td>ə</td>
<td>ə</td>
<td>ə</td>
<td>ə</td>
</tr>
<tr>
<td>ua</td>
<td>uua</td>
<td>ia</td>
<td>iia</td>
<td>ə</td>
<td>ə</td>
<td>ə</td>
<td>ə</td>
</tr>
<tr>
<td>am</td>
<td>aam</td>
<td>aj</td>
<td>aaj</td>
<td>aw</td>
<td>aaw</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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 consonants⁴. The markers are presented in table 6 as follows (adapted from Becker 1995):

---

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

<table>
<thead>
<tr>
<th>tone marker</th>
<th>tone marker</th>
</tr>
</thead>
<tbody>
<tr>
<td>－</td>
<td>＿</td>
</tr>
<tr>
<td>mid tone</td>
<td>falling tone</td>
</tr>
<tr>
<td>㎥</td>
<td>＼</td>
</tr>
<tr>
<td>low tone</td>
<td>rising tone</td>
</tr>
<tr>
<td>㎥</td>
<td>／</td>
</tr>
<tr>
<td>high tone</td>
<td></td>
</tr>
</tbody>
</table>

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.
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)

<table>
<thead>
<tr>
<th>Manner of Articulation</th>
<th>Points of Articulation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Bilabial</td>
</tr>
<tr>
<td>Stop [+asp.]</td>
<td>ph</td>
</tr>
<tr>
<td>Stop [-vd]</td>
<td></td>
</tr>
<tr>
<td>Stop [+vd]</td>
<td>b</td>
</tr>
<tr>
<td>Fricative [-vd]</td>
<td>f</td>
</tr>
<tr>
<td>Fricative [+vd]</td>
<td>v</td>
</tr>
<tr>
<td>Sibilant [-vd]</td>
<td></td>
</tr>
<tr>
<td>Sibilant [+vd]</td>
<td></td>
</tr>
<tr>
<td>Nasal [+vd]</td>
<td>m</td>
</tr>
<tr>
<td>Lateral [+vd]</td>
<td></td>
</tr>
<tr>
<td>Approximant [+vd]</td>
<td>w</td>
</tr>
<tr>
<td>Trill [+vd]</td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>Front</th>
<th>Central</th>
<th>Back</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>i</td>
<td>ii</td>
<td>u u</td>
</tr>
<tr>
<td>Mid-High</td>
<td>e</td>
<td>ee</td>
<td>o oo</td>
</tr>
<tr>
<td>Mid</td>
<td></td>
<td></td>
<td>(ə)</td>
</tr>
<tr>
<td>Mid-Low</td>
<td></td>
<td></td>
<td>c cc</td>
</tr>
<tr>
<td>Low</td>
<td>a</td>
<td>aa</td>
<td></td>
</tr>
</tbody>
</table>
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

<table>
<thead>
<tr>
<th>Phonetics</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>?</td>
<td>° for η</td>
</tr>
<tr>
<td>b</td>
<td>b for ב</td>
</tr>
<tr>
<td>v</td>
<td>b for ב</td>
</tr>
<tr>
<td>g</td>
<td>g for ג</td>
</tr>
<tr>
<td>ג</td>
<td>ג for ג</td>
</tr>
<tr>
<td>δ</td>
<td>d for ד</td>
</tr>
<tr>
<td>h</td>
<td>h for ה</td>
</tr>
<tr>
<td>w</td>
<td>w for ו</td>
</tr>
<tr>
<td>z</td>
<td>z for ז</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Phonetics</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>h</td>
<td>h for ה</td>
</tr>
<tr>
<td>Dental or palatal t</td>
<td>Dental or palatal s</td>
</tr>
<tr>
<td>y</td>
<td>y for י</td>
</tr>
<tr>
<td>y</td>
<td>y for י</td>
</tr>
<tr>
<td>kh</td>
<td>k for כ</td>
</tr>
<tr>
<td>Χ</td>
<td>X for כ or ג</td>
</tr>
<tr>
<td>l</td>
<td>l for ל</td>
</tr>
<tr>
<td>m</td>
<td>m for מ or מ</td>
</tr>
<tr>
<td>θ</td>
<td>θ for ת</td>
</tr>
<tr>
<td>s</td>
<td>s for ש</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Phonetics</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>ph</td>
<td>p for פ</td>
</tr>
<tr>
<td>f</td>
<td>ṓ for א or ב</td>
</tr>
<tr>
<td>Dental or palatal s</td>
<td>Dental or palatal s</td>
</tr>
<tr>
<td>q</td>
<td>q for פ</td>
</tr>
<tr>
<td>r</td>
<td>r for ר</td>
</tr>
<tr>
<td>s</td>
<td>s for ש, ś for ś</td>
</tr>
<tr>
<td>θ</td>
<td>θ for ת</td>
</tr>
</tbody>
</table>

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 ą, it means the vowels are further shortened (Dobson 2008: 11). For long vowels, the simple symbols are a dash above the

5 Ross (1977:14) suggested that ג is equivalent to ג
6 Ross (1977:14) suggested that s is equivalent to s
vowel, as in ā. However, if a circumflex (such as ā) 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

<table>
<thead>
<tr>
<th>Phonetics</th>
<th>Short vowel symbols</th>
<th>Phonetics</th>
<th>Long vowel symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>a, ā for ַ</td>
<td>aa</td>
<td>ā, ā for ַ</td>
</tr>
<tr>
<td>e</td>
<td>e, ē for ֶ</td>
<td>ee</td>
<td>ē, ē for ֶ</td>
</tr>
<tr>
<td>i</td>
<td>i for ִ</td>
<td>ii</td>
<td>ī, ī for ִ</td>
</tr>
<tr>
<td>u</td>
<td>u for ָ</td>
<td>uu</td>
<td>ū, ū for ָ</td>
</tr>
<tr>
<td>o, ē</td>
<td>o, ō for ֹ</td>
<td>oo, ĕ</td>
<td>ō, ō for ֹ</td>
</tr>
</tbody>
</table>

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. 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).

---

7 See more examples and details in Ruangdet (1978), Saranya (1989), and Iwasaki & Preeya (2005).
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 *khrúay-hóm* ‘spice’ and the proper nouns *kra-cè’* ‘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

krá-cè känn khrúay-hóm 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 (lē?) ‘and’ may be needed.

An example of a proper noun from a prose ลดนิยมรักจ้า (côt-māaj-rák-jāa-khòɔp) ‘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 ถวัลย์ ท่าน จะไร่ ด้วย
dāa kām-lāŋ thām ṭā-raŋ jīu
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 ṭāaj ‘refer’ is presented in (4).

(4) Kinarii plays in the water

เกิน หา คำ ใด เชีย ม่า เหลี่ย คำ ชั่ว
kōn háa khām dāj ṭāaj māa cha-lōaj khām ṭāaj
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 cāw dōɔk-khām-tāj ‘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

โอ้ ละ น้อย เจา ตกคำใต้
pōɔt-lā-nāj cāw dōɔk-khām-tāj
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 sāw ‘two’ and two appositional nouns sāw ‘young (woman)’ and nùm ‘young (man). For (7), a noun khwān ‘beloved’ is put in apposition with a second person pronoun cāw (singular) and modified with a noun phrase jāam nī ‘this time’. However, (7) is an odd structure of which a noun phrase jāam nī ‘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
สัง เรา สาว หนุ่ม
sāw rāw saāw nùm
two 2P young.woman young.man
The two (of) us, a young woman (and) young man,

(7) Kiss the soft cheek.007
คุม-พิท นิวล ประจำ ชวญี่ เจ้า ชาย นิ่
cūm-phít nīan prāan khwān cāw jāam nī
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 เดอะเลเตอร์ จดหมายรัก ‘The letter love letter’ by Kongdet (2004) where a first person plural rāw ‘1P’ and a quantifier tāng-sāw ‘both’ are put together to form a NP, as shown in (8).

(8) The letter love letter
เรา ทั้งสอง คง หมด โอกาส ที่ จง ได้ พบ
rāw tāng-sāw khōng mōt ?ōo-kāat thī jōng dīi phōp
1P both may finish chance REL will PREV meet
gīn

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.

\[ छाँ Ø घुमूर Ø में Ø \]
\[ cāj Ø sāan jāam Ø mōt Ø \]
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

\[ Ø गैरी तैरी छिम पब ता में हौसनी हाँवी Ø \]
\[ Ø गौही ना खुन पॉप दाए मूआ-वान-नि हाँव-चाँ Ø \]
1S lift face up meet Da yesterday heart 1S

\[ ठेप जुट तैन \]
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?-thōm sàp-pa-rāŋ-khēe lāŋ 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.

ŋām แนะยอน หนัง เทวิ
nāam mūan nùŋ thē-wīi
beautiful like one angel
beautiful like an angel.

(12) Jacop’s love letter

กระทะอม สัปปะรำขี เลานั่งหนัง
krà?-thēm sàp-pān-khēe láŋ 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-hāaj ‘one friend’ or sōŋ-cōon ‘two thieves’ 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 classifier 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 classifier (Enfield 2007: 121).

1.8.2.2 Head noun with demonstratives

Demonstratives in Thai are words like nīi or nū ‘this/these’, nān or nān ‘that/those’ and nōon or nóon ‘that/those over there’. An example is presented in (13), where jāam ‘time’ is emphasized by the demonstrative nū ‘this’.

18
(13) Kiss the soft cheek.

The same characteristic is found in the Thai prose, as seen in (14) where the head noun  sát-sa-wàa ‘light’ is modified by nán ‘that’.

(14) Jacop’s love letter

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 n/uni0254́/uni0254j ‘little’.

(15) Love spell of Acacia.

Another example is found in The letter love letter in (16) where the woman, Diw, is modified with a classifier khōn and an adjective d/uni0259/uni0304/uni0259m ‘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

พ่อหม่ำ จาค ให้ ติว กลับ ไป เป็น ติว คุณ เติม

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 ฉา in (17) has no meaning, but it suggests some intimate feelings in the speaker and always appear in poetic form. When it comes after มี ‘mother/lady’, it warmly illustrates a man’s feelings towards the woman he loves.

(17) Kinarii plays in the water.

แม่ เอา งาม จริง งาม เนื้อ ติ่ง เบรียบแปร

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 ขราป. 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

ติว ครับ วันนี้ หม่ำ ติ่งใส่ ติว จัง เลย

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 \( kh\ddot{o}\ddot{y} \) ‘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 \( h\ddot{u}\ddot{a}-c\ddot{a}\ddot{j} \) ‘heart’ as a part of the body of \( ch\ddot{a}n \) ‘1S’ and therefore, \( kh\ddot{o}\ddot{y} \) ‘of’ is omitted.

(19) The wedding is tomorrow.004

\[ h\ddot{u}\ddot{a}-c\ddot{a}j \ ch\ddot{a}n \ s\ddot{a}n \ w\ddot{a}j\]

\( \text{heart} \ 1S \ shake \ tremble \)

My heart is trembling.

Not only the preposition \( kh\ddot{o}\ddot{y} \) ‘of’ can be omitted, but also the possessor. As exemplified early in (10), \( h\ddot{u}\ddot{a}-c\ddot{a}j \) ‘heart’ is the head noun that omits both the preposition \( kh\ddot{o}\ddot{y} \) ‘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 \( h\ddot{u}\ddot{a}-c\ddot{a}j \) ‘heart’ marked with both the the preposition \( kh\ddot{o}\ddot{y} \) ‘of’ and the possessor ‘Panida’.

(20) Jacop’s love letter

\[ h\ddot{u}\ddot{a}-c\ddot{a}j \ kh\ddot{o}\ddot{y} \ pa-n\ddot{t}\ddot{a}-\ddot{d}\ddot{a}a \ m\ddot{a}j-ch\ddot{a}j \ s\ddot{a}aj-n\ddot{a}am \]

\( \text{heart} \ PREP \ Panida \ NEG \ stream \)

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 \( th\ddot{i}\ddot{u} \) ‘that’, but sometimes it can be omitted. The example in (21) presents a head noun \( r\ddot{u}\ddot{a}\ddot{a}-r\ddot{a}\ddot{a}n \) ‘body’ followed by a relative clause \( th\ddot{i}\ddot{u} \ s\ddot{a}n \ ra-r\ddot{i}k \) ‘which (is) shaken’. Another relative clause is shown in (22) where the head noun \( w\ddot{a}n \ w\ddot{i}\ddot{t}-\ddot{w}\ddot{a}a \) ‘wedding day’ is
followed by a relative clause (ที่ี ชัน) ข้อง นาน นาน ‘(that I have) waited for so long’. The verb ข้อง ‘wait’ is a transitive verb that needs an object, which is วัน วิ่า-วัว ‘wedding day’, but the relativizer ที่ี and the subject ชัน ‘first person pronoun’ are left out.

(21) Kiss the soft cheek.

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

(22) The wedding is tomorrow.

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 ที่ี มี ชู-วิต-ชู-ว้า ก่อน ว่า ‘who is lively as before’

(23) The letter love letter

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 นับ ‘in’, บน ‘on’, and ที่ี ‘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-plée ‘wound’ modified by the prepositional phrase thū núa khēen khūn ‘at/on your arm’.

(24) Jacop’s love letter

บ่าที่เนื้อแขนคุณ
bàat-plée thū núa khēen 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.

\[
\text{NP} \rightarrow \text{N} + \begin{cases} 
\{(\text{QUAN} \ (\text{NUM})\} \ (\text{CLF}) \\
(\text{CLF}) \ (\text{DEM}) \ \\
(\text{CLF}) \ (\text{ADJ}) \ \\
(\text{PRT}) \ \\
(\text{Possessor PHRS}) \ \\
(\text{CLF}) \ (\text{REL.CL}) \ \\
(\text{PREP.PHRS}) \end{cases} \
\rightarrow \text{PRON} + \begin{cases} 
(\text{NP}) \\
\{(\text{QUAN} \ (\text{NUM})\} \ (\text{CLF}) \\
(\text{CLF}) \ (\text{ADJ}) \end{cases} \
\rightarrow \emptyset
\]

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.
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, ʾšîr haššîrîm ʾăšer 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 รุ้บพิษน้ำพร้า (jūm-phít-nūan-prāa) ‘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 มะนิรักดาวยิ้ม (mōn-rák-dāèk-kām-tāj) ‘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 คินนารีเล่นน้ำ (kīn-narīi-lèn-náam) ‘Kinarii 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 ฟุ้งนิวัวง (phrūy-nū-wūa) ‘The wedding is tomorrow’ was sung by Ruangthong Thonglanthom, and composed by Jamlong Benjanuwarra. 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 จูпиหงคกระง ‘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. กิไกผัลแมว ‘Kinarii plays in the water’ is an expression of a man as he describes the beauty of a woman he loves. แลริบัตเตย คำได ‘Love spell of the Acacia’ is performed by a male lover and his beloved who sing their love for each other. The last song, พุ่งจินิว ‘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* utilizing Longacre (1996)’s approach is suggested in the table (11) below.

**Table 11 The Structure of the Song of Solomon**

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

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 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 สุนทรภพ (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](image)

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 rōk ra-rin ‘the love spell is flowing’ in Love spell of Acacia, and "mēk ū-kān kān jī jāāng ‘Delicate lady you are beautiful as if a mythical 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
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:

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<table>
<thead>
<tr>
<th>Genre</th>
<th>Organization</th>
<th>Occurrence in the Song of Solomon</th>
</tr>
</thead>
</table>
| 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 לְשֵׁה, ֶֽשֶֽׁלָֽם, לֹֽאֶֽמֶֽרֶֽה ֶֽהָֽאָֽיָֽמֶֽלֶֽה  "(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 |
| Drama       | 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 |
| Drama       | 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 קַלְלָה ‘bride’ implied that the beloved and her lover were married |
| Drama       | clearly indicate speakers and stage directions                                | Mostly long speeches without clearly stating any characters, nor stage directions¹³ |

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 (כָּעַר-סַנְו (bride), כָּעַר-בָּאָב (groom), פִּיוּאֵן-כָּעַר-סַנְו (bridesmaid), and פִּיוּאֵן-פִּיוּאֵן (friends), but the original Hebrew text does not have these titles.
<table>
<thead>
<tr>
<th>Genre</th>
<th>Organization</th>
<th>Occurrence in the Song of Solomon</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aesthetic communication</td>
<td>Draws appreciative responses via many similies (69 occurrences), metaphors (23) and other figurative uses (&gt; 10)</td>
<td></td>
</tr>
<tr>
<td>Imitative of the emotions</td>
<td>Various expressions of emotions and connotations – out of 117 verses total, 76 verses contain emotive words, which makes up 65% of the song</td>
<td></td>
</tr>
<tr>
<td>Usually some repetition of lines or a refrain</td>
<td>Four repetitions of the laments: 'etkem banōwt yārušālim “O daughters of Jerusalem...” (2:7; 3:5; 5:8; 8:3)</td>
<td></td>
</tr>
<tr>
<td>Tension-relaxation principle</td>
<td>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 and 5:8 have the beloved's search for her lover, while the repetitions are the advisory relaxation</td>
<td></td>
</tr>
</tbody>
</table>

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. 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-rūi* ‘(female form)’ to *nun* ‘male form’ in *kin-nun* ‘(creature)’ in order to rhyme it with the sound *-un* in the preceding word *sōra-chūn* ‘delicate’.
(25) Kinarii plays in the water.

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

The phrase *mūan kin-nān jūan rāŋ* ‘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.

*(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

(27) Love spell of Acacia


cāw wān dāk wāj mūan khāj jū ्tūan hāj cāj
2S sow flower PRT like PRT remind PREV heart

fān
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: cāt ‘will’, fāw ‘keep’, and rō-khāj ‘wait’ are one instance while khō ‘ask’ and lāam-lūan ‘invade’ are the other instance.

(28) Kiss the soft cheek


cāt fāw rō-khāj rūān hāj khō 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-khū ‘stay adjacently’, pra-lōom ‘touch’, jāk-lō ‘tease’, pha-nū ‘coddle’, and chūt-klāj ‘(come) close’.

(29) Kiss the soft cheek


ekhaŋ-khū pra-lōom jāk-lō pha-nū chūt-klāj
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

\[
\text{khwām rák kā khūu būp-phāā}
\]
NOM love PRT be flower

Love is like a flower,

Love spell of Acacia.012

\[
\text{phīn dōk thū tā lēw mā bān-bèn thū cāē}
\]
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

khänn khăwun khrāy nūng sūng cāj cōn sūt 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

klaį thūŋ kāaŋ sa-tāaŋ cāj dūŋ-ha-thāį khīt pāį
close arrive time shiver heart heart think POSTV

sūk-sāŋ
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\(^\text{16}\), it follows the Hebrew rhythmic pattern (as mentioned in 2.2.2). The typical pattern of the Hebrew poem has two verses or

\(^{16}\) 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

โอ้ ที่รัก ของ ชื่น เรีย ช่าง สิ่งงาม
?

โอ้ ที่รัก ของ ชื่น เรีย ช่าง สิ่งงาม
?

Oh, my beloved, you are so beautiful.

PRT dear of 1S 2S so beautiful

Song of Solomon.043

โอ้ ชื่น หลาย เหลือเกิน
?

โอ้ ชื่น หลาย เหลือเกิน
?

Oh, you are so lovely.

PRT 2S lovely so.much

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 งót-งāam ลูง-ก้อง ‘lovely so much’ repeats and thus strengthens ช่าน สายง ‘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 ษมāน ‘your oil’ and ษmek ‘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 น้ำ-มัน ‘oil’ in line 004 has a similar sound in the first syllable to น้ำม ‘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.
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 แต่จะ ‘will’, แล้ว ‘PREV’ (these are grammatical verbs), แล้ว ‘walk’, and ‘lead’ are one instance, and ผ่ำ ‘bring’, ห้าว ‘enter’ and นะ ‘come’ is another instance. Both instances express directions of a single path (Thepkanjana 2006).

(35) Song of Solomon.361 (8:2)
แล้ว ที่นั่น จะ ได้ เทิน น่า เท
lièw di-čhān cà’u dāj dǎm nām thāo
then 1S will PREV walk lead 2S
And I will walk (and) lead you.

Song of Solomon.362 (8:2)
ผ่ำ ห้าว นะ ๆ ใน แฝง มาที่นั่น
phāa thāo khāw māa nāj rūan mān-dān khāw di-čhān
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 ตุ้ม di-čhān ‘hit me’ and ห้ำม di-čhān bàat-cèp ‘make 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 เซิร์ฟ กว่า เห็นอยู่บน

because NOM love of 2S 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

khāc  hāj  thān  than-sōŋ  khān-yām  dān  phūaŋ
ask  POSTV  breast  both  of  2S  beautiful  like  CLF

thaŋ  nām  rā-rūa
breast  both  of  2S  beautiful  like  CLF

khāc  hāj  thān  than-sōŋ  khān-yām  dān  phūaŋ
ask  POSTV  breast  both  of  2S  beautiful  like  CLF

thaŋ  nām  rā-rūa
breast  both  of  2S  beautiful  like  CLF

In the Song of Solomon, the attributive verb ŋāam ‘beautiful’ is the point of similarity shared between thān ‘breast’ and phūaŋ ʔa-ŋūn ‘grape clusters’. The same as in Kinarii plays in the water, the action verb ra-rūa ‘bob’ is the point of similarity shared between tān ‘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*. 
Chapter 3
Participant Identification

Chapter two discussed the background, some features of song lyrics, as well as the communication situation of the Thai songs in comparison with the Song of Solomon. This chapter examines how the songs make use of referring expressions to identify the participants in the songs. Referring expressions, according to van Dijk & Kintsch (1983: 163), are linguistic devices which are interpreted as denoting or referring to individuals, which includes persons, objects, actions, events, etc. The use of these referring devices and how they function to identify the participant are discussed in the following sections; then the analysis of how each of these referents are tracked are discussed in the next chapter.

3.1 Literature review

Grimes defines two features of participant management that are found in participant analysis - reference and identification. Participant reference has to do with who or what is being talked about, which is related to “the speaker's assumption that the hearer knows who or what is involved.” The second, participant identification, is about the means the speaker uses to “identify each referent” or “communicate to the hearer who or what is involved,” i.e. the linguistic indication of reference (1975: 45).

3.1.1 Identifiability and activation status

Whether the hearer can understand the means or not depends on how naturally and accurately the means identify the referent. Lambrecht (1994: 76-77) discussed the term identifiability of a referent, which is a presupposition that the hearer has stored in mind. It is also assumed by the speaker that the hearer knows what is being referred to. It must be shared knowledge between the interlocutors at the time of communication. Also, it must be verbalized in a
sufficiently identifying way, as well as be contextually salient (Lambrecht 1994: 88, Chafe 1994: 94). This is shown, for example, in the case of an anaphoric\textsuperscript{18} situation where the referent needs only to be sufficiently identified, especially because it was already mentioned in a previous discourse (thus it is old or given information), such as definite NPs (\textit{the meeting}) or definite pronouns (\textit{it}). Another example is the deictic\textsuperscript{19} situation, where the referent is saliently presented or visible, such as some deictic pronouns (\textit{I, you}) or demonstratives (\textit{these, there}) (Lambrecht 1994: 88-89).

Another factor necessary to the hearer’s understanding of the referent is whether it is easily accessed, which Lambrecht called the activation status of the referent. At the time of the speech act, the mind (or the “consciousness”) of the hearer can focus on the received information in many different ways. The amount of focused information of an identifiable referent can be ranked from the most accessible to the least: active status, accessible status, and inactive status. Active status is in “a person’s focus of consciousness” (Chafe 1987: 22). It is typically shown in pronominal expressions, proper names, common nouns along with the definite article or a demonstrative article, and zero anaphora. Accessible status is derived from association with the knowledge already shared. It is “in a person’s peripheral awareness, but one that is not directly focused on” (Chafe 1987: 22). It can be divided into three categories: textually accessible, meaning the referent is deactivated from an earlier place in the text but can be accessed in the reader’s mind; inferentially accessible, meaning the referent is inferred from other accessible linguistic or extra-linguistic elements; and situationally accessible, which indicates that the referent is accessible due to salient presence of a referent in the text-external world (Lambrecht 1994: 100). The identification devices for accessible status are shown in proper names and some NPs such as possessive NPs and NPs with demonstrative.

Finally, inactive status is shared but “unused” information (Prince 1981: 235). It is information that has not been mentioned recently, but has been kept in “a person’s long-term memory, neither focally nor peripherally active” (Chafe 1987:

\textsuperscript{18} An anaphoric reference is an expression “referring” back to the antecedent. The antecedent provides the information necessary for the expression’s interpretation (Levinson 1983: 67).

\textsuperscript{19} A deictic is an expression whose interpretation is relative to the (usually) extralinguistic context of the utterance (Levinson 1983:54-56).
Therefore, when it is presented, its identification devices are mostly full NPs or stressed pronouns. All of the discussion above concerns old (or given) information. However, if the referent is new or asserted information, it is unidentifiable from the preceding co-text. This is different from inactive information because unidentifiable information is brand-new and unshared\(^{20}\). Usually the new information is linguistically introduced in the form of an indefinite NP.

### 3.1.2 Definiteness and specificity

To see if the referent is assumed to be identifiable to the hearer or not, the distinction between the grammatical concepts of definite and indefinite NPs, as well as the semantic component of specificity needs to be made. The difference between definiteness and indefiniteness can be marked by some grammatical means such as articles in English, or possessives, demonstratives, relative clauses, numeral classifiers, etc., in both English and Thai. Specificity, however, is a semantic feature that relates to individuation which is used to signal a specific referent as opposed to a generic referent (Foley 1997: 231, Osborne 2009: 41, 48). That means, while the definite NPs are (mostly) specific and identifiable, the indefinite NPs can be specific, non-specific, or even generic based on the anaphoric contexts (Lambrecht 1994: 80). Figure 4 illustrates the function of indefinite NPs in relation to specific/non-specific referents and identifiability, followed by an explanation and some examples:

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\(^{20}\) Chafe (1994: 71-75) called the information in inactive status “new” information as it was inactive for the listener at a certain time, then became newly activated at the point of conversation. However, to avoid confusion, inactive information (which is already identifiable) will be referred to as “unused” following Prince (1981)’s terminology, and the unidentifiable as “new”.
When an indefinite NP is followed by a non-specific referent, an anaphor will naturally be indefinite and unidentifiable. In contrast, a more complicated issue arises with an indefinite NP whose referent is a specific definite anaphor. Typically, the referent will be identifiable according to its specificity. However, it could be unidentifiable if, for example, it is used to refer to the whole class of the NP. An example about a zoology student drawn from Lambrecht (1994: 83) is presented in (39).

(39) She is now studying the whale.

In the example, the statement can mean that the student is studying a particular whale that got stranded on a beach which is a specific and identifiable one, or it can be the species “whale” in general, and of course, is unidentifiable as an individual animal.

On the other hand, if the speaker then intends to add further information about the referent, for example in (40),

(40) I met this guy from Heidelberg on the train.

In the time of utterance the referent ‘this guy’ seems unidentifiable, because it is “semantically indefinite” (Lambrecht 1994:83). However, the further information will be evidence for the intended signal from the speaker that it is a kind of “not-yet-identifiable” referent.

A generic referent is similar to example (39) in a way that it talks about the whole semantic class referred to by a noun, but the difference is distinguished in Lambrecht (1994: 82) as “the referents of generic indefinite noun phrases must be considered identifiable... [because] they may be anaphorically referred to either with another indefinite NP or with a definite pronoun, without a clear difference in interpretation”. An example is shown in (41) below.
A book is a useful thing to have in a doctor's waiting room. It is also something easy to carry around.

In conclusion, the identifiability and the activation are the information-structure categories which have to do with a speaker's assessment of a representation in the hearer's mind, and a speaker's assessment of the status of the representation of an identifiable referent respectively. Furthermore, to be able to see the distinction between identifiable and unidentifiable referents, definiteness is an important grammatical feature to signal whether or not the referent is assumed by the speaker to be identifiable to the hearer. Specificity is a semantic feature which has some correlation with identifiability in a way that it will designate the definiteness of a referent, which then, will determine its identifiability in the discourse world.

The reference functions of the selected Thai traditional love songs are analysed in the following section using the concepts from the theoretical approaches introduced above. They are discussed following the structure of NPs in chapter 1 section 1.8. Then, the comparison with the Song of Solomon's NPs is made in the last section (section 3.4) of this chapter to see whether the functions of referents are the same as those in the Thai songs.

### 3.2 Bare NPs in song discourse

The bare NPs used in the Thai love songs are those of kinterms and proper nouns.

#### 3.2.1 Kinterms

Kinterms are the most popular terms used as referring expressions in Thai context. In a song, they can function to indicate a close and/or open relationship between the referents, to signal major participants, and to act as terms of address but do not necessarily specify real kinship status. Somsonge (1993: 115) considers this type of reference as a “surrogate noun” – a kinterm or a term for position used to refer to a participant depending on its role in the discourse. In the song Kinaree plays in the water, mēː ‘mother’ (glossed as ‘Lady’ in the free translation) in (42) is an identifiable definite anaphor of the major participant –
the beloved – with whom a man who called himself φη ‘older sibling’ (glossed as ‘my’ in the free translation) fell in love.

(42) Kinarii plays in the water.

The word for ‘mother’ and the ‘older sibling’ do not function semantically in a literal sense. This verse is culturally influenced – the word mē ‘mother’ signifies that the woman has a lady-like quality and figure. It is a word used for a woman whom an older person (in relation to social status) called with intimacy and affection (Prisana 2004: 29). And because she is younger in relation to the singer, the man called himself φη ‘older sibling’ to indicate his desire to be in closer relationship with her. Φη in this context is in fact a substitute for a first person possessive pronoun. If it is to be translated semantically, it would be ‘my’ (in a sense that the possessor is older) instead of ‘older sibling’. In Thai, it is common to use kinship words, even when those relationships are fictive (Kanjana 1997). This use emphasizes the desire to be closer. 

Song of Solomon uses the same function of kinterm as well. The example in (43) illustrates the use of a kinterm mē ‘mother’ for the beloved woman along with a modifier ηαm lōt nūa jīŋ thāŋ-lāaj ‘beautiful above many women’.

(43) Song of Solomon (1:8)

Another example shown in (44) also reflects the use of the kinterms for siblings nōj ‘younger sibling’ and φη ‘older sibling’, but only means that the man is older than his beloved. The man uses kinterms (and a particle cāa) to express his affection for the woman he loves, and she is now his bride in this chapter (chapter 4) of the song.
However, some kin terms such as *mēc* ‘mother’ can lexically function in other ways outside of an aspect of relationship. An example can be found in the *Song of Solomon* 2:14 where *mēc* ‘mother’ represents a female animal used as a metaphor for a beloved woman. This function will not be taken into account in the research because it does not refer to the woman directly as it does in an example above.

### 3.2.2 Proper nouns

Proper nouns in a song, unlike a typical narrative, do not always have to have a specific identification. They are used to designate an unidentifiable and generic referent, as well as signal a non-active/non-major participant of the song. An example is shown in (45) where *dɔk-khām-tāj* ‘Acacia’ is first introduced as an inanimate participant who opened the scene in the song.

(44) *Song of Solomon*.183 (4:9)

```
นื่อง จ้า นื่อง ได้ มัต หัวใจ ของ
nāg caa nāg daaj māt huā-čāj khāj
younger.sibling PRT younger.sibling PREV tie heart of
พี่ ไว้ แล้ว ด่า
phū wāj lecw làj
older.sibling PRT already PRT

Sister, you have tied my heart already.
```

However, as the song continues, *dɔk-khām-tāj* ‘Acacia’ is referred to as a specific tree - an identifiable, focused participant. It is personalized as the addressee using the second person pronoun (you) in the imagined dialogue. This is demonstrated in (46) where an NP *dɔk-khām-tāj* ‘Acacia’ and a definite pronoun *cāw* ‘2S’ are used together in a vocative expression (line 003), along with a repetition of *cāw* ‘2S’ again in line 004.

(45) Love spell of Acacia.002

```
ตอไกล้ได้ กรัณ หอม ละมุน โซย กลิ่น ละมัน
dɔk-khām-tāj krün hōm la-mūn chooj klin la-mān
Acacia scented (smell) good tender blow softly smell sweet

The Acacia gives tender and sweet smell.
```

However, as the song continues, *dɔk-khām-tāj* ‘Acacia’ is referred to as a specific tree - an identifiable, focused participant. It is personalized as the addressee using the second person pronoun (you) in the imagined dialogue. This is demonstrated in (46) where an NP *dɔk-khām-tāj* ‘Acacia’ and a definite pronoun *cāw* ‘2S’ are used together in a vocative expression (line 003), along with a repetition of *cāw* ‘2S’ again in line 004.
Love spell of Acacia.

O, you Acacia,

you have sprinkled the flowers,

A discussion of the function for these examples above is included in the section on pronoun with complex modifiers in 3.5.3.

Unlike the Thai love songs, the Song of Solomon uses proper nouns to indicate identifiable referents, but mostly accessible in a situational, text-external world (Lambrecht 1994: 100). The example in (47) has three instances of proper nouns. Line 012 is the calling of a secondary participant büt-trū hēj jēe-rūu-sāa-lēm ‘daughters of Jerusalem’. Line 014 is a group of people named kēe-dāa ‘Kedar’ which are nomads who live in the tents. And line 015 is the name of king sāa-lōo-m/uni1DCun ‘Solomon’. There is no introduction in the Song of Solomon of who these people are, but their names were salient and accessible in the time of the song.

(47) Song of Solomon.012 (1:5)

O daughters of Jerusalem,

like the tent of Kedar,
3.2.3 Body parts as a referent

Sometimes a body part can act as a synecdoche which is a figure of speech based on part-whole relationships (Larson 1984: 113). That is, a part of an object is used to designate the whole object. This feature is obviously found in the song *Kiss the soft cheek* in (48), where นู่น-พราว ‘soft cheek’ is substituted for the whole person, a beloved woman. The use of a body part as a referent is a kind of identifiable generic referent because it can be anaphorically referred to either with another indefinite NP or with a definite pronoun. A clear example of this function is in the same verse where คาว ‘2S’ is a definite pronominal anaphor to นู่น-พราว ‘soft cheek’.

(48) Kiss the soft cheek.

Song of Solomon.015 (1:5)

ติ่ง วิ่งสู่ ของ ซาลอน

นำเสนอ นวล ปราง ติ่ง พราว มี่ ให้

*thā-nāom nūn prāñ dāŋ phram mī? hāj*

take care soft cheek like say many time NEG give/let

เจ้า ช้า เกิน ควร
cāw chám kān khūan

2S bruise over appropriate

(I) will take care of you (soft cheek) as (I) said, (I will) never let you get bruised inappropriately.

Other functions of synecdoche are to locate a specific focus of the whole class of an object, as well as to act as terms of address.

In the *Song of Solomon*, there are many expressions of body parts; most are literal and some are synecdoche. An example of a synecdoche is found in chapter 3:1-4, where the woman called herself ดูน-คาห์รอก ดิ-ชั่น ‘my heart’ four times and are embedded in the relative clauses. One of these instances is exemplified in (49). The word ดูน-คาห์รอก ดิ-ชั่น ‘my heart’ refers to the first person pronoun ดิ-ชั่น, and it is used to locate a specific focus of the whole person.
Song of Solomon.111 (3:1)

I'm searching for the one whom my heart loves.

3.3 NPs with constituents in song discourse

This section provides an analysis on the functions of the NPs with different constituents. The conclusion for each type of NP with its functions is compiled in the summary in section 3.7.

3.3.1 NPs with numerals

As in many languages, new information in Thai is linguistically introduced in the form of an indefinite NP. An NP with a numeral in a song discourse occurs when the referent is new and non-specific. It functions to indicate unidentifiable/new information or the most discontinuous/inaccessible referent at its first mention (Somsonge 1991: 136). In the song Kinarii plays in the water as shown in (50), the beloved woman was compared to an indefinite NP nṳ thē-wīi ‘one angel’ – an unidentifiable, mythical character different from a ‘kinarii’ mentioned only once in the whole song.

(50) Kinarii plays in the water.006

beautiful like one angel.

Another example is found in the Song of Solomon in (51). The first NP with a numeral ūn thāŋ sōŋ khōŋ thā ‘your two breasts’ occurs in a possessive NP, whose function is discussed in 3.3.3. The second NP with a numeral lūuk la-māŋ sōŋ tūa ‘two baby gazelles’ functions the same as in the Thai songs. It is a simili and thus is an inaccessible, non-specific referent.
Another example in (52) also shows the use of an NP nák-róp ‘warrior’ with a numeral and a classifier 60 khōn ‘60 persons’ to introduce the new and unidentifiable referent at its first mention. Then, the nák-róp ‘warrior’ are further identified with a proper noun ʔít-sa-rāa-ʔēew ‘Israel’ which now makes them identifiable and more specific.

3.3.2 NPs with particles

A particle ʔsaj is frequently used in a Thai song or poem. It is mostly interpreted as a vocative particle following a noun to show it is an example or a mention, as well as a particle used to end a piece of verse (The Royal Institute 2003). In (53), the word mēe ‘mother/lady’ is followed by a particle ʔsaj, which demonstrates a kind of introduction and indication of an address which is the woman in the song. The way an NP with a particle works is to locate and specify an indefinite referent mēe ‘mother/lady’, as well as to use it as a term of address. It makes an indefinite NP become a definite one (the address becomes more direct) as it creates a connotation that there is a specific lady whom the singer was longing for.
A similar example is found in the *Song of Solomon* in (54), where an NP with particles *thū-rák khōŋ chān thōj* is used as a term of address, as well as to specify a referent. However, the NPs with particles in the *Song of Solomon* are not used to introduce any indefinite referent.

(54) *Song of Solomon.030 (1:9)*

O my beloved, let me compare you

### 3.3.3 NPs with possessor

The possessor in Thai is marked with a preposition *khōŋ* ‘of’. But when it comes to the parts of the body, it is frequently omitted. In fact, the selected Thai love songs make no use of a possessive marker *khōŋ* ‘of’ at all. Sometimes the possessor itself is deleted as well, for example, at the introduction of the song *Kiss the soft cheek* as represented in (55). The possessive NP in a Thai discourse can function to introduce an unidentifiable referent with a deleted possessor and a possessive marker. The part of the body *prāŋ* ‘cheek’ belongs to a woman whose name or identity was never mentioned in the song.

(55) *Kiss the soft cheek.001*

Only (when I) press (my) kiss on you (cheek),
without a possessor, as shown in (56) where the woman’s \textit{phũw ‘skin’} appears with a possessor \textit{nāaŋ ‘2S’}, but her \textit{nùa ‘flesh’} is functioning as a simple literal word.

(56) Kiss the soft cheek.003

\begin{verbatim}
            สิ้น        นูม        เนื้อ        ละมุน
phũw        nāaŋ        núm        nùa        la-mūn
        skin        2S        soft        flesh        tender
your skin is soft (and your) body is tender.
\end{verbatim}

It is typical in Thai that a word for parts of the body can occur alone when it is contextually predictable who the referent is. Sometimes the parts of the body are literal as in (55) and (56), but one can see later in this song especially for the term \textit{prāaŋ ‘cheek’} that it can refer to the whole person (see \textit{Kiss the soft cheek 018} for an example).

The \textit{Song of Solomon} has many instances of possessive NPs, mostly occurring with a possessor and a possessive marker \textit{khžõŋ ‘of’}. An example in (57) uses the possessive NP \textit{thĩi-rák khžõŋ di-chān ‘my lover’} as an identifiable, specific referent. Another similar example is shown in (51) of section 3.3.1, where a part of the body \textit{thān thāŋ khžõŋ thõ ‘your two breasts’} is mentioned using a possessive NP, confirming that this also occurs with a possessor.

(57) Song of Solomon.038 (1:13)

\begin{verbatim}
         ที่รัก        ของ        ติชิน        เป็น        เหมือน        ห่อ        สะอาด        ล้างรับ        ติชิน
thũi-rák        khžõŋ        di-chān        pën        múān        hòo        mát-jõk̥p        sām-râp        di-chān
dear        of        1S        be        like        pack        myrrh        to/for        1S
My lover is like a pack of myrrh to me,
\end{verbatim}

A possessive NP can be used to function as an introduction of a participant as well. In (58), the woman’s brothers are introduced for the first time as \textit{phũak phũi-chāaj rũam māan-dāa khžõŋ di-chān ‘My brothers from my mother’}.

59
A relative clause usually exists to modify or give additional information about a NP without starting another sentence, where the relative pronoun has an anaphoric function to the antecedent NP (Lyons 1977: 659). The relative clause may be nonrestrictive or restrictive. The nonrestrictive relative clause adds descriptive information about a referent, while leaving the range of possible referents open (Osborne 2009/uni02D0 43-44, Tebow 2010: 41). It thus functions to introduce and give information about the new and unidentifiable referent. A referent in (59) is a kind of setting. The head noun wān wi-wāa ‘wedding day’ is modified by a relative clause khōj māa dàŋ-cāj ‘(that I) have been waiting (and) expecting’. This clause provides descriptive information about the desire of the main participant, the woman, and prepares a way to the next event where she would daydream and mourn about her lover.

(59) The wedding is tomorrow.001

The restrictive relative clause, on the other hand, occurs to identify a referent in terms of an event or state (Givón 2001: 176). It may be used to refer to an event in the recent past that the referent is associated with. In Kiss the soft cheek, as shown in (60), the beloved woman’s rūan-rāaŋ ‘body’ is modified by a relative clause thīi sān ra-rīk ‘which (is) shaken’. The modifying clause is a linguistic
device that helps emphasize an identifiable referent in the discourse world, as well as signal an active referent.

(60) Kiss the soft cheek.011

pra-khō̄ ng rūan-raāy thi sān ra-rīk
carry body REL shake shiver
(I) hold up (your) body which (is) shaken.

As seen in (60) above, the restrictive modifier refers to a specific state or a unique attribute of the referent. It is not new information, but a reflection and a response of what just happened to the woman (that she was kissed and caressed by her lover).

In the Song of Solomon, there are instances of both nonrestrictive and restrictive relative clauses. An example of a nonrestrictive relative clause is shown in (61), where an unidentifiable referent sūʔ-nāk cūī-cōch tūa lēk ‘a small fox’ is given descriptive information thi thām-lāaj suān ʔa-ŋūn ‘that destroy the grape garden’. This modifier signals the role of the referent in the text (Osborne 2009: 44).

(61) Song of Solomon.101 (2:15)

khūū suʔ-nāk cūī-cōch tūa lēk
be dog fox CLF small
(which) is a small fox

Song of Solomon.102 (2:15)

thī thām-lāaj suān ʔa-ŋūn
REL destroy garden grape
that destroys the grape garden.

The following example in (62) is an NP with a restrictive relative clause. The referent is a possessive NP dūaŋ-tāa khō̄ ng thō̄ ‘your eyes’ and is identifiable. The relative clause, thi yūu lāaj phāa-khlūm-nāa ‘which are behind the veil’, is used to further identify the referent’s state.
3.4 Pronouns in song discourse

Pronouns are expressions that function to identify persons, objects, or activities (deictic pronouns) or substitute for nouns (anaphoric pronouns) (Lyons 1977: 636-637). The pronouns in Thai songs are not used as frequently as other kinds of reference (such as zero anaphora), so only some occurrences are shown and are classified as three different types: deictic pronouns, anaphoric pronouns, and pronouns with complex modifiers (appositional pronoun constructions).

3.4.1 Deictic pronouns

A deictic pronoun is best seen in first person pronouns where the speaker points to himself, or in second person pronouns where the speaker points to the addressee (Osborne 2009: 62, Tebow 2010: 52). Although it is common in a Thai narrative, it is not easily found in the Thai songs because most of the time a zero reference can be used to begin the song. However, when the song is started with the first participant (whether using a zero reference or not), the next participant will be introduced with a deictic pronoun. In Love spell of Acacia, the man first started to sing the song. Then in 007, the beloved woman was referred to using the second person singular female pronoun ที่, as shown in (63).

(63) Love spell of Acacia.007

O, you are with me.
The deictic pronoun $\text{thō}$ functions to indicate a new referent and to signal a change and discontinuity of a stanza in a song discourse.

In the *Song of Solomon*, the first verse of the song is introduced with deitic pronouns both for first person (the woman) and third person (referring to the man whom the woman mourned for, but as if he was there with her). The example in (64) shows the deitic pronouns $\text{khāw} \text{ ‘3S’}$ and $\text{di-chān ‘1S’}$.

(64) *Song of Solomon*.002 (1:2)  
เจ้าสาวว่า  
cāw-saāw
bride  
$\text{khāw}$ $\text{cūm-phīt}$ $\text{di-chān}$ $\text{di-}$ $\text{ān}$ $\text{kān}$ $\text{cūm-phīt}$ $\text{cuak}$ $\text{pāpak}$  
may 3S kiss 1S with NOM kiss from mouth  
ขอ ข้า คุ้มพี่ติ ดิ้นน์ ดีย กำร คุ้มพี่ติ จาก ปาก  
ขอ ข้า  
$\text{khāw}$ of 3S  
May he kiss me with the kiss of his mouth.

### 3.4.2 Anaphoric pronouns

An anaphoric pronoun is a pronoun that refers to an antecedent. It can be used to disambiguate male and female participants (Osborne 2009: 64). The same example in (63) above states the first person singular pronoun $\text{chān}$ to refer to the man who was singing the first part of the song including this vese. Before this verse, he used zero anaphora. When he introduced his beloved woman, a discontinuity happened, so he re-identified himself again with a personal pronoun to avoid confusion.

However, the anaphoric pronoun is not a default for all instances of disambiguity. In fact, a certain amount of ambiguity is tolerated in these love songs. Zero anaphora is still the most used mechanism in the song discourse, even when there is a change of participant. This contextual dependence sometimes leaves open and possible ranges of interpretation of the referents to the local audience, and is commonly preferable by the song writers.

The translation of the *Song of Solomon*, on the other hand, tried not to allow much contextual dependence. The anaphoric pronouns in the selected parts of
the *Song of Solomon* are used three times more than the Thai love songs (see table 14). This difference may come from the translator’s attempt to avoid the misinterpretation of the reader, but the fact that the THSV already inserted the characters’ titles on each section (such as in (64) cāw-sāaw ‘bride’ above) should adequately cover who is having the leading role in that section. An example of the use of several anaphoric pronouns *di-chān* ‘1S’ and *khāw* ‘3S’ are shown in (65).

(65) Song of Solomon.233 (5:6)

<table>
<thead>
<tr>
<th>Thai</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>ติชั่น แต่ว่า หา ขาย แต่ ติชั่น หา ขาย ไม่ พบ</td>
<td></td>
</tr>
<tr>
<td>di-chān  sa-wētηŋ  hāa  khāw  tē ḍi-chān  hāa  khāw  māj  phóp</td>
<td></td>
</tr>
<tr>
<td>1S  search seek 3S but 1S seek 3S NEG find</td>
<td></td>
</tr>
<tr>
<td>I searched for him but I could not find him.</td>
<td></td>
</tr>
</tbody>
</table>

Song of Solomon.234 (5:6)

<table>
<thead>
<tr>
<th>Thai</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>ติชั่น ร้องเรียก ขาย แต่ ขาย ไม่ ขานตอบ</td>
<td></td>
</tr>
<tr>
<td>di-chān  rāng-riak  khāw  tē khāw  māj  khān-tōk</td>
<td></td>
</tr>
<tr>
<td>1S  call.out 3S but 3S NEG reply</td>
<td></td>
</tr>
<tr>
<td>I called out for him but he did not reply.</td>
<td></td>
</tr>
</tbody>
</table>

### 3.4.3 Pronouns with complex modifiers

A pronoun with complex modifiers is a pronoun compounded with multiple constituents. An example in (66) is a pronoun preceded by a numeral, and followed by a NP - ṍōŋg ṭōw sāaw nūm ‘the two (of) us, a young woman (and) young man’. It can be called an appositional pronoun construction – a pronoun with a NP in apposition (Osborne 2009: 69, Tebow 2010: 55). This pattern is provided to reiterate the identity of participants at text boundaries and also to specify certain aspects of their characters.

(66) Love spell of Acacia.013

<table>
<thead>
<tr>
<th>Thai</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>ṭōŋg  ขาย  สวADF  หนุ่ม</td>
<td></td>
</tr>
<tr>
<td>ṭōŋg  ṭōw  saāw  nūm</td>
<td></td>
</tr>
<tr>
<td>two  2P  young.woman  young.man</td>
<td></td>
</tr>
<tr>
<td>The two (of) us, a young woman (and) young man,</td>
<td></td>
</tr>
</tbody>
</table>
In (67) is another example where a noun khwán ‘beloved’ is put in apposition with a second person pronoun cāw and a NP jāam nī ‘this moment’. Again, this phrase khwán cāw jāam nī ‘beloved you at this moment’ functions to specify some aspects of the woman, i.e. her beloved character and her appearance at a present time of the song.

(67) Kiss the soft cheek.

An example of a complex pronoun found in the Song of Solomon is shown in (68), where the man is referred to with a third person pronoun khāw and a relative clause as a modifier phū thī dūaŋ-cāi khūŋ di-chān rák ‘whom my heart loves’.

(68) Song of Solomon.122 (3:4)

The function of this pronoun with a complex modifier in the Song of Solomon is the same as in the Thai songs, that is, it specifies and reiterates the identity or the status of the man.

3.5 Zero anaphora in song discourse

Zero anaphora in Thai is not restricted to occurring after an activated referent. If the participant is a main and active character, zero reference can be employed from the beginning of the song. Thus the readers’ understanding of who is speaking to whom is then in some cases contextual and not explicit.

When the referent is already activated, zero anaphora can be used in the flow of the text, as well as in serial verb constructions (see 2.3.1 of chapter 2). Its
function, similar to many languages, is to indicate old information and to mark the theme or focus (Larson 1984: 40). As exemplified in (69), the reader sees the beloved’s action without any reference to herself in the serial verb constructions of *klàp* ‘turn over’, *phlík* ‘flip’, and *túun* ‘wake’. In fact, this song *The wedding is tomorrow* utilizes only one pronoun, while the rest employ zero anaphora.

(69) The wedding is tomorrow.

\[\text{Ø turn over} \quad \text{Ø flip body} \quad \text{Ø wake look back sob}\]

The rest of the verbs, *li/uni1DC4aw* ‘look back’, *sa-/uni0294/uni026F /uni1DCu /uni026Fn* ‘sob’, and *ʔāaj-cāj* ‘ashame’ are multiple verbs that occur in juxtaposition while omitting the linker, but they also take into account of zero anaphora as the referent.

In addition, zero anaphora happens not only within a discourse unity, but also at a discontinuity of the text or when there is a change of referent. What helps distinguish the participants here can be that of “complementary role relations” (Perrin 1982), i.e. if one person “gives”, a person different from the one who gave would “take”.

In example (70), the man sees the woman’s beauty (line 013) as she is bathing in the water. Then his heart became *sāan* ‘attracted’ while he *mōŋ* ‘watch’ her in line 014. The first sentence made use of zero anaphora for the woman. Then, when the change of referent comes in 014, as it is predicable about who would respond, zero anaphora was still used for the man.

(70) Kinarii plays in the water.

\[\text{phiw} \quad \text{Ø nice feeling} \quad \text{Ø soft skin} \quad \text{Ø gentle tempt heart} \quad \text{Ø pretty body} \quad \text{Ø beautiful body}\]

(Your) soft skin is tempting, (you) are pretty (and your) body is beautiful.
Kinarii plays in the water.

(71) Song of Solomon.116 (3:2)

di-chañ sô¿-haañ khañw teve ò haña ò majo phop ò
1S search 3S but 1S seek 3S NEG find 3S
I search for him but (I) cannot find (him).

With the examples above, the grammatical function of zero anaphora can be either in subject, object or possessive position. In these positions, zero anaphora usually occurs to refer to or encode the major participant. If the instances of zero anaphora occur to represent a non-major participant, the antecedent can be recently identified through the context (Somsonge 1991: 147). Example (72) illustrates this situation where the Acacia is a non-major referent and is referred to with zero anaphora right after the antecedent which was mentioned with a second person pronoun caw.

(72) Love spell of Acacia.004

cañ wàañ dòök wàj mûan ò khñõj tuñan hañ
2S sow flower PRT like 2S PRT remind PREV

heart dream
you have spread (pollinated) (your) flowers, like (you) are reminding (my) heart to dream.

The same situation also happens with the secondary participant in the Song of Solomon, as shown in (73). The daughters of Jerusalem is referred to with zero anaphora after the antecedent thòò thàaj-làaj ‘you (plural)’. But again, it is
observed that the pronouns are used more, and they can occur as the antecedent to the thematic participants as well.

(73) Song of Solomon.369 (8:4)

You will not arouse or (you) will not awaken love to wake up.

3.6 Summary and comparison with the Song of Solomon

In summary, an inventory of Thai love songs’ referring expressions and their functions are represented in table 13 below. This is followed by a comparison table of the occurrences of each in the Thai love songs and the Song of Solomon.
<table>
<thead>
<tr>
<th>Referreing expression</th>
<th>Discourse function</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kinterms</td>
<td>- indicate a close and/or open relationship between the referents</td>
</tr>
<tr>
<td></td>
<td>- signal major participants</td>
</tr>
<tr>
<td></td>
<td>- act as terms of address</td>
</tr>
<tr>
<td>Proper nouns</td>
<td>- designate an unidentifiable referent</td>
</tr>
<tr>
<td></td>
<td>- signal non-active/non-major participants</td>
</tr>
<tr>
<td>Body parts as a referent</td>
<td>- indicate identifiable generic referent</td>
</tr>
<tr>
<td></td>
<td>- locate a specific focus of the whole class</td>
</tr>
<tr>
<td></td>
<td>- act as terms of address</td>
</tr>
<tr>
<td>NPs with numerals</td>
<td>- signal unidentifiable/new information or the most discontinuous/inaccessible referent at its first mention</td>
</tr>
<tr>
<td>NPs with particles</td>
<td>- locate and specify an indefinite referent</td>
</tr>
<tr>
<td></td>
<td>- act as terms of address</td>
</tr>
<tr>
<td>NPs with possessor</td>
<td>- introduce an unidentifiable referent at the beginning</td>
</tr>
<tr>
<td></td>
<td>- indicate identifiable, specific referent at the flow of the text</td>
</tr>
<tr>
<td>NPs with nonrestrictive relative clause</td>
<td>- introduce and give information about the new and unidentifiable referent</td>
</tr>
<tr>
<td>NPs with restrictive relative clause</td>
<td>- emphasize an identifiable referent</td>
</tr>
<tr>
<td></td>
<td>- signal an active referent</td>
</tr>
<tr>
<td>Deictic pronouns</td>
<td>- indicate a new referent</td>
</tr>
<tr>
<td></td>
<td>- signal a change of referent or discontinuity of a stanza</td>
</tr>
<tr>
<td>Anaphoric pronouns</td>
<td>- disambiguate male and female participants</td>
</tr>
<tr>
<td>Pronouns with complex modifiers</td>
<td>- designate identifiable, focused participant</td>
</tr>
<tr>
<td></td>
<td>- reiterate the identity of participants at text boundaries</td>
</tr>
<tr>
<td></td>
<td>- specify certain aspects of their characters</td>
</tr>
<tr>
<td>Zero anaphora</td>
<td>- indicate old information</td>
</tr>
<tr>
<td></td>
<td>- mark the theme or focus (encode the thematic participant)</td>
</tr>
<tr>
<td></td>
<td>- can happen at discontinuity of the text or when there is a change of referent</td>
</tr>
</tbody>
</table>
These functions are also applicable to the Song of Solomon. However, it is noted that the proper nouns in the Song of Solomon do not occur with unidentifiable referents. Rather, they are used to indicate identifiable referents, which are mostly accessible in a situational, text-external world (in the Hebrew context). Also, it is found that the NPs with particles in the Song of Solomon are not used to introduce any indefinite referent. The NPs with prepositional phrases are not analysed in this chapter because the Thai traditional love songs do not have any example.

The comparative occurrence of the referring expressions between the Thai love songs and the selected parts of the Song of Solomon are presented in table 14.

Table 14 The Comparative Occurrence of the Referring Expressions between the Thai Love Songs and the Selected Parts of the Song of Solomon

<table>
<thead>
<tr>
<th>Referring expression</th>
<th>Thai songs</th>
<th>Song of Solomon</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kinterms</td>
<td>7</td>
<td>-</td>
</tr>
<tr>
<td>Proper nouns</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Body parts as a referent</td>
<td>10</td>
<td>-</td>
</tr>
<tr>
<td>NPs with numerals</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>NPs with particles</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>NPs with possessor</td>
<td>27</td>
<td>29</td>
</tr>
<tr>
<td>NPs with relative clause</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Deictic pronouns</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Anaphoric pronouns</td>
<td>9</td>
<td>26</td>
</tr>
<tr>
<td>Pronouns with complex modifiers</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Zero anaphora</td>
<td>103</td>
<td>10</td>
</tr>
</tbody>
</table>

It is shown in the table 14 that kinterms, body parts as a referent, and NPs with numerals do not exist in the selected parts of the Song of Solomon. However, there are these features in other parts of the Song, as shown in the example (43), (49), and (51-52) respectively. The other differences are found in the NPs with particles, the anaphoric pronouns, and zero anaphora. The occurrences of the NPs with particles and the anaphoric pronouns in the Thai love songs are much more.
less than in the *Song of Solomon*, while zero anaphora is employed ten times more in the Thai love songs\(^2\). The question arises as to whether the translation of the *Song of Solomon* utilizes natural references and adjustment may be needed especially for the use of pronouns and zero anaphora in the *Song of Solomon*. However, the *Song of Solomon* in THSV is not as strict to poetic pattern as in the Thai songs. The translator has more freedom to use longer syllables and thus is able to apply more pronouns than the Thai songs. It is also possible that the possessive NPs and NPs with particles are more freely used and even intended to be used to increase the poetic-language aspect, for example, "khôn sūaj khọŋ cháŋ ʔsəj ‘my beautiful person’ in the *Song of Solomon* 2:10b. So, because of the freedom to translate the *Song of Solomon* in prose (though very rich in poetic features), the translator has more flexibility to choose the referring expressions the way they desire.

Yet, there is some concern about the degree of zero anaphora and pronoun usage in the *Song of Solomon*. More analysis is made in chapter 4 to confirm such concern. Also, there are suggested translations and explanations given on some parts of the *Song of Solomon* and they are included in chapter 4, section 4.7.

\(^2\) It is also important to note that the choice of zero anaphora might be impacted by different factors, such as word form, rhyming, number of words, etc (discussed in 2.3 and 2.4).
Chapter 4
Participant Tracking

Chapter 3 provides the means and the functions for participants in the Thai songs. It talks about how the linguistic devices are used to identify the referents in the way the hearer would understand. This chapter considers how a participant is introduced and ranked in the song text. It next discusses how the reference patterns are analysed, and how the patterns are similar or different from the translated Song of Solomon. The proposed default are determined as a standard for any advisable changes, while the exceptions are discussed and the possible reasons are proposed.

4.1 Literature review

In discussing reference patterns, Givón (1983) introduces topic availability (also termed as topic continuity or identification) and proposes three measurements: referential distance (lookback), potential interference (ambiguity), and persistence (decay). Somsonge (1991: 123-134) applied Givón’s framework in her Thai narrative stories and proposed that the participants in her corpus could be ranked into three categories: main, secondary, and tertiary. She concluded that the participant who had the lowest lookback value and highest persistence score could be ranked as the main participant, while the less important participants received contrasting values.

The linguistic signals used in encoding of references to participants are scaled in general from the least amount of coding material to the greatest amount: zero, unstressed pronoun, stressed pronoun, full noun phrase (Givón 1983: 17-18). With this, Givón states in his iconicity principle that the amount of coding material will be greater when a topic is “disruptive, surprising, discontinuous, or hard to process” (1983: 18). In order to determine the factors that may impact the choice of encoding materials, Levinsohn (1994: 111) suggests also considering the following:
a. the number of participants featured in the discourse at the point in question,
b. whether or not the referent occupies a role in the previous sentence,
c. if so, whether or not the referent occupies the same role in the current sentence,
d. the presence or absence of a discontinuity, and
e. whether the sentence is unmarked for prominence, is backgrounded, or is highlighted.

Dooley and Levinsohn (2001: 117-125) discussed two widely used strategies of reference. 1) A sequential strategy is an approach that seeks to identify a referent by tracking it from the most previous clause or sentence. This strategy is similar to Givón’s lookback strategy identifying the referent by noting who was mentioned most recently. 2) A VIP strategy is an approach that considers the rank of the participant in the narrative as a whole. This strategy looks for distinguished patterns or terms that make the identification of a referent different and allow it to be the VIP of the story. The scope of a VIP can be the global level (looking at a text as a whole) or the local level (looking at a particular thematic grouping). There can also be major and minor participants. The major participants are the most active in the story and play leading roles. The minor participants are the opposite; they are activated briefly, and then they become deactivated.

4.2 Methodology

The participant reference strategies in the selected Thai songs and Song of Solomon were analysed by adapting Dooley and Levinsohn’s (2001) method to determine the participant rank such as major, minor, and props, as well as to find the proposed default pattern for each participant role according to the proposed contexts for each activated subject and non-subject. Dooley and Levinsohn (2001: 127-135) proposed a methodology for analyzing reference patterns in eight steps; this is the methodology that was used. However, the presentation of results will be in a slightly condensed version as described below.
1. Draw up an inventory of ways of encoding references to participants.
2. Prepare a chart of participant encoding in a text; this working chart (that is used in steps 2, 3, and 4) will not be presented.
3. Track the participants by allocating a number to each participant.
4. Identify the context in which each reference to a participant occurs. The contexts for each activated subject are:
   S1: the subject is the same as in the previous clause or sentence,
   S2: the subject was the addressee of a speech reported in the previous sentence,
   S3: the subject was involved in the previous sentence in a non-subject role other than in a closed conversation, and
   S4: other changes of subject than those covered by S2 and S3.
The contexts for each activated non-subject are:
   N1: the reference occupies the same non-subject role as in the previous clause or sentence,
   N2: the addressee of a reported speech was the subject (speaker) of a speech reported in the previous sentence,
   N3: the referent was involved in the previous sentence in a different role than that covered by N2, and
   N4: other non-subject references than those covered by N1-N3.
5. Propose default encodings for each context; the results of steps 5 through 7 will be summarized in its final form.
6. Inspect the text for other than default encoding: when the coding material is less than predicted or more than predicted.
7. Incorporate any modifications to the proposals of Step 5.
8. Generalize the motivations for deviances from default encoding.

Steps 4 and 5 in the methodology are described in 4.4, but the S2 and N2 contexts will be omitted as the Thai songs and the selected part of the Song of Solomon have no reported speech.

4.3 Participant rank

It is frequently assumed that participants are animate and props are inanimate. However, Grimes (1975: 43) suggests that an inanimate object, if having any
action or response in the plot of the story, can be considered as a participant. An inanimate character (for example, the pond) in Somsonge’s (1991: 123) story of *The magic pond* may not have any speech role, but it has participant status because it is directly involved in the plot such that it provokes the participants to action. The props, on the other hand, are those things and people that do not play any roles or initiate any actions. Thus an inactive animate thing can function as either a prop or an inanimate character in both poetry and prose. An inanimate object which plays a role in the song *Love spell of Acacia* is exemplified in (74). The man who is the main participant is talking to *cāw dēk-khām-tāj* ‘You Acacia’, a personified character who reminds the man to think about the romantic experience that he had one specific night with the woman he loves.

(74) Love spell of Acacia.003

O, you Acacia,

Love spell of Acacia.004

you have spread (pollinated) (your) flowers, like (you) are reminding (my) heart to dream.

The Acacia in this song not only is active in spreading its flowers and reminding the man of his love memory, but while representing the growing love between him and the woman, the Acacia also plays an animate role in keeping the secret of their heavenly love.

The participants in many Thai narratives can be ranked as main, secondary, and tertiary (Somsonge 1991: 123-134, Sornlump 1983: 8-10). However, the Thai songs in this corpus consisted of only the main participant and the secondary participant. Usually in a love song, the man and the woman are the main participants in the story. But if one of those takes most or all of the singing role, he or she can be ranked as the central participant and the other will be a main participant who is involved in important actions but does not sing. Both
main and central participants can also be called thematic participants, i.e. the most salient and prominent participants in the song (Somsonge 1991: 128-131).

4.3.1 Central participants

The central participants are considered as those with the first person perspective in song discourse. Osborne (2009) and Tebow (2010) proposed that central participants are formally introduced with an NP at the beginning of the stories they considered, but if the participants are first person, they will present themselves with the deictic function of personal pronouns. However, in the Thai songs, a central participant may not be introduced with any overt markings at all. Unlike in a Thai first person prose narrative, the participant may or may not introduce him/herself. In *Kiss the soft cheek*, where the male singer is a central participant, and in *The wedding is tomorrow*, where the female singer is a central participant, the central participants are not introduced at all but represent themselves with zero anaphora. An example from *The wedding is tomorrow* is shown in (75), where the woman first introduces herself with zero anaphora.

(75) The wedding is tomorrow

*phruŋ níi lèew pānwān wān wān nīi khāmā bo phruŋ níi lèew pānwān wān wān nīi khāmā bo* 

Tomorrow PRT be day wedding (IS) wait come

*dàŋ cāj* 

expect

Tomorrow is the wedding (that I) have been waiting for (and) expecting.

As the story continues, zero anaphora is still mostly used throughout the song. There is no description of the characteristics of the central participant, but the use of zero anaphora at the beginning of the song gives a clue that the referent is salient in this kind of discourse. With this, it supports the idea that it also is a global VIP as it is referred to by minimum but constant coding (Dooley and Levinsohn 2001: 121).

When looking in *Kinarii plays in the water*, the male singer does not introduce himself at all. He starts his song by describing the beauty of the woman he loves,
and later on refers to himself using a kinterm \textit{phi} ‘older sibling’ to indicate a possessive in the second stanza, as shown in (76).

(76) Kinarii plays in the water.

\[
\text{mēē ĭ3ōj fāa māa pēn khwāń-tāa būn } \textit{phi} \text{ mother/lady soar sky come be lovely.sight fortune older.sibling}
\]

Lady (you) soar from the sky to be my lovely sight and fortune.

Even though the woman is introduced first in the song in \textit{Kinarii plays in the water}, it is actually the man who sings the whole song and he is the one who observes and describes her beauty. He also expresses his desire for her throughout the song discourse. The word \textit{phi} ‘older sibling’ is used only once. After that, only zero anaphora is used to identify the man in the rest of the song. Thus the central participants in these songs are the main participants with a dominant or leading role in singing, while their importance is equal with the main participants.

4.3.2 Main participants

While all central participants are main participants, not all main participants are central participants. If both the man and the woman are the main singers in a song, they are both central and main participants, but if one of them only acts and does not have a singing part, they are referred to as main participants. Although there is no formal introduction, nor any details about the background as seen in a narrative, a main participant is always a thematic participant. Their actions are significant and have an influence on the flow of the story. They appear on the scene most often and remain there until the end. The main participants, who are not the central participants, of these songs are introduced with an NP or a pronoun. This is because they need to be differentiated from the central participants. The NP and the pronoun tend to be easily interchangeable (Somsonge 1991: 136), and they sometimes occur together in the same phrase. An example of an NP \textit{mēē ʔ3ōj} ‘mother/lady’ referred to a main participant, a beloved woman, is shown in (77).
The woman in *Kinarii plays in the water* appears in the story throughout the whole song, but has no singing part at all. She is introduced with an NP designated by a kinship term, and she is rementioned as the story continues with zero anaphora alternated with a NP (including a title and body parts). Zero anaphora is generally used, but the NP occurs to fill the restricted syllable patterns, to play with the words (as for *prāaŋ*, *nūan prāaŋ*, *prāaŋ nūan*, *prāaŋ prāa* ‘cheek/soft cheek’ in *Kiss the soft cheek*), and/or to emphasize the character (as with *mēc* ‘mother/lady’ used three other times after the introduction in every third verse of every stanza in *Kinarii plays in the water*).

4.3.3 Secondary participants

A secondary participant is usually introduced in an object or possessive position (Somsonge 1991: 152). A secondary participant is not a globally thematic participant but can become a locally thematic participant in one or some parts of the story. The role of the secondary participant is subsidiary, but he or she may have a specific relationship with the main participant and may appear according to the wish of the main participant (Somsonge 1991: 131-132). Usually the secondary participant will appear on the scene when his or her role and contributions are needed. Then he or she will disappear after the action is finished.

An example of a secondary participant in *Tomorrow is wedding* is illustrated in (78). Here the man is implicitly introduced with an inclusive form of zero anaphora, that functions as first person plural and refers to the woman (central participant) and the man (secondary participant) together. But the man’s action is not yet initiated.
Then, his first contribution occurs according to what the central and main participant, the woman, wishes. But the way he appears is in her dream, in a form of a third person pronoun khǎw, as exemplified in (79).

(I) keep worrying, may (our) love be firm (and that we) stay married (= door of gold).

The multiple verbs are employed to show the man’s involvement in the story, as well as his special relationship to the woman who leads the singing role in the whole song. However, this is the only scene where he appears as a locally thematic participant; then he disappears. His presence is mentioned again in the same form as when he was introduced in a form of zero anaphora (for first person plural) at the end of the song.

4.4 Default encoding patterns

The default encoding patterns can be found by the tracking of participants through the songs. The tracking method is applied from Dooley and Levinsohn’s framework (2001) to the Thai love songs, as discussed in the methodology in section 4.2.
4.4.1 Subject reference patterns

The following patterns for reference in subjects were found. Note that no occurrences of the S2 pattern were found in the corpus, because the songs have no reported speech.

4.4.1.1 Rule for S1 context

The S1 context is: “the subject is the same as in the previous clause or sentence.” An analysis of the S1 context gives a clear result of zero anaphora as a default reference of all four Thai songs. This is exemplified in (80), where the central participant (the man) of the song *Kiss the soft cheek* is identified with eight instances of zero anaphora. In line 017, he refers to himself as *phūi* ‘1S’ which is a reference of S4 context. Then, the zero anaphora is used to refer to him till the end of the song. This is consistent with the statement that a thematic participant is referred to by minimum, but constant coding (Dooley & Levinsohn 2001: 121).

(80) *Kiss the soft cheek*.017

1S(older) may promise 1S NEG back return word
I promise, (I) will not twist (my) words,

Kiss the soft cheek.018

1S take care soft cheek like 1S say many time 1S
(I) will take care of you (soft cheek) as (I) said, (I will) never let you get bruised inappropriately.
Kiss the soft cheek.019
Ø จะ ถ้า รอบคอบ เนื่องหนด Ø ไม่ ช่อ ตามลวน
Ø ค่า? จ้าว รือ-ขามจ์ รุน-ฮึ่ง Ø แม่ ขาม ลำม-ลูน
1S will keep wait wedding.room 1S NEG may invade
(I will wait for (our) wedding room (=wedding night), (I) will not invade (you).

Kiss the soft cheek.020
Ø ขอ เพียง เขย กลืน ประวง นวด Ø จะ ไม่
Ø ขาม พิม ช่อจ์ ขีน ปราالمع นูน Ø ค่า? แม่
1S may only touch smell cheek soft 1S will NEG
ตามด่วน ถึง วัน วิวาท
lāam-lūn ทูญ วัน วิษ-ว้า
assault until day wedding
(I) only ask to partake of your (soft cheek) fragrance, (I) will not invade (you) until (our) wedding day.

In contrast, a nonthematic participant is referred to with more coding material (e.g. a complex pronoun). For example, in the song Love spell of Acacia shown in (81), the Acacia is first introduced with dēk-khăm-tāj ‘Acacia’ in line 002. Then, it is identified with a second person pronoun cāw + proper noun dēk-khăm-tāj ‘Acacia’ (line 003), and another pronoun cāw (line 004) in a consecutive clause, though it plays the same subject role as in the first clause (line 002).

(81) Love spell of Acacia.002
ต้อกต้าได้ ข้น หอม ละมุน ซิ่ย กลืน ละไม
dēk-khăm-tāj krùn hūm la-mūn ช่อจ์ ขีน la-māj
Acacia scented (smell) good tender blow softly smell sweet
The Acacia gives tender and sweet smell.

Love spell of Acacia.003
ฉี้ละนู้ จ้าว ต้อกต้าได้
สอง-la-นู้ cāw dēk-khăm-tāj
POET 2S Acacia
O, you Acacia,
Love spell of Acacia.

cañw wàan dājk wáj muān khājīj tuān hāj cāj fañn
2S sow flower PRT like PRT remind PREV heart dream
you have spread (pollinated) (your) flowers, like (you) are reminding (my) heart to dream.

The distribution of S1 context is seen in table 15. Note that the total number of occurrences in each song is indicated in parentheses in the top row.

Table 15 Distribution of S1 Category (Thai Love Songs)

<table>
<thead>
<tr>
<th>Category</th>
<th>Kiss the soft cheek (19)</th>
<th>Love spell of Acacia (8)</th>
<th>Kinarii plays in the water (18)</th>
<th>The wedding is tomorrow (33)</th>
<th>Total (78)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ø</td>
<td>94.74%</td>
<td>87.50%</td>
<td>55.55%</td>
<td>93.93%</td>
<td>84.61%</td>
</tr>
<tr>
<td>PRON</td>
<td>00.00%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>00.00%</td>
</tr>
<tr>
<td>Complex PRON</td>
<td>00.00%</td>
<td>12.50%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>01.28%</td>
</tr>
<tr>
<td>NP</td>
<td>00.00%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>00.00%</td>
</tr>
<tr>
<td>KIN</td>
<td>00.00%</td>
<td>00.00%</td>
<td>05.55%</td>
<td>00.00%</td>
<td>01.28%</td>
</tr>
<tr>
<td>POSS</td>
<td>05.26%</td>
<td>00.00%</td>
<td>38.88%</td>
<td>06.06%</td>
<td>12.82%</td>
</tr>
</tbody>
</table>

However, the secondary participant (the man) in The wedding is tomorrow employs zero anaphora in the S1 context the most. This is because serial verb constructions and the multiple verbs are being used (Somsonge 1993: 122, also see chapter 2, section 2.3.1). Therefore, the nonthematic participant can make use of either a pronoun (complex pronoun), or a zero identification.

The occurrence of possessive NPs in Kinarii plays in the water will be discussed in section 4.5.1 “More-than-default encoding pattern for subject”.

The rule applied to subject reference patterns in S1 context thus is:

---

22 Note that possessive NPs in this analysis include the body parts and can refer to a participant as a whole, especially if the body parts are used applying a possessive structure, for example, nūn-prāañ ‘soft cheek’ can refer to the woman’s soft cheek or the woman as a whole.
S1 context rule

Zero anaphora is utilized for central and main participants while nonthematic participants are identified with a (complex) pronoun, or a zero anaphora if the serial verb constructions and the multiple verbs are used.

For the total of 78 occurrences in the S1 category, 84.62% follow this rule.

4.4.1.2 Rule for S3 context

The S3 context is: “the subject was involved in the previous sentence in a non-subject role other than in a closed conversation.” The subject in this context has its position in the previous sentence as a non-subject other than addressee, and is changed back to the subject position in the current sentence. Usually when the role is changed, the participant will receive more encoding patterns than those in the S1 context. However, table 16 illustrates that zero anaphora is still mostly used in this context. An example for S3 context is given in (82) from the song *The wedding is tomorrow*, where the woman who is the central participant is acted upon (in her own imagination) first in a non-subject role (line 006). Then, she returns to the subject role with the use of zero anaphora (line 007). Zero anaphora can be utilized here because there is no ambiguity of reference. The woman can be identified by the serial verb construction that refers to herself awaken from her imagination: klàp phlík kāaj tīaun ‘(I) turn (and) flip (my) body to wake up’.

(82) The wedding is tomorrow.006

(I) dream (of) him pleading to embrace, to lay down, to admire, (and) to caress (me).
The wedding is tomorrow.

Ø  กัลป์  พิลึก  กาย  ตื่น  เที่ยงวัน  ละเชื้อ
Ø  klàp  phlík  kāaj  tūun  lūw  sa-ʔūun
1S  turn.over  flip  body  wake  look.back  sob

داءใจจี  นี่  ยัง  ไม่ใช่  วัน  วิวาห์
ʔâaj-câj  nîi  jâŋ  mâj-châj  wăn  wiʔ-wâa
ashame  this  yet  NEG  day  wedding

(I) turn (and) flip (my) body, wake up, look back, sob, (and I) feel ashamed (as) this is not the wedding day yet.

The distribution of the S3 context is shown in table 16 below.

Table 16 Distribution of S3 Category (Thai Love Songs)

<table>
<thead>
<tr>
<th></th>
<th>Kiss the soft cheek (9)</th>
<th>Love spell of Acacia (1)</th>
<th>Kinarii plays in the water (2)</th>
<th>The wedding is tomorrow (4)</th>
<th>Total (16)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ø</td>
<td>66.66%</td>
<td>100%</td>
<td>00.00%</td>
<td>100%</td>
<td>68.85%</td>
</tr>
<tr>
<td>PRON</td>
<td>22.22%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>12.50%</td>
</tr>
<tr>
<td>Complex Pronoun</td>
<td>11.11%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>06.25%</td>
</tr>
<tr>
<td>NP</td>
<td>00.00%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>00.00%</td>
</tr>
<tr>
<td>KIN</td>
<td>00.00%</td>
<td>00.00%</td>
<td>50.00%</td>
<td>00.00%</td>
<td>06.25%</td>
</tr>
<tr>
<td>POSS</td>
<td>00.00%</td>
<td>00.00%</td>
<td>50.00%</td>
<td>00.00%</td>
<td>06.25%</td>
</tr>
</tbody>
</table>

In table 16, 11 out of 17 occurrences employ zero anaphora. The other most used patterns are pronouns and a complex pronoun (counted as 3 total), all of them occurring in Kiss the Soft cheek. The woman in the song Kiss the soft cheek is the main participant who has no singing role. When it comes to S3 context, she is referred to with khwān cāw ‘beloved 2S’ (1 time), and cāw ‘2S’ (2 times). This is exemplified in (83). In line 009, she is acted upon by the man she loves. Then in line 010, she takes her action in a subject role and is referred to with cāw ‘2S’.
(83) Kiss the soft cheek.009
khīn̄-kúu pra-l̄om jōk̄-̄kā pha-n̄ō chū̄-kl̄ā̄
stay.adjacently touch tease coddle close
(I) stay adjacently, touch, tease, coddle (and come) close (to you)

Kiss the soft cheek.010
càw khrān̄ múan cā? khāt-cāj cā̄k hūn̄ sūn̄ nāj
2S murmur like will stop.breath from space heart in
rá̄j kōn māan-jā̄a
without magic trick
You cry like (you) stopped breathing, in (your) heart there is no trick

This example from Kiss the soft cheek is very similar to example (82) mentioned earlier. The only difference is that in (82), the S3 context is employed by a central participant, while in (83) is given to a main participant. It is possible that the main participant who has no singing role may need more coding material than the central participant who sings throughout the whole song. However, more research is needed to determine if the pronoun (or complex pronoun) is really the default for the main participant as the data is found from only one song.

No clear evidence is found about the patterns that are used for secondary participants.

The occurrence of a possessive NP and a kinterm in Kinarii plays in the water will be discussed in section 4.5.1 “More-than-default encoding pattern for subject.” The rule applied to subject reference patterns thus is:

**S3 context rule**

Zero anaphora is utilized for central participants while main participants are identified with non-zero anaphora utilizing pronouns or complex pronouns.

For the total of 17 occurrences in the S3 category, 88.24% follow this rule.
4.4.1.3 Rule for S4 context

The S4 context is: “other changes of subject than those covered by S2 and S3.” This context applies to a subject that is discontinuous from the previous clause. In this context, though the expectation of the hearer for more coding material should be the highest of the four contexts, zero anaphora is still mostly used. An example in (84) shows the central participant who describes the woman’s beauty (line 015). Then he laments to himself, using zero anaphora, that he can only look and long to be with her (line 016).

(84) Kinarii plays in the water.015
รูปทรง เด็กยิ้ม ไม่มีใคร
ร่าง สวยงาม ยิ่ง แม้ ใคร จึง
figure beautiful yet NEG have anyone reserve
A beautiful figure that no one has ever reserved.

Kinarii plays in the water.016
Ø ได้แล้วเล่า มีหัวใจ มอง บ่อย บาง เดียว
Ø ได้แล้วเล่า มีหัวใจ มอง บ่อย บาง เดียว
1S PRT but look watch hope heart desire 3S only
(I) could only look and hope for you alone.

However, pronouns (or complex pronouns) can also be an alternative, especially if a new verse or stanza begins. In Love spell of Acasia, both the central and secondary participants make use of the pronouns or complex pronouns in their S4 context. In (85) line 011-012, the love comparison with the flower is described. Then, the man and the woman play their role in line 013, using a complex pronoun ส่วนร่าง ส้าว นิม ‘The two (of) us, a young woman (and) young man’. After their role, the Acacia which is a secondary participant is referred to at a new verse with a complex pronoun คาว ฆัก-ฆำ-ทำ ‘you Acacia’ in line 015. Finally in line 016, the man and woman are mentioned again with a pronoun รำว ‘2S’.

(85) Love spell of Acasia.011
ความรัก ก็ ศีล นิม
ความรัก ก็ ศีล นิม นิม
NOM love PRT be flower
Love is like a flower,
Love spell of Acacia.012

Bud flower at eye CONJ come bloom at heart

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

Love spell of Acacia.013

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

just hold arms and hook (fingers), (we) are happier than anyone else.

Love spell of Acacia.014

Poet 2S Acacia

O, you Acacia,

Another example occurs in the song Kiss the soft cheek, but a kinterm is used instead of a pronoun. This is because the kinterm in Thai approximates the same semantic function as the pronoun. In this song, the man sings about the woman’s beautiful smell (line 016) and promises her that he will not do anything with her.
until the wedding day (line 017). The kinterm used for the man is ‘older sibling’, but it semantically functions as ‘1S’. This is exemplified in (86).

(86) Kiss the soft cheek.016

 hogy prăng-prăng mì? khūn chūn-chūn
(smell) good cheek NEG stop return admire

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

Kiss the soft cheek.017

phū khūn sān-jāa ma’é klāp khūn khām
1S(older) may promise NEG back return word

I promise, (I) will not twist (my) words,

The distribution of the S4 context is shown in table 17 below.

Table 17 Distribution of S4 Category (Thai Love Songs)

<table>
<thead>
<tr>
<th></th>
<th>Kiss the soft cheek (3)</th>
<th>Love spell of Acacia (6)</th>
<th>Kinarii plays in the water (5)</th>
<th>The wedding is tomorrow (5)</th>
<th>Total (19)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ø</td>
<td>33.33%</td>
<td>00.00%</td>
<td>60.00%</td>
<td>100%</td>
<td>47.36%</td>
</tr>
<tr>
<td>PRON</td>
<td>00.00%</td>
<td>50.00%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>15.78%</td>
</tr>
<tr>
<td>Complex PRON</td>
<td>00.00%</td>
<td>50.00%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>15.78%</td>
</tr>
<tr>
<td>NP</td>
<td>00.00%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>00.00%</td>
</tr>
<tr>
<td>KIN</td>
<td>66.66%</td>
<td>00.00%</td>
<td>20.00%</td>
<td>00.00%</td>
<td>15.78%</td>
</tr>
<tr>
<td>POSS</td>
<td>00.00%</td>
<td>00.00%</td>
<td>20.00%</td>
<td>00.00%</td>
<td>05.26%</td>
</tr>
</tbody>
</table>

The variety for this small number of occurrences makes a qualifier like ‘tentative’ appropriate. The tentative rule applied to subject reference patterns thus is:

**S4 context rule**

Zero anaphora is utilized for central, main and secondary participants. Pronoun (or complex pronoun), and kinterm that functions as a pronoun are also applicable, especially if the new verse or stanza begins.
For the total of 19 occurrences in the S4 category, 94.74% follow this rule.

4.4.2 Non-subject reference patterns

The following non-subject patterns for reference were found. Note that no occurrences of the N2 pattern we found in the corpus, because the songs usually have no reported speech. On the whole, there were significantly fewer instances of non-subject identifications than of subject identifications.

4.4.2.1 Rule for N1 context

The N1 context is: “the reference occupies the same non-subject role as in the previous clause or sentence.” The non-subject in this context occurs in the same non-subject role as in the previous clause. The occurrences of non-subjects in N1 context are similar to S1 context in that zero anaphora is the most used and is the default pattern. However, one can observe that zero anaphora is mostly used when the it occurs with serial verb and multiple verb constructions. When a participant (whether thematic or not) appears individually, it tends to be marked with more encoding material such as a possessive NP.

But it is also possible that the influence of the poetic meter or the rhymic pattern of the poem can affect the choice of reference\(^{23}\). An example of both possessive NP and zero anaphora in non-subject patterns are shown in (87). In line 019, the woman is mentioned with zero anaphora. Then in 020, to rhyme with the word lāam-lūan ‘invade’ of 019, she is referred to with a possessive NP klin prāaŋ nūan ‘(your) soft cheek fragrance’. Then again, for the sake of rhymic and meter pattern, lāam-lūan ‘invade’ is used again with zero anaphora

(87) Kiss the soft cheek.019

\begin{verbatim}
cà? faw r3-o-kh5-j rūan-h5-o māj kh5-o lāam-lūan \(Ø\) will keep wait wedding.room NEG may invade 2S (I) will wait for (our) wedding room (=wedding night), (I) will not invade (you).
\end{verbatim}

\(^{23}\) This phenomenon certainly occurs in other contexts, but the example in this context is evident.
Kiss the soft cheek.

may only touch smell cheek soft will NEG

(I) only ask to partake of (your) soft cheek fragrance, (I) will not invade (you) until (our) wedding day.

No clear evidence is found of what patterns are used for secondary participants. The occurrence of a NP in Kinarii plays in the water will be discussed in section 4.5.2 “More-than-default encoding pattern for non-subject.” The distribution of the N1 context is shown in table 18 below.

Table 18 Distribution of N1 Category (Thai Love Songs)

<table>
<thead>
<tr>
<th></th>
<th>Kiss the soft cheek</th>
<th>Love spell of Acacia</th>
<th>Kinarii plays in the water</th>
<th>The wedding is tomorrow</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(10)</td>
<td>(1)</td>
<td>(1)</td>
<td>(3)</td>
<td>(15)</td>
</tr>
<tr>
<td>Ø</td>
<td>60.00%</td>
<td>100%</td>
<td>00.00%</td>
<td>66.66%</td>
<td>60.00%</td>
</tr>
<tr>
<td>PRON</td>
<td>10.00%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>06.66%</td>
</tr>
<tr>
<td>NP</td>
<td>00.00%</td>
<td>00.00%</td>
<td>100%</td>
<td>00.00%</td>
<td>06.66%</td>
</tr>
<tr>
<td>POSS</td>
<td>30.00%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>33.33%</td>
<td>26.66%</td>
</tr>
</tbody>
</table>

The tentative rule applied to non-subject reference patterns thus is:

**N1 context rule**

Zero anaphora is utilized for thematic participants. A possessive NP may replace zero anaphora due to the influence of the poetic meter or the rhymic pattern of the poem.

Thus for the total of 15 occurrences in the N1 category, 86.66% follow this rule.

---

24 The word ‘tentative’ is used for some of the rules when it is hard to identify what the tendency is, or when the total number of occurrences is so small as to raise some doubt.
4.4.2.2 Rule for N3 context

The N3 context is: “the referent was involved in the previous sentence in a different role than that covered by N2.” In this context, the non-subject referent is involved in a different role, such as subject role, from the previous clause. The occurrence of the patterns in this context is somewhat unclear. It appears that zero anaphora is the prominent pattern in *Kinarii plays in the water*. But the possessive NP has a higher percentage overall, with 60% or 9 out of 15 occurrences. Consider example (88) when the woman changes from the subject role (line 12) to an object role (line 13) using a possessive NP *nūan prāŋ ‘soft cheek’*.

(88) Kiss the soft cheek.012

*phlík nūan prāŋ ṭaŋ-ṛep māa*

turn soft cheek bend.closely come

(I) turn you (soft cheek) to be close (to me)

When looking at *Kiss the soft cheek, Kinarii plays in the water, and The wedding is tomorrow*, zero anaphora appear either with serial verb and multiple verb constructions or verbs of perception (the five senses). The serial verb and multiple verb constructions, as mentioned earlier, need no overt marking. As for the verbs of perception, they have a non-punctiliar sense (Hwang 1997: 297). It is also possible that the verbs of perception need no explicit reference because one can tell from the context who is being watched, for example in *Kinarii plays in the water*. Again, the total number of occurrences is small.

The distribution of the N3 context is shown in table 19 below.

25 Non-punctiliar verbs are those that does not report eventline information, such as *watch, wish,* etc.

---

91
Table 19 Distribution of N3 Category (Thai Love Songs)

<table>
<thead>
<tr>
<th></th>
<th>Kiss the soft cheek (7)</th>
<th>Love spell of Acacia (1)</th>
<th>Kinarii plays in the water (4)</th>
<th>The wedding is tomorrow (3)</th>
<th>Total (15)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ø</td>
<td>14.29%</td>
<td>00.00%</td>
<td>75.00%</td>
<td>33.33%</td>
<td>33.33%</td>
</tr>
<tr>
<td>PRON</td>
<td>00.00%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>00.00%</td>
</tr>
<tr>
<td>NP</td>
<td>00.00%</td>
<td>00.00%</td>
<td>25.00%</td>
<td>00.00%</td>
<td>06.66%</td>
</tr>
<tr>
<td>POSS</td>
<td>85.71%</td>
<td>100%</td>
<td>00.00%</td>
<td>66.66%</td>
<td>60.00%</td>
</tr>
</tbody>
</table>

The tentative rule applied to non-subject reference patterns thus is:

**N3 context rule**

Possessive NP is utilized for both thematic and non-thematic participants. Zero anaphora may also be applied especially when serial verb and multiple verb constructions or non-punctiliar verbs are in use.

For the total of 15 occurrences in the N3 category, 93.33% follow this rule.

### 4.4.2.3 Rule for N4 context

The N4 context is: “other non-subject references than those covered by N1-N3.” In this context, the referents are in a non-subject relation in a current clause, but no relation in a previous clause. The information for this context is quite limited as there are only 5 occurrences, with 1 for zero anaphora, 1 for pronoun, and 3 for possessive NPs. In Osborne (2009: 111) and Tebow (2010: 109)’s analysis of N4 context, when there is no ambiguity created by using pronouns and zero anaphora, they can be used instead of possessive NPs. An example of a possessive NP is shown in (89), where the previous clause (line 017) contains no reference for the woman. Then, she is referred to as a non-subject role (line 018) with a possessive NP *nūan prāaj* ‘soft cheek’.

(89) Kiss the soft cheek.017

pee khod san-jaa mai klap khunun kham

I promise, (I) will not twist (my) words,
Kiss the soft cheek.

(I) will take care of you (soft cheek) as (I) said, (I will) never let you get bruised inappropriately.

An example of a pronoun in this context is found in The wedding is tomorrow.

After a descriptive picture of the night, the man is mentioned for the first time as a non-subject referent. He is referred to with a third person pronoun khāw, as exemplified in (90).

(90) The wedding is tomorrow.

The night falls (and it) gets more cold, the twinkling moon is shining.

The wedding is tomorrow.

(I) dream (of) him pleading to embrace, to lay down, to admire, (and) to caress (me).
There is no ambiguity in this context because khāw ‘3S’ has gender specificity of a masculine reference.
The distribution of the N4 context is shown in table 20 below.

<table>
<thead>
<tr>
<th></th>
<th>Kiss the soft cheek (2)</th>
<th>Love spell of Acacia (0)</th>
<th>Kinarii plays in the water (2)</th>
<th>The wedding is tomorrow (1)</th>
<th>Total (5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ø</td>
<td>50.00%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>20.00%</td>
</tr>
<tr>
<td>PRON</td>
<td>00.00%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>100%</td>
<td>20.00%</td>
</tr>
<tr>
<td>NP</td>
<td>00.00%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>00.00%</td>
<td>00.00%</td>
</tr>
<tr>
<td>POSS</td>
<td>50.00%</td>
<td>00.00%</td>
<td>100%</td>
<td>00.00%</td>
<td>60.00%</td>
</tr>
</tbody>
</table>

The tentative rule applied to non-subject reference patterns thus is:

**N4 context rule**
Possessive NP is utilized for both thematic and non-thematic participants.
Pronoun and zero anaphora may be applied when there is no ambiguity in the context.

For the total of 5 occurrences in the N4 category, 100% follow this rule.

### 4.5 Non-default encoding patterns

The rules for S1-N4 contexts above show that there are default patterns for subject and non-subject references. When there are references that do not follow the rule, there may be some motivation for the deviant references. This section proposes an explanation to the more-than-default encoding patterns. There is no evidence for less-than-default encoding patterns.

#### 4.5.1 More-than-default encoding pattern for subject

More-than-default encoding patterns happen when a linguistic device makes use of more coding material than what the rule for each context would lead one to expect. In the S1 context, for example, the song *Kinarii plays in the water* has some distribution of possessive NPs instead of zero anaphora which is a default
pattern. This is because it contains a detailed description of the woman’s body such as tāa ‘eye’, sūaŋ ‘chest’, and thān ‘breast’, as exemplified in (91).

(91) Kinarii plays in the water.004
tāa mūan jàat nām-khāaŋ sūaŋ sa-lāaŋ têŋ-tūŋ
eye like drop dew chest outstanding firm
(Your) eyes are like dew drops, (your) chest is outstanding and firm.

Kinarii plays in the water.005
thān līe ra-rūa mūan būa bāan yūu nāj būŋ
breast look bob like lotus bloom be in marsh
(Your) breasts are bobbing like a blooming lotus in a marsh.

The same phenomenon occurs in the S3 context and might also explain why the main participant in Kinarii plays in the water appears with a possessive NP (found in line 015). Kinterms are utilized as well in this song (line 011). The motivation behind the use of the kinterm mēe ‘mother/lady’ is because the singer wants to express the womanly figure and use this as a play on word on every third verse of the first three stanzas.

4.5.2 More-than-default encoding pattern for non-subject

In the song Kiss the soft cheek, the N1 context employs zero anaphora as a default. But in (92), the woman is referred to with a second pronoun cāw after she is already mentioned with a possessive NP nūan prāaŋ ‘soft cheek’ (N4 context). There can be two reasons for an overcoding for this context: the filling of the restricted poetic meter in its verse or the rhyme with the word fāw ‘keep’ the next verse (line 019).
(92) Kiss the soft cheek.018
tha-nām nūan prāaj dāy phrām mū? hāj
take.care soft cheek like say many time NEG give/let
caw chām kōm khūan
2S bruise over appropriate
(I) will take care of you (soft cheek) as (I) said, (I will) never let you get bruised inappropriately.

Kiss the soft cheek.019
ca? fāw rūn-khāaj rūn-an-hōc māj khōc lāam-lūan
will keep wait wedding.room NEG may invade
(I) will wait for (our) wedding room, (I) will not invade (you).

Another overcoding reference of the N1 context is in (93), where the woman is referred to with an NP nāaŋ dīaw ‘3S alone’, but the default is zero anaphora. The motivation for this deviance is that this verse is the last verse of the song. Since the woman is the main participant whom the whole song is about, she is the conclusion of the song. So, an overcoding occurs sometimes to highlight the participant’s salience, which is a factor that occurs in various Thai songs.

(93) Kinarii plays in the water.016
daāj tēe lēe mōn wāŋ cāj pōn nāaŋ diaw
PRT but look watch hope heart desire 3S only
(I) could only look and hope for you alone.

4.6 Summary and comparison with the Song of Solomon

In the Thai love songs, zero anaphora is used as the default encoding for the subject reference patterns, while possessive NPs are more applied in the non-subject reference patterns. The central participant, the main singer, makes use of less coding materials than the main participant who may not have a singing role. The secondary participant makes use of more encoding materials as they have no singing role and only appear partly in the song. The summary is shown in table 21 below.
Table 21 Default Encoding Patterns for the Thai Love Songs

<table>
<thead>
<tr>
<th></th>
<th>S1/N1</th>
<th>S3/N3</th>
<th>S4/N4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Central participant</td>
<td>Ø/Ø</td>
<td>Ø/POSS</td>
<td>Ø/POSS</td>
</tr>
<tr>
<td>main participant</td>
<td>Ø/Ø</td>
<td>non Ø/POSS</td>
<td>Ø/POSS</td>
</tr>
<tr>
<td>Secondary participant</td>
<td>PRON/-</td>
<td>-/POSS</td>
<td>Ø/POSS</td>
</tr>
</tbody>
</table>

In comparison with the selected parts of the *Song of Solomon*, the S1-N4 contexts are shown in tables 22-26 successively. Let it be noted that the S3 context has limited data (only 4 occurrences) and the N3 context has no information. The summary of the S1-N4 contexts follow in table 27.

Table 22 Distribution of S1 Category (SG)

<table>
<thead>
<tr>
<th></th>
<th>1:16-2:3a (3)</th>
<th>2:10b-14 (4)</th>
<th>3:1-4 (14)</th>
<th>4:1-5 (12)</th>
<th>Total (33)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ø</td>
<td>33.33%</td>
<td>0.00%</td>
<td>42.86%</td>
<td>16.66%</td>
<td>27.27%</td>
</tr>
<tr>
<td>PRON</td>
<td>33/33%</td>
<td>0.00%</td>
<td>57.14%</td>
<td>16.66%</td>
<td>33.33%</td>
</tr>
<tr>
<td>NP</td>
<td>0.00%</td>
<td>25.00%</td>
<td>0.00%</td>
<td>0.00%</td>
<td>0.03%</td>
</tr>
<tr>
<td>POSS</td>
<td>33.33%</td>
<td>75.00%</td>
<td>0.00%</td>
<td>66.66%</td>
<td>36.36%</td>
</tr>
</tbody>
</table>

Table 23 Distribution of S3 Category (SG)

<table>
<thead>
<tr>
<th></th>
<th>1:16-2:3a (0)</th>
<th>2:10b-14 (3)</th>
<th>3:1-4 (1)</th>
<th>4:1-5 (0)</th>
<th>Total (4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ø</td>
<td>0.00%</td>
<td>66.66%</td>
<td>0.00%</td>
<td>0.00%</td>
<td>50.00%</td>
</tr>
<tr>
<td>PRON</td>
<td>0.00%</td>
<td>0.00%</td>
<td>100%</td>
<td>0.00%</td>
<td>25.00%</td>
</tr>
<tr>
<td>POSS</td>
<td>0.00%</td>
<td>33.33%</td>
<td>0.00%</td>
<td>0.00%</td>
<td>25.00%</td>
</tr>
</tbody>
</table>
Table 24 Distribution of S4 Category (SG)

<table>
<thead>
<tr>
<th></th>
<th>1:16-2:3a (3)</th>
<th>2:10b-14 (2)</th>
<th>3:1-4 (2)</th>
<th>4:1-5 (1)</th>
<th>Total (8)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ø</td>
<td>0.00%</td>
<td>0.00%</td>
<td>50.00%</td>
<td>0.00%</td>
<td>12.50%</td>
</tr>
<tr>
<td>PRON</td>
<td>33.33%</td>
<td>0.00%</td>
<td>50.00%</td>
<td>0.00%</td>
<td>25.00%</td>
</tr>
<tr>
<td>POSS</td>
<td>66.66%</td>
<td>100%</td>
<td>0.00%</td>
<td>100%</td>
<td>62.50%</td>
</tr>
</tbody>
</table>

Table 25 Distribution of N1 Category (SG)

<table>
<thead>
<tr>
<th></th>
<th>1:16-2:3a (0)</th>
<th>2:10b-14 (2)</th>
<th>3:1-4 (7)</th>
<th>4:1-5 (0)</th>
<th>Total (9)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ø</td>
<td>0.00%</td>
<td>0.00%</td>
<td>28.57%</td>
<td>0.00%</td>
<td>22.22%</td>
</tr>
<tr>
<td>PRON</td>
<td>0.00%</td>
<td>50.00%</td>
<td>71.43%</td>
<td>0.00%</td>
<td>66.66%</td>
</tr>
<tr>
<td>POSS</td>
<td>0.00%</td>
<td>50.00%</td>
<td>0.00%</td>
<td>0.00%</td>
<td>11.11%</td>
</tr>
</tbody>
</table>

Table 26 Distribution of N4 Category (SG)

<table>
<thead>
<tr>
<th></th>
<th>1:16-2:3a (0)</th>
<th>2:10b-14 (4)</th>
<th>3:1-4 (4)</th>
<th>4:1-5 (0)</th>
<th>Total (8)</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRON</td>
<td>0.00%</td>
<td>75.00%</td>
<td>25.00%</td>
<td>0.00%</td>
<td>75.00%</td>
</tr>
<tr>
<td>POSS</td>
<td>0.00%</td>
<td>25.00%</td>
<td>0.00%</td>
<td>0.00%</td>
<td>12.50%</td>
</tr>
<tr>
<td>ClfPhrs</td>
<td>0.00%</td>
<td>0.00%</td>
<td>75.00%</td>
<td>0.00%</td>
<td>12.50%</td>
</tr>
</tbody>
</table>

Table 27 Default Coding Patterns for the Song of Solomon

<table>
<thead>
<tr>
<th></th>
<th>S1/N1</th>
<th>S3/N3</th>
<th>S4/N4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Central participant</td>
<td>PRON/PRON</td>
<td>-/-</td>
<td>PRON/PRON</td>
</tr>
<tr>
<td>main participant</td>
<td>POSS /PRON</td>
<td>-/-</td>
<td>POSS/(POSS,ClfPhrs)</td>
</tr>
</tbody>
</table>

From table 27, it is noted that pronouns and possessive NPs are used equally in the subject reference context, while pronouns are used more in the non-subject reference context. Also in the N4 context, classifier phrases are utilized, but it can be a more than default encoding device used to emphasize the story in the
third chapter of the *Song of Solomon* (3:1-4). However, one looks at the whole *Song of Solomon*, classifier phrases appear 14 more times (more research is needed to find in which context these phrases are used).

Another observation of the use of pronouns and possessive NPs in the *Song of Solomon* is that they contain more descriptive information than the Thai songs. The Thai songs make no use of the possessive marker *khōŋ* ‘of’, nor the possessor (pronoun), but the *Song of Solomon* employs both, sometimes along with additional information such as numbers and particles. This feature in the *Song of Solomon* is the same as the feature of a prose in 1.8.2.5.

Thus the encoding patterns in the *Song of Solomon* utilize more pronouns and possessive NPs than in the Thai love songs, which utilize zero anaphora the most. The possessive NPs in the *Song of Solomon* occur in the subject contexts; while in the Thai love songs, they appear in the non-subject contexts.

### 4.7 Some translation suggestions for the Song of Solomon

There are parts of the *Song of Solomon* which need to stay more faithful to the original text than to the reader of the translation, in order to maintain its original purpose and intended meaning. It is suggested that this kind of text remains as it literally is in the original text, though a default pattern may offer a different rule. This is exemplified in (94) where line 092 is in an S4 context. Then the referring expressions for the woman in line 093 and 094 are in an S1 context, of which the default encoding pattern is zero anaphora. For this case, *khôn sūaj khōŋ chân ṭañj ‘my beautiful person’* and ṭañj mēc nōk-khāw khōŋ chān ṭañj mēc nōk tūa thūi yūu sāk pʰāa ‘Oh my turtledove, (my) bird who lives in the cranny of the cliff’ are intended to emphasize the man’s impression toward the woman, by calling her with a long and complimenting description. With this, they should remain as literal as they are.

(94) *Song of Solomon.092 (2:13)*

<table>
<thead>
<tr>
<th>ชื่อ</th>
<th>คำ</th>
<th>ปริช</th>
<th>วิธี</th>
<th>ชื่อ</th>
<th>คำ</th>
<th>ปริช</th>
<th>วิธี</th>
<th>ชื่อ</th>
<th>คำ</th>
<th>ปริช</th>
<th>วิธี</th>
<th>ชื่อ</th>
<th>คำ</th>
</tr>
</thead>
<tbody>
<tr>
<td>ที่รัก</td>
<td>ของ</td>
<td>ชื่น</td>
<td>เขีย</td>
<td>่ง</td>
<td>ลูก</td>
<td>หนู</td>
<td>ต่อ</td>
<td>ร่าง</td>
<td>ผี</td>
<td>นิสา</td>
<td>นิสา</td>
<td>ลูก</td>
<td>ผี</td>
</tr>
</tbody>
</table>

Dear of 1S PRT IMP stand up PRT

My beloved, please get up.
Song of Solomon.093 (2:13)

κόσμον στρώσα τον περιθώριον έπεδα έχος ημέρα 

khōn suaj khō+j chanj dō+j mān kāp chañ

person beautiful of 1S PRT out come with 1S

Song of Solomon.094 (2:14)

κόσμον στρώσα τον περιθώριον έπεδα έχος ημέρα 

nōk-tūa thiī yūu sōk phāā

bird CLF REL be cranny cliff

Although the Song of Solomon is translated into prose, there are some proportions that may need to be changed so the Song of Solomon’s participant reference is communicated clearly. The translation should still be as natural and beautiful as possible even if it is not true poetry. In (95), line 122 is in the N4 context with khāw phū thiī dūaŋ·cāj khō+j di-chān rāk ‘him whom my heart loves’ as a non-subject reference. This is a literal translation from the Hebrew ‘ê/uni1E6F še·’ā·hă·/uni1E0uāh nap/uni0304·šî ‘him whom my soul loves’, but it does not maintain the participant reference naturally. There are many other grammatical means in Thai that can be used other than relative clause to represent this meaning, such as สุตทิรัก (sūt-thī-rāk) ‘(my) utmost love’ or สมคีรี (jīct-chīi-wān) ‘(my) utmost (of my) life’. Another translation of Song of Solomon in prose from The Holy Bible, New Contemporary Version (2007) uses the word หัวใจของฉัน (phō+·jīct-dūaŋ·cāj) ‘(my) utmost (of my) heart’ which, after tested with many readers, sounds more natural and beautiful than the THSV.
(95) Song of Solomon.122 (3:4)

I find him whom my heart loves.

Then in line 123, the man is referred to as third person pronoun twice in an N1 context of which the default reference is also zero anaphora. In this context, it might still sound natural if tüa khāw ‘clf him’ is used because there is a change of participant and it is an emphasized pronoun which occurred with a classifier. The other pronoun, on the other hand, is not necessary as there is no ambiguity or any intended purpose/emphasis needed for the use of more-than-default encoding patterns.

(96) Song of Solomon.123 (3:4)

I hold him tight, not letting him go.

It is thus suggested that khāw ‘him’ in line 123 should be changed to utilize zero anaphora. This will help the reader to employ less processing effort and then they can more easily perceive the naturalness of the translation.

There is another suggestion that the translators can take into consideration for the usage of possessive NPs, relative clauses, and classifier phrases in the Song of Solomon. Numerous terms in Thai can be used to replace these referring expressions when they occur too many times in the Song. The Thai traditional love songs employs some such terms which can be profitable for the translators to take on, if they convey a similar meaning or an idea in the original text. Some examples are: complex pronouns, NPs with adjective, and body parts which refer to the whole person, as seen in สองเราสวัสดี (sāw māj kān māj) ‘the two (of) us,’
a young woman (and) young man’, แม่เธอ (mēe ʔā-ra-chǒn) ‘delicate lady’, and นวลปราณ (nūan prāan) ‘soft cheek’ respectively.

In summary, this kind of minor change of the participant reference in a particular translation forms a much more natural flow for the reader, without compromising the accuracy of the new translation work. It also helps the translation to capture more poetic features exemplified in the Thai songs.
Chapter 5
Conclusion

This research has been done with an attempt to apply both some discourse analysis and some translation approaches to compare the language of some traditional Thai love songs with the language of a Thai translation of the *Song of Solomon*. The following sections provide a summary of the findings from the communication of the songs, the various functions of referring expressions, and the participant tracking among the songs. Then, the evaluation of the methodology, the significance of findings, and further research are discussed.

5.1 Summary of findings

Because the *Song of Solomon* has some unshared cultural expressions, uncommon comparison (parallelism), unknown experience, worldview or values, as well as different/unknown location, time, or occasion for the Thai readers, there are challenges in communicating in the translated text. There are various ways of adjustment of the text, without changing its meaning, such as adding footnotes, providing a study guide, etc. that can help reduce the readers’ processing effort to understand the Song. Also, another problem is the representation of the poetic elements in the prose of the *Song of Solomon*. The adjustment to this issue should be that of the addition of some poetic values to help the reader see the same beauty in the Song as the original reader did.

The Thai love songs analysed in this research draw on some different linguistic functions of referring expressions from Thai prose. They utilize various kinds of references which are kin terms, proper nouns, body parts as referents, NPs with numerals, NPs with particles, NPs with possessor phrase, NPs with nonrestrictive relative clause, NPs with restrictive relative clause, deictic pronouns, anaphoric pronouns, pronouns with complex modifiers, and zero anaphora. Each of these referring devices has its own functions in terms of identifiability, activation status, definiteness, and specificity.
It is found that the inventory of some functions is different between the Thai songs and the *Song of Solomon*. Also, the proportional use of some referents is different as well. Participant identification analysis shows that pronouns are utilized in the *Song of Solomon* in higher proportions than in the Thai love songs, which tend to use ten times more zero anaphora as shown in chapter three. The participant tracking analysis which provides the rules for each subject and non-subject context shows the same result, that there is higher amount of pronouns and possessive NPs in the *Song of Solomon* than in the Thai songs, which make use of zero anaphora in most subject contexts. A feature of over-translation could be found, for example in the *Song of Solomon* chapter 4, with 29 possessive NPs in 16 verses. Also, the result shows that possessive NPs are used in the subject contexts in the *Song of Solomon*, while in the Thai songs, they appear in the non-subject contexts. These phenomena do not determine if the translation will be understandable, as they are not directly involved in semantic level, but they can give some idea about the naturalness of the translation as being compared to the original Thai love songs.

### 5.2 Evaluation of methodology

Because Thai love songs utilize fewer referring expressions than Thai narratives, it is difficult to draw a percentage of usage in each song. Some songs give enough data to be analysed, while others give none. Other types of discourse analysis (rather than the participant reference) could be used profitably with Thai songs in the future.

In discussing reference patterns, Givón (1983) provided a framework from which Dooley and Levinsohn (2001) developed their method, and on which Somsonge (1991, 1993) based her analysis. Givón’s lookback strategy (also called sequential strategy as defined by Dooley and Levinsohn) provides a way to track the referents by noting who was mentioned most recently. This is a good methodology to be used in order to find distributions of participant patterns in chapter four. Also, Givón’s scale of coding devices from the least to the greatest amount is helpful when determining the patterns that are more or less than the default encoding patterns.

Dooley and Levinsohn’s (2001) method is a useful tool to assign the participant rank such as major, minor, and props, as well as to identify the proposed default
pattern for each participant role according to the proposed contexts for each activated subject and non-subject. However, the method is slightly adjusted as suggested by Osborne (2009) and Tebow (2010) in order that the nonthematic participant patterns can be analyzed as well. But some issues arise when the distributions show that the Thai songs make use of a lot less non-subject references than in Thai narrative. In consequence, there are significantly fewer instances of non-subject identifications to be analyzed than of subject identifications. The rules determined in the non-subject contexts are then only tentative and cannot be set as standard rules.

However, there are some challenges in a comparison of the song lyrics with the translation prose. Although the translated Song of Solomon is rich in poetic values, it has more flexibility in the choice and the length of word forms that the Thai songs simply do not have. But there is no Thai poetic or prosaic work that would share the exact pattern as the translated Song of Solomon which follows some of the Hebrew poetic features. The Thai traditional love songs are chosen to be compared in this research because they share the topics, the figurative language, the emotion portrayal, and the moral values with the Song of Solomon as much as possible. Yet more research is needed to identify what kind of writing is most suitable to be compared with the translated song into prose from another language.

5.3 Significance of findings

This study has a primary contribution to the translation team of Thai Bible Standard Version (2011), by the Thailand Bible Society, and/or Bible commentators and any translators involved in Thai Christian literature organizations. Also, this study can benefit those who seek to understand the linguistic function of Thai participant reference in further translation work of the songs. This study focuses on only a few areas that would help to make translation of song lyrics into Thai more natural. In chapter 2, the different ways of communication between the Hebrew Song of Solomon and the Thai love songs show the limitations the translator works under and the processing effort the reader would need to employ. Then in chapter 3, the translator can have a greater understanding of the discourse functions for various referring expressions, as well as the comparative occurrence which illustrates that zero
anaphora is the major strategy used in the Thai songs. Finally in chapter 4, the
default encoding patterns can assist the translator to know what patterns are
appropriate to be used in different contexts and what exceptions are to be
allowed for the non-default patterns.

5.4 Further research

This research has chosen only four love songs in Thai out of which the
participant default patterns are drawn. They are the songs that only share some
similar focus and characteristics with the original Hebrew Song of Solomon. An
additional complication is involved in that the poetry of the original Hebrew
Song of Solomon is rendered in Thai prose. Therefore, the default patterns found
in the selected songs (There are more than 500 Thai traditional love songs) may
be different from those from other kinds of songs. So it would be good to
investigate more Thai love songs or prose (like love stories), ones similar to these
and some that are not so similar. Also, research using other parts of the Song of
Solomon would add to the data and perhaps lead to different generalizations.
In the analysis of participant identification that occur in the Song of Solomon,
there are some referring expressions that have not been discussed and compared
with any Thai songs. Some of those references are: classifier phrase,
NP + prepositional phrase, NP with embedded clause (such as relative clause),
and pronominal phrase. More research is needed to determine what functions
they have in the song discourse level and whether they are compatible with the
Thai songs. And finally, the testing and the suggestion of new translated verses,
especially for the parts from which the problems arise (such as those in this
research that do not follow the functions or the rules), can be made for much
further benefit to the future translators and readers.
There is quite the range from a prosaic translation to poetic verse. It is marked
by many instances of the noted features along the way. It is possible to make a
prose translation of poetry from another language to be more poetic in form,
however this is not an easy task. The addition of poetic features in similar Thai
songs to the prose translation of the Song of Solomon can be understood as a step
forward in this direction. This study has aimed to break light onto the particular
idea of assembling a more accurate and faithful to the reader version, however
much more study has yet to be done.
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APPENDIX A
KISS THE SOFT CHEEK

Kiss the soft cheek.001

พิบัติ นิ่ม ชะมด ให้ บน ปราน

Only leave mark kiss POSTV on cheek

Kiss the soft cheek.002

สาท้าน ไป ที่วิ จิขเนง

(I) shiver all over (my) body,

Kiss the soft cheek.003

ผิว นาง นุ่ม เนื้อ ละมุน

Skin 2S soft flesh tender

Kiss the soft cheek.004

เขาม ที่ ประคอง เซี่ยง ในมิ รอง เนื้อ ชุ่ม

When I (use) a pillow to sustain (your) warm body,

Kiss the soft cheek.005

นั่ง หัว กาย ชื่น นอน หลุม

(you) nestle on (my) chest (and) lay (your) soft body down (on me),
Kiss the soft cheek.006

Kiss the soft cheek.007

Kiss the soft cheek.008

Kiss the soft cheek.009

Kiss the soft cheek.010

Kiss the soft cheek.011

Kiss the soft cheek.006

Kiss the soft cheek.007

Kiss the soft cheek.008

Kiss the soft cheek.009

Kiss the soft cheek.010

Kiss the soft cheek.011

Kiss the soft cheek.006

Kiss the soft cheek.007

Kiss the soft cheek.008

Kiss the soft cheek.009

Kiss the soft cheek.010

Kiss the soft cheek.011
Kiss the soft cheek.012
จิ้ม กาย เจ้า แอบ กระซิบ
jìm kāaj cāw ṭīp krai-sík
take.from.under body 2S do.in.secret weep
(I) lift (your) body, you weep in hiding

Kiss the soft cheek.013
พลิก นาล ปราง เจิงแอบ น่า
phlík nūan prǎāŋ ṭīaŋ-ṭīp māa
turn soft cheek bend.closely come
(I) turn you (soft cheek) to be close (to me)

Kiss the soft cheek.014
กлин ปราง หอม ต้อง กлин ทิพย์
klin prǎāŋ hōm đāŋ klin típ
smell cheek (smell)good like smell magical
Your (cheek) smell is nice like a magical fragrance

Kiss the soft cheek.015
กระแจ่ ขันฑ์ เครื่องหอม นานา
kra-cè? cān khrūan-hōm nāa nāa
sachet sandalwood spice many
(of) sachet, sandalwood, (and) many kinds of spices.

Kiss the soft cheek.016
หอม ปรางปราง มี คลาย คืน ขื่นชวน
hōm prǎāŋ-prǎā mí? khľāaj khūun chūun-chūun
(smell)good cheek NEG stop return admire
(Your) cheek fragrance never stops drawing (my) admiration

Kiss the soft cheek.017
พี่ ขอ สนิมมา ไม่ กลับ คืน ค่า
phīi khīh sān-jāa māj klāp khūun khām
1S(older) may promise NEG back return word
I promise, (I) will not twist (my) words,
Kiss the soft cheek.018

tha-nôm nûan prâañ dâñ phrâm mi? hâj
take care soft cheek like say many time NEG give/let

jeâ xîâ geîn cûr

caûw châm kûon khûan
2S bruise over appropriate

(I) will take care of you (soft cheek) as (I) said, (I will) never let you get bruised inappropriately.

Kiss the soft cheek.019

caû? fåw rûî-khûj rûan-hâo mâj khûo lûam-lûan
will keep wait wedding room NEG may invade

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

Kiss the soft cheek.020

khûo phîañ chûîî kîlin prâañ nûan caû? mâj lûam-lûan
may only touch smell cheek soft will NEG assault

thûñg wân wi?-wâa
until day wedding

(I) only ask to partake of your (soft cheek) fragrance, (I) will not invade (you) until (our) wedding day.
APPENDIX B

LOVE SPELL OF ACACIA

Love spell of Acacia.001

พริ่ว ลม ฟัด ชั่ว

phríw lóm phát chàm
breeze wind blow pleasant
The breeze of the wind is pleasant.

Love spell of Acacia.002

ดอกคำได้ กลิ่น หอม ละมุน ริ้ว กลิ่น ละไม่
dɔ̀k-khām-tāj krùn hɔ̀m la-mūn chóoj klin la-māj
Acacia scented (smell)good tender blow softly smell sweet
The Acacia gives tender and sweet smell.

Love spell of Acacia.003

ใช้ละหน่อย เจ้า ดอกคำได้
?ōo-la-nɔ̀ cāw dɔ̀k-khām-tāj
POET 2S Acacia
O, you Acacia,

Love spell of Acacia.004

เจ้า พวกนี้ ดอก ใช้ เหมือน ดอก เตือน ให้ ใจ มัน
cāw wàan dɔ̀k wāj mūan khāaj tūan hāj cāj fàn
2S sow flower PRT like PRT remind PREV heart dream
you have spread (pollinated) (your) flowers, like (you) are reminding (my) heart
to dream.

Love spell of Acacia.005

หอม ชวน พวก ชื่น
hɔ̀m chūaan huān chūuun
(smell)good persuade recall delight
(It) smells good and persuades (me) to recall the delightful (time).
Once, almost the whole night, (you) impressed (my) heart more than (I) could explain.

(O) you are with me.

(We) are hand in hand going along together, and that's the order from heaven.

Like a little bird flying toward the sky.
Love spell of Acacia.012

พลิ้ ดอก ที่ ตา ผลั้ มา บานแบ่ง ที่ ใจ
phli dɔk thī tāa lèew māa bān-bėŋ thī cāj
bud flower at eye CONJ come bloom at heart
(it) buds in the eyes and blooms in the heart.

Love spell of Acacia.013

สอง เว้ สว่า หนุ่ม
sōŋ rāw saun nūm
two 2P young.woman young.man
The two (of) us, a young woman (and) young man,

Love spell of Acacia.014

เกาะกุม แซวน เกียว นิดเดียว กี่ สุข เกิน ใคร
kō-kūm kheên kiaw nīt-dīaw kōo sūk kōōn khrāj
hold arm hook little PRT happy over anyone
just hold arms and hook (fingers), (we) are happier than anyone else.

Love spell of Acacia.015

ได้ทะหนะ เจ้า ดอกคำได้
ʔōō-la-nōo caw dɔck-khām-tāj
POET 2S Acacia
O, you Acacia,

Love spell of Acacia.016

อย่า บอก นะ ใคร ใคร ใคร ว่า รัก เรา ได้ สู้
jāa bōk nā khrāj khrāj wāa rāk rāw dāaj sū
do.not tell PRT anyone anyone say love 2P PRT toward
สวรรค์
sa-wān
heaven
don't tell anyone that our love is heavenly.
APPENDIX C

KINARIII PLAYS IN THE WATER

Kinarii plays in the water.001

`mëë ʔdɔj ʔaːm ɕiːŋ ʔaːm ˈmɯa ɕiŋ ˈpriap-prɔj`

mother/lady PRT beautiful real beautiful above thing compare

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

Kinarii plays in the water.002

`kɔn hā́ kʰaːm dąj ʔdɔj māa ɕa-hɔj kʰaːm ʔaːŋ`

over find word any say come explain word refer
more than any word can say to explain (this) reference.

Kinarii plays in the water.003

`mëë ʔdɔ-ɾa-chɔn ʔaːm mɯan kʰin-nɔɔn jɯaːn rBush`

mother/lady delicate beautiful like Kinarii visit body
Lady (you are) delicate and beautiful as if Kinarii came into (your) body.

Kinarii plays in the water.004

`tɔa mɯan IgnoreCase nɔː jat ɗam-kʰaːŋ sɯaŋ sa-lɔŋəŋ tɛŋ-tɯŋ`

eye like drop dew chest outstanding firm
(Your) eyes are like dew drops, (your) chest is outstanding and firm.

Kinarii plays in the water.005

`thɔn lɛ́ ɾa-ɾuʔ mɯan bɯʔ bɯʔn yuː nɔŋ bɯŋ`

breast look bob like lotus bloom be in marsh
(Your) breasts are bobbing like a blooming lotus in a marsh.
Kinarii plays in the water.006
งำม เหมือน หนึ่ง เที่ย
ŋāam múan nūŋ thē-wī
beautiful like one angel
beautiful like an angel.

Kinarii plays in the water.007
แม่ ด่อย พำ มา เบ่น ขวัญตา บุญ ที่
mēč lōj fāa māa pēn khwān-tāa bīn phūi
mother/lady soar sky come be lovely sight fortune older sibling
Lady (you) soar from the sky to be my lovely sight and fortune.

Kinarii plays in the water.008
ท่าทาง อย่าง นี้ เหมือน เที่ย แปลง กาย
thāa-thāaŋ yàŋ nī múan thē-wī plēŋ kāaj
posture like this like angel transform body
(Your) posture like this is like a transformed angel.

Kinarii plays in the water.009
นุ้ง ลำ ชม จั่นทะร มอง แล้ว หนี ฤด้า
nuŋ lōm chōm cān mōŋgā léěw wān ʔu-rāa
wear wind admire moon watch PRT shake heart
(You) are naked (FIG=wear wind admire moon), (when I) see, (it makes my) heart shaken.

Kinarii plays in the water.010
งำม เหมือน จั่นทะร เมื่อน หล้ำ ใคร่ จิ้นตา นาง ได้
ŋāam jōāj cān jūaan lāā khrāj ĭt-chāā nāŋg ʔāaj
beautiful mock moon visit land who jealous 3S PRT
so beautiful, (you can even) mock the visiting moon, anyone is jealous of you.

Kinarii plays in the water.011
แม่ ดอย เหมือน มา หลัง สาวี เวียนว่าย
mēč lōj mēe-khī māa lōŋ wāa-rīi wīān-wāaj
mother/lady soar sky come fastinate river swim
Lady (you) soar from the sky and swim in a river.
Kinarii plays in the water.012

(Your) eyes are nervously glancing when jumping and swimming in the river.

Kinarii plays in the water.013

(Your) soft skin is tempting, (you) are pretty (and your) body is beautiful.

Kinarii plays in the water.014

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

Kinarii plays in the water.015

A beautiful figure that no one has ever reserved.

Kinarii plays in the water.016

(I) could only look and hope for you alone.
APPENDIX D

THE WEDDING IS TOMORROW

The wedding is tomorrow.001
พรุ่งนี้ แล้ว หน้า เป็น วัน วิวาห์ ค่อย มา ตั้งใจ
phruŋ-ní lèew nàa pêñ wān wiʔ-wāa khāj māa dàŋ-cāj
tomorrow PRT PRT be day wedding wait come expect
Tomorrow is the wedding(that I) have been waiting for (and) expecting.

The wedding is tomorrow.002
สุข ภูมิ ให้ เพื่อ ความ ยาม หลับ นอน
súk rūʔ-thāj hāj phōo khrūan jāam lāp nām
happy heart PREV fancy lament when sleep lay.down
ป่าน ใจ ไม่ฝัน
pūan cāj fāt-fàn
disturb heart dream
(I'm so) happy in (my) heart (that I) have a fancy, (it) disturbs (my) heart (and my)
dream while sleeping.

The wedding is tomorrow.003
นิ่ม คิด พระราช ขอ รัก งง คง มั่น ร่วม ครอง
fāw khīt pha-wōŋ khāj rāk cōŋ khōŋ mān ruām khrājā
keep think worry may love IMP stable firm join stay
คู่ ปรารถนา ทอง กัน
khuu pra-tāu thāj kān
pair door gold together
(I) keep worrying, may (our) love be firm (and that we) stay married (= door of
gold).

The wedding is tomorrow.004
หัวใจ หัน สัน หวั่นไหว
huā-cāj chān sān wān-wāj
heart 1S shake tremble
My heart is shaking (and) trembling.
The wedding is tomorrow.005

tòk ดึก จิ้ม นา้ว ดี๋ย ผ่า้ย-ผ่ะ ฟ้า-ก้าว สอง
fall night more cold moon twinkling clear shine

มา mā
come

The night falls (and it) gets more cold, the twinkling moon is shining.

The wedding is tomorrow.006

คลับคลิ้ม พา ภาพ เขา ตอน ชิงแยบ นอน
Dreamy bring picture 3S plead embrace lay.down

ชิดชม ไลม์
admire caress

(I) dream (of) him pleading to embrace, to lay down, to admire, (and) to caress (me).

The wedding is tomorrow.007

klàp ผิลิก กาย ตื่น เหลี่ยว สะขัน
turn.over flip body wake look.back sob

ขอใจ นิ่ม ยัง ไม่ใช่ วัน วิวาร์

ขอใจ-cãj นิ่ม จ้าห มา-ช่าห วัน วิวาร์
ashame this yet NEG day wedding

(I) turn (and) flip (my) body, wake up, look back, sob, (and I) feel ashame (as) this is not the wedding day yet.

The wedding is tomorrow.008

นิทราว เทรา อาชวาน์

นิ-ทราว ผี-ก้าว ผ้า-วัน
night alone mournful

(I) sleep alone (and I am) mournful.
The wedding is tomorrow.009
แสง เดือน สาค แสง กาย ยิ้ง พา จิต หัวใจ ละมุน
light moon shine shine body more bring mind aroused daydream
The moon shines on (my) body, (it) makes (my) mind aroused and daydreaming.

The wedding is tomorrow.010
พลิก กาย แก่ เหี่ยว คอค หงอน วัย
turn body correct embarrass hug pillow age
(I) turn (my) body to cover (my) embarrassment, (I) hug a pillow, (it's) the age and time to join a blessing ceremony.

The wedding is tomorrow.011
วับหวี ซัวขอ สด วัน กาย นอน สะท้อน จำพัน
excite desperate end resist body lay down reflect think
(I'm) excited and desperate, (I can) hardly sleep (while) reflecting (my) thoughts.

The wedding is tomorrow.012
พรุ่ญรุ่ง แล้ว ไหน เป็น วัน วิวาห์ ค่อย มา เเณนนาน
tomorrow PRT PRT be day wedding wait come long time
Tomorrow is the wedding day (that I) have been waiting for so long.

The wedding is tomorrow.013
ใกล้ เดิน กลับ สะท้อน ใจ ดวงที่ยั้ง คิด ไป สุขสันต์
close arrive time shiver heart heart think POSTV happy
The time is near, (my) heart shivers (but my) heart is thinking and is happy.
The wedding is tomorrow.

Tomorrow is the wedding day. It makes my heart even more shaken. I wish our relationship will not fade down.

(That we) love each other forever.
APPENDIX E

SONG OF SOLOMON: CHAPTER 1

Song of Solomon.001 (1:1)

The most excellent song of Solomon.

Song of Solomon.002 (1:2)

May he kiss me with the kiss of his mouth,

Song of Solomon.003 (1:2)

because your love (is more) wonderful than wine.

Song of Solomon.004 (1:3)

Your smell-good oil is diffusing,
Song of Solomon.005 (1:3)

Your name smells good like the oil that pours out.

Song of Solomon.006 (1:3)

Therefore, the women adore you.

Song of Solomon.007 (1:4)

May (you) bring me, let us hurry.

Song of Solomon.008 (1:4)

The king has brought me to go to his hall.

Song of Solomon.009 (1:4)

We will dance and rejoice in you.
We will describe your love more than wine.

that they adore you is right.

I (have) dark skin but (I am) lovely.

like the tent of Kedar,
Don't look upon me because I'm dark,

because the sunshine burns me.

My brothers from my mother were angry at me.

They use me to take care of the grape garden.

But my own garden I didn't take care of.

O you whom I love, please tell me,
Song of Solomon.022 (1:7)

where do you feed your flock?

Song of Solomon.023 (1:7)

Where do you let them rest at noon?

Song of Solomon.024 (1:7)

Why must I become like a person who take the clothe to cover my face

Song of Solomon.025 (1:7)

O you most beautiful above many women, if you don't know,
Song of Solomon.027 (1:8)
IMP walk go along track foot flock goat sheep follow along the footsteps of the goat (and) sheep flocks,

Song of Solomon.028 (1:8)
already IMP feed child goat sheep of 2S PRT and feed your baby goats (and) sheeps

Song of Solomon.029 (1:8)
beside the tent of the shepherds.

Song of Solomon.030 (1:9)
O my beloved, let me compare you

Song of Solomon.031 (1:9)
as horse yoke chariot of Pharoh to the chariot horse of Pharoh.

Song of Solomon.032 (1:10)
Your both cheeks are beautiful with jewelry,

Song of Solomon.033 (1:10)
your neck is elegant with diamond necklace.
Song of Solomon.034 (1:11)
We will make gold jewelry.

Song of Solomon.035 (1:11)
have bead silver consist
consisted of silver beads.

Song of Solomon.036 (1:12)
When the king is residing on a bench,

Song of Solomon.037 (1:12)
my nard oil send out the diffusing smell.

Song of Solomon.038 (1:13)
My lover is like a pack of myrrh to me,
Song of Solomon.039 (1:13)

My lover is like a henna bouquet to me,

Song of Solomon.040 (1:14)

Oh, my beloved, you are so beautiful.

Song of Solomon.041 (1:14)

Oh, you are so lovely.

Song of Solomon.042 (1:15)

Your both eyes are like doves.
The passages marked by asterisks represent those selected to be analysed and compared with the Thai traditional love songs.

*Song of Solomon.045 (1:16)

Look, my lover is so elegant.

*Song of Solomon.046 (1:16)

You are really attractive.

*Song of Solomon.047 (1:16)

Our bed is green and fresh.

*Song of Solomon.048 (1:17)

Our house's beam is made of Cedar.

*Song of Solomon.049 (1:17)

And our purlin is made of Fir.

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26 The passages marked by asterisks represent those selected to be analysed and compared with the Thai traditional love songs.
SONG OF SOLOMON: CHAPTER 2

*Song of Solomon.050 (2:1)

di-chań mūan dɔ̀k-jā́-fa-ràn nā́j thuń ḍā-rōn
1S like Saffron Crocus in field Sharon
I am like a Saffron Crocus of Sharon,

*Song of Solomon.051 (2:1)

mūan dɔ̀k-lǐ́n-lī́ nā́j hūp-khā́w
like Lilly in valley
like Lilly in the valley.

*Song of Solomon.052 (2:2)

cāw-bàaw
groom

Lilly be among clump thorn how
Like how the Lilly is among the thorn,

*Song of Solomon.053 (2:2)

thī-rák khṓŋ chāń kṑ dēn yū́u thāàm-klāaŋ sāáw
derear of 1S PRT prominent be among woman
my beloved is prominent among the other women like that.
Like how the peach tree rises among the wild trees,

my lover is among the other men like that.

I like to sit under his shade,

and his fruit has sweet flavor when I taste.

He lets me drink wine,
Song of Solomon.059 (2:4)

and cover 1S with love
and covers me with love.

Song of Solomon.060 (2:5)

Lift my strength with raisins,

Song of Solomon.061 (2:5)

ask make
make me refresh with peach,

Song of Solomon.062 (2:5)

because I am sick with love.

Song of Solomon.063 (2:6)

His left arm takes up under my head,

Song of Solomon.064 (2:6)

and his right arm puts in to hug me.

Song of Solomon.065 (2:7)

O daughters of Jerusalem,
I ask you to swear to the gazelles

or do in the field, saying

or the does in the field, saying

love POSTV wake up

you will not arouse or will not awaken love to wake up.

until love will be satisfied.

Behold, the voice of my lover.

Look, he is coming;
Song of Solomon.072 (2:8)

kām-lāŋ teṅ lot yūu bōn phūu-khāw
AUX dance jump be on mountain

Song of Solomon.073 (2:8)

kām-lāŋ krā-dōot yūu bōn nōn-khāw
AUX jump be on hill

Song of Solomon.074 (2:9)

thi-rāk khāŋ di-chān pēn dūt la-māŋ
dear of 1S be like gazelle

Song of Solomon.075 (2:9)

rūu dūt kwāa nüm
or like deer young
or like a young deer.

Song of Solomon.076 (2:9)

dūu-thōt khāw kām-lāŋ jūum
look 3S AUX stand

Look, he is standing

Song of Solomon.077 (2:9)

yūu láŋ kām-phēy khāŋ rāw
be behind wall of 2P
behind our wall.

Song of Solomon.078 (2:9)

khāw cóŋ māa thāan nā-tāaŋ
3S gaze look POSTV toward window

He gazes toward the window,
Song of Solomon.079 (2:9)

Dear of 1S PRT

Because behold the winter has already passed.

Song of Solomon.080 (2:10)

Dear of 1S PREV

My lover talks to me, saying

Song of Solomon.081 (2:10)

My beloved, please get up.

*Song of Solomon.082 (2:10)

My beautiful one, please come out with me.

*Song of Solomon.083 (2:11)

Because, look, the winter has already passed.
And the rain has already gone too.

The flowers bloom all over the ground.

The time to sing a song has come.

And the cooing of turtledoves are heard in our land.

The figs are ripe on the tree.

And there are blossoms on the cluster of vine.
It diffuses good smell.

My beloved, please get up.

My beautiful person, please come out with me.

Oh my turtledove, (my) bird who lives in the cranny of the cliff,

in the refuge of the high and steep mountain.

may give 1S POSTV see figure of 2S PRT
thônica

PRT

Please let me see your figure.

*Song of Solomon.097 (2:14)
khôô hâî chân da-yîn sînây khôô thôô nôôj
may give 1S hear sound of 2S little
Please let me hear your voice.

*Song of Solomon.098 (2:14)
phûô-wâî nâm-sînây khôô thôô chûâî wàân huû
because voice of 2S so sweet ear
Because your voice is sweet to my ears.

*Song of Solomon.099 (2:14)
lêî ruûp-chóîm khôô thôô chûâî yäâîm wî-lâj
and figure of 2S so beautiful pretty
and your figure is beautiful.

Song of Solomon.100 (2:15)
côôU chuaj câp sûô-nâk cîn-côôk hâî rôw nôôj
IMP help catch dog fox POSTV 2P PRT
Help catch a fox for us,

Song of Solomon.101 (2:15)
khûîu sûô-nâk cîn-côôk tîûâ lêî
be dog fox CLF small
(which) is a small fox

Song of Solomon.102 (2:15)
thûî thâm-lâaj sûân ãû-ûîn
REL destroy garden grape
that destroys the grape garden.
Song of Solomon.103 (2:15)

Because our grape garden is having blossom.

Song of Solomon.104 (2:16)

My lover is my possession and I belong to him.

Song of Solomon.105 (2:16)

He is feeding his flock among the lillies.

Song of Solomon.106 (2:17)

O my lover, may you be like a gazelle,
or a young deer on the mountain of Bether,
Song of Solomon.108 (2:17)
จนวันใหม่มาถึง
cōn wān māj māa thūŋ
until day new come about
until the new day comes

Song of Solomon.109 (2:17)
และเจาหมดไปแล้ว
lē? ṭāw mōt pāj lēw
and shadow finish go already
and the shadow is gone.
*Song of Solomon.110 (3:1)

At night, when I'm in bed,

*I'm searching for the one whom my heart loves.

*Song of Solomon.111 (3:1)

I search for him but (I) can't find (him).

*Song of Solomon.112 (3:2)

Now I will get up and will search everywhere in the town,

*Song of Solomon.114 (3:2)

go along the road and (in) the town.
*Song of Solomon.115 (3:2)
I will search for the one whom my heart loves.

*Song of Solomon.116 (3:2)
I search for him but (I) cannot find (him).

*Song of Solomon.117 (3:3)
The guards find me,

*Song of Solomon.118 (3:3)
and I ask,

"Have you seen the one whom my heart loves?"

*Song of Solomon.119 (3:4)
When I went away from the guard just a little,
I find him whom my heart loves.

I hold him tight, not letting him go,

until I bring him to enter to my mother's house.

And let (him) come into the room of the one who gave birth to me.

O daughters of Jerusalem,
I ask you to swear to the gazelles

or the does in the field, saying

you will not arouse or will not awaken love to wake up,

until love will be satisfied.

Who is it that is coming from the wilderness,

look like a pillar (of) smoke,
Song of Solomon.133 (3:6)
dút khwān hām mōt-jāp lē? kām-jāan
like smoke smell-good of myrrh and incense
like a good-smelled smoke of myrrh and incense,

Song of Solomon.134 (3:6)
thām duâj khrāaj-hām phāo-khāa
make with spices of merchant
made with the spices of the merchant.

Song of Solomon.135 (3:7)
dūu-thāot pēn phāa-wāā kām sāa-lōo-mān
look be carriage of Solomon
Look, it is the carriage of Solomon,

Song of Solomon.136 (3:7)
hām-lām duâj nāk-rōp person
surround with warrior khōn
surrounded by 60 warriers,

Song of Solomon.137 (3:7)
pēn nāk-rōp ṭā-rāa-ʔēew
be warrior Israel
(who) are Israel warriers.

Song of Solomon.138 (3:8)
thūk khōn thūw krāʔ-bii
every person carry sword
Everybody carries a sword,
Song of Solomon.139 (3:8)
แล้วเป็นอยู่ข้าหนายศึก
lē? pēn phūū chām-nān suāk
and be CLF skillful battle
and is skillful in a battle.

Song of Solomon.140 (3:8)
เขาทุกคนเห็นกระเบื้องใช้ที่ตั้งขาของ
khaūw thūk khōn nēp krā?-bīi wāj thīi tōn khăū khōŋ
3S every person attach sword PRT REL upper leg of
คน
self
everyone of them attaches a sword by their upper leg.

Song of Solomon.141 (3:8)
เพราะเกรงภัยไม่ชายหาดขึ้น
phrā? krēŋ phāj nāj jāam rāa-trī
because afraid danger in period night
because (they are) aware of danger at night time.

Song of Solomon.142 (3:9)
กษัติริย์ข้าเลมอนทางสร้างพระอยู่สานหรับพระองค์
ka-sāt sāa-lōo-mōn sōŋ sāan phrā?-wǎː sām-rāp phrā?-rōŋ
king Solomon ROY build carriage to/for him
King Sololon built the carriage for himself,

Song of Solomon.143 (3:9)
d้วยไม้จากเลมอน
duāj máaj cāak lēe-bāa-nōŋ
with wood from Lebanon
with wood from Lebanon.

Song of Solomon.144 (3:10)
พระองค์ทางท้าจะพระอยู่นั้นด้วยเงิน
phrā?-rōŋ sōŋ thām saāw phrā?-wǎː nān duāj rōŋ
him ROY make pillar carriage that with silver
He made the carriage pillar with silver.
The backrest is made of gold and the seat is made of purple clothe.

Inside the carriage is padded with leather by the daughters of Jerusalem.

O daughters of Jerusalem, go out,

(He wears) the crown that (his) mother put on (for him),
Song of Solomon.150 (3:11)

ใน วัน ที่ พระองค์ ได้ ทรง อภิเษกสมรส นั้น

นั้ง วัน ที่ ปรารถนา ได้ ทรง อภิเษกสมรส นั้น

in day REL 3S PREV ROY marry that

on the day that he gets married,

Song of Solomon.151 (3:11)

ใน วัน ซึ่ง พระทัย ของ พระองค์ เมื่อก่อน อยู่

นั้ง วัน ซึ่ง พระทัย ของ พระองค์ เมื่อก่อน อยู่

in day REL heart of him joyful be

on the day that his heart is joyful.
APPENDIX H
SONG OF SOLOMON: CHAPTER 4

*Song of Solomon.152 (4:1)

My beloved, look, you are so beautiful.

*Song of Solomon.153 (4:1)

Look how beautiful you are.

*Song of Solomon.154 (4:1)

Your eyes which are behind the veil are like doves.

*Song of Solomon.155 (4:1)

Your hair is like a flock of goats.
*Song of Solomon.156 (4:1)

The deer moved down from the mountain of Gilead.

*Song of Solomon.157 (4:2)

Your teeth are like a flock (of) sheep which just got (their) wool cut.

*Song of Solomon.158 (4:2)

Your lips are red like the thread in lac color.

*Song of Solomon.159 (4:2)

All have a twin attached to,

*Song of Solomon.160 (4:2)

and none of them miscarried a child.

*Song of Solomon.161 (4:3)

Your lips are red like the thread in lac color.
*Song of Solomon.162 (4:3)

แล้วปากของเธอจึงงาม

and mouth of 2S PRT lovely

And you mouth is lovely.

*Song of Solomon.163 (4:3)

ห้าม์ปากเธอ]]

temple of 2S REL be under veil

Your temples which are under the veil,

*Song of Solomon.164 (4:3)

เมืองพระที่นั่งผ้าสีก

like fruit pomegranate cut piece

are like the pieces of pomegranate.

*Song of Solomon.165 (4:4)

คอของเธอจึงเป็นเจ้า

Your neck is like David's fortress,

*Song of Solomon.166 (4:4)

มีกี่armorเป็นหมื่น

that has been built to keep the weapons;

*Song of Solomon.167 (4:4)

มีแผ่นปัดเป็นน้ำ

they are the shields of warriors.
*Song of Solomon.169 (4:5)

Your two breasts are like two baby gazelles,

*Song of Solomon.170 (4:5)

which are twin gazelles,

*Song of Solomon.171 (4:5)

which are nibbling the grass among the Lillies.

Song of Solomon.172 (4:6)

Until the sky is dawn

Song of Solomon.173 (4:6)

and there is no shadow,

Song of Solomon.174 (4:6)

I will go to the mountain of myrrh
Song of Solomon.175 (4:6)

and to hill incense
and to the hill of incense.

Song of Solomon.176 (4:7)

O my beloved, you are so flawlessly beautiful,

Song of Solomon.177 (4:7)

without any flaw at all.

Song of Solomon.178 (4:8)

Leave Lebanon with me, my bride,

Song of Solomon.179 (4:8)

Go down from the top mountain,
Song of Solomon.180 (4:8)

from top mountain Senir and top mountain Hermon,

Song of Solomon.181 (4:8)

from the top mountain of Senir and the top mountain of Hermon,

Song of Solomon.182 (4:8)

from mountain leopard from the leopard mountain.

Song of Solomon.183 (4:9)

younger.sibling tie heart of

Song of Solomon.184 (4:9)

My bride, you have tied my heart with only a glance in a wink,
Song of Solomon.185 (4:9)
from lip of 2S caak r
spice many kh
Song of Solomon.189 (4:11)

Song of Solomon.186 (4:10)
with necklace CLF only of 2S with one necklace of yours.

Song of Solomon.187 (4:10)
younger.sibling of 1S PRT bride of 1S PRT NOM
love of 2S so sweet so.much
My sister, my bride, your love is so sweet.

Song of Solomon.188 (4:10)
and odor oil of 2S PRT smell.good than
and your oil smell is better than many spices.

Song of Solomon.189 (4:11)
from lip of 2S O my bride, the honey is dropping from your lips.
Song of Solomon.190 (4:11)
nám-phúŋ lêŋ nám-nôm yuu tāŋ lín khốŋ thờu
honey and milk be under tongue of 2S
Honey and milk are under your tongue.

Song of Solomon.191 (4:11)
klin súa-phúu khốŋ thờu hốm dất klin hốm
odor cloth of 2S smell.good like odor smell.good
of Lebanon
Your cloth smell is good like the god smell of Lebanon.

Song of Solomon.192 (4:12)
cáw-sàăw khốŋ cãi nnôŋ khốŋ cãi pêń suán
bride of 1S younger.sibling be garden

Song of Solomon.193 (4:12)
pêń hóc nâm húaŋ-hább pêń nám-phú thîi thùuk
be well water forbid be fountain REL PASS
priestess seal
(you) are a forbidden well, a fountain that is sealed.

Song of Solomon.194 (4:13)
kíŋ wòm khốŋ thờu khúu suán tôn tháp-thîm
branch soft of 2S be garden tree pomegranate
Your soft branch is the pomegranate garden,
Song of Solomon.195 (4:13)
พร้อม ผล ที่ ได้ รับ การ ตัดสิน
phrōm phōn thī dāj ráp kāan khāt-sān
together with fruit REL PREV receive NOM select
with the fruits that are selected,

Song of Solomon.196 (4:13)
ไก่ทั้ง ต้น เทียนขาว และ ต้น นารา
rīk-thāy tōn thīān-khāw lē? tōn nāa-ra-dāa
also tree henna and tree nard
also henna and nard,

Song of Solomon.197 (4:14)
ต้น นารา และ หญ้าแห้ง ต้น ตาครา และ อบเชย
tree nard and saffron tree calamus and cinnamon
nard and saffron, calamus and cinnamon,

Song of Solomon.198 (4:14)
ไก่ ทั้ง เท้า ไม่มี ส้าหรับ ท่า กัญธัน
rīk thāy lāw māaj sām-rāp thām kām-jāan
also all group wood to/for make incense
also the wood for making incense,

Song of Solomon.199 (4:14)
คือ ต้น atomya และ ต้น กฤษณา
khūw tōn mōt-jēj̣op lē? tōn krit-sa-nāa
be tree myrrh and tree aloe
(which) are myrrh and aloes,

Song of Solomon.200 (4:14)
ไก่ ทั้ง เครื่องหอม ชื่น เยี่ยม ทั้งสิ้น
rīk thāy khrū̄yāt-hēm chān jiām táj-sān
also all spice CLF great at all
also all greatest spices.
Song of Solomon.201 (4:15)

You are like a fountain in the park, like a flowing well,

Song of Solomon.202 (4:15)

and like a river flow from Lebanon.

Song of Solomon.203 (4:16)

and like a river flow from Lebanon.

Song of Solomon.204 (4:16)

O north wind, wake up; O south wind, blow over.

Song of Solomon.205 (4:16)

so the spices in the garden will diffuse the smell.
Let my lover come into his garden,

and eat the fruit that is selected.
APPENDIX I
SONG OF SOLOMON: CHAPTER 5

Song of Solomon.208 (5:1)

My sister, my bride,
I have come into my garden.

Song of Solomon.209 (5:1)

I have come to collect my myrrh together with my spices.

Song of Solomon.210 (5:1)

I have eaten my honeycomb and honey.

Song of Solomon.211 (5:1)
Song of Solomon 5:1

I have drunk my wine and milk.

Song of Solomon 5:2

O friends, eat and drink.

I slept but my heart was awake.

The knocking of my lover, he said
Song of Solomon.217 (5:2)

My sister, my beloved, open the door for me please,

Song of Solomon.218 (5:2)

My lady dove, my flawlessly beautiful lady.

Song of Solomon.219 (5:2)

Because my head is wet with moist dew,

Song of Solomon.220 (5:2)

and my lock of hair is soaked with the sprinkling water of the night.
Song of Solomon.221 (5:3)
di-cha'n pluawŋ sua khɔŋ di-cha'n ṭɔŋ sùŋ lèw 1S take.off cloth of 1S out PRT already
I have taken off my cloth,

Song of Solomon.222 (5:3)
di-cha'n ḟù ɔm gʌmb xɛa ȵi/k hί 饬 ोỷəŋnɔ 1S will wear back enter go also PREV how how can I put (it) back on?

Song of Solomon.223 (5:3)
di-cha'n làŋ tháaw khɔŋ di-cha'n lèw 1S wash foot of 1S already
I have washed my feet,

Song of Solomon.224 (5:3)
càŋ hāj tháaw khɔŋ di-cha'n pùan ṭiik ruwù will POSTV foot of 1S stain also INT how can I let my feet stained again?

Song of Solomon.225 (5:4)
thiŋ-rák khɔŋ di-cha'n ṭɔt mùuu khɔŋ khɔw khɔw māa thāŋ dear of 1S put.in hand of 3S enter come toward
My lover put his hand into the door hole,

Song of Solomon.226 (5:4)
le? cāŋ khɔŋ di-cha'n pùan phrɔ? khɔw and heart of 1S stir because 3S and my heart stirred because of him.
Song of Solomon.227 (5:5)
I got up to open the door for my lover,

Song of Solomon.228 (5:5)
and my hands had dripped myrrh,

Song of Solomon.229 (5:5)
and my fingers made the handles (of) the bolt soaked (with) myrrh.

Song of Solomon.230 (5:6)
I opened the door for my lover,

Song of Solomon.231 (5:6)
but my lover has gone back.
When he went back, I was shocked.

I searched for him but I could not find him.

I called out for him but he did not reply.

The guards who were patrolling in the town found me.

They hit me (and) made me hurt.

The guards who guard the wall

snatch the cloak from me.
Song of Solomon.239 (5:8)

โอ บุตร แห่ง เมือง เยรูซาลีม เธีย ติชัน ขอ ให้
ma būt-trū ḫēyy jēe-rūu-sāh-lēm ḫēyy di-❝haⁿ ḫō ḫāj
PRT daughter of Jerusalem PRT 1S ask POSTV

เพลงเธอ สามาน ว่า
di-❝haⁿ nān wī-sā'h kwāa di-❝haⁿ
O daughters of Jerusalem, I ask you to swear that

Song of Solomon.240 (5:8)

ถ้า เธีย คน ใด ได้ พบ ที่รัก ของ ติชัน
thā≠ thē thōn dāj dāj phōp thū-rāk ḫōqē di-❝chaⁿ
if 2S person any PREV find dear of 1S

ถ้า มี คุณ มารัก เราว่า
thē thē rāp-pāk bōck khāw wāa
2S will promise tell 3S say

you will promise (and) tell him that

Song of Solomon.241 (5:8)

ติชัน ป่วย ด้วย ความรัก
di-❝chaⁿ pūaj dūaj khōqēm rāk
1S sick with NOM love

I'm sick with love.

Song of Solomon.242 (5:8)

เพื่อน ๆ
phūaⁿ phūaⁿ
friends

โอ ที่รัก ของ เธีย หนึ่ง ในศีรษะ กว่า ที่รัก ของ คน
do thū-rāk ḫōqē thē thē nān wi-sēt kwāa thū-rāk ḫōqē khōn
PRT dear of 2S that wonderful than dear of person

เพื่อน ๆ หรือ
phūaⁿ-phūaⁿ rūu
other INT

O your lover is more wonderful than other people's lovers?

172
Song of Solomon.244 (5.9)

"mother woman beautiful elegant in among woman"

_song_ 90

You most elegant among other women,

Song of Solomon.245 (5.9)

"other INT"

Is your lover more elegant than other people’s lovers

Song of Solomon.246 (5.9)

That you have us swear like that?

Song of Solomon.247 (5.10)

My lover (has) glowing and well-blushing skin,

Song of Solomon.248 (5.10)

he is outstanding among ten thousand people.
Song of Solomon.249 (5:11)
His head (is) like pure gold;
Song of Solomon.250 (5:11)
His hair lock (is) curly and black like a crow feather.
Song of Solomon.251 (5:12)
His eyes are like dove
Song of Solomon.252 (5:12)
at the river bank,
Song of Solomon.253 (5:12)
bathed (with) milk,
Song of Solomon.254 (5:12)
sticking at the pool bank (that) has full water.
Song of Solomon.255 (5:13)
His cheek smells good like spice yard,
Song of Solomon 256 (5:13)
mām mūan khōŋ phūuŋt mām
smell.good like pile plant smell.good
smells good like a pile (of) good-smell plants;

Song of Solomon 257 (5:13)
rim-ftpaka khōŋ khāw mūan dōk līn-lū
lip of 3S like flower lilly
his lips (are) like lillies

Song of Solomon 258 (5:13)
thū mūi mōt-jēŋ laŋ jōŋ
REL have myrrh flow drop
that have dropping myrrh.

Song of Solomon 259 (5:14)
khēn khōŋ khāw dūt māj-thāaw thōŋ-khām
arm of 3S like staff gold
His hands (are) like gold staff

Song of Solomon 260 (5:14)
prā̩-dāŋ duaj plāñŋ khāw
decorate with gem green
decorated with green stone;

Song of Solomon 261 (5:14)
kāaj khōŋ khāw dūt sōw nāa chúŋ
body of 3S like pillar tusk elephant
his body (is) like a pillar (of) elephant tusk,

Song of Solomon 262 (5:14)
prā̩-dāŋ duaj plāñŋ nām-ŋūn
decorate with gem blue
decorated with blue stone.
Song of Solomon.263 (5:15)

His legs (are) like pillars of marble,

Song of Solomon.264 (5:15)

situated on a pure gold base;

Song of Solomon.265 (5:15)

Like cedar that is selected.

Song of Solomon.266 (5:15)

His mouth (is) sweetest;

Song of Solomon.267 (5:16)

all of him is desirable.

Song of Solomon.268 (5:16)

This is my lover and my true friend,
Song of Solomon 2:7 (5:16)

O daughters of Jerusalem.

Oo làw but-trū hēn jēe-rūu-sāa-lēm ṣe;j
PRT CLF daughter of Jerusalem PRT
O daughters of Jerusalem.
APPENDIX J

SONG OF SOLOMON: CHAPTER 6

Song of Solomon.271 (6:1)
เพื่อน ๆ
phüan phüan
friends
ขอ แม่ สาว งาม ตัวเลิศ กว่า สาว ซึ่ง ใด
phu saaw thaaam lâm-lōt kwàa saaw phuun dāj
PRT lady/mother woman beautiful elegant than woman other any
Oh (you) most beautiful (and) elegant lady among other women,

Song of Solomon.272 (6:1)
ที่รัก ของ เธอ ไป ไหน เลย
thi-rák khọọ thòo pāj nāj sī̀a
dear of 2S go where PRT
Where is your lover?

Song of Solomon.273 (6:1)
ที่รัก ของ เธอ กลับ ไป ทาง ไหน เลย แล้ว แล้ว
thi-rák khọọ thòo klàp pāj thàān nāj sī̀a lèc w laaw
dear of 2S back go toward where PRT already PRT
Where has your lover gone back to,

Song of Solomon.274 (6:1)
พอเก่า จะ ไป ช่วย เธอ สาวหา เขา
phuak-rāw cā? pāj chuaj thòo sɔʔ-haaw khàaw
2P will go help 2S search 3S
(that) we will go help you search (for) him?
My lover has gone down to his garden,

for will go area spice to go to the spice yard.

to go feed his flock in the garden,

and for will keep flower lilly and to collect lilies.

I am my lover’s possession, and my lover belongs to me;
Song of Solomon.280 (6:3)
เขา เลี้ยง ผูง สัตว์ อยู่ ท่ามกลาง หนู ต้น ลิลลี่
khāw liān fūn sāt yuù thāam-klāŋ mūu tōn līn-līi
3S feed flock animal be among group tree lilly
he feeds his flock among the lilies.

Song of Solomon.281 (6:4)
cùw-bàaw
groom
ที่รัก ของ ฉัน เลย เขา ช่าง สวยงาม ประทาน บรรจุ
thīi-rāk khāŋ chān rèj thīi chān suāj-jāam pra-nūŋ krūŋ
dear of 1S PRT 2S so beautiful as city
ที่รัก
thīi-ra-sàā
Tirzah
My beloved, you are so beautiful like the city (of) Tirzah,

Song of Solomon.282 (6:4)
และ งาม วิไล ดัง กรุง พระกรณาลีม
lē? thāam wi-lāj dāŋ krūŋ jēe-rūn-sāa-līm
and beautiful pretty like city Jerusalem
and is beautiful like the city (of) Jerusalem,

Song of Solomon.283 (6:4)
เมื่อน้า เกษะชม ดัง กองทัพ มี ธง ประจ่า
thīi nāa kūrey-khāam dāŋ kūñ-yām mūi thōŋ prā?-cām
2S ADJV majestic like army have flag post
you are as majestic as an army with posted flags.

Song of Solomon.284 (6:5)
ขอ ลา สายตา ของ เขา ไป จาก ฉัน เมื่อ
khō lā? suāj-tāa khō thīi pāj càak chān thā?
ask leave sight of 2S go from 1S PRT
Please turn your sight from me,

Song of Solomon.285 (6:5)
เพราะฉะนั้น ท่าน ให้ ฉัน ดื่มน้ำ
phrō?-wàā mūn thām hāj chān tūum-tēn
because 3S make POSTV 1S excite
because it makes me excited.
Song of Solomon.286 (6:5)

Your hair is like a flock (of) goats,

Song of Solomon.287 (6:5)

that move from the pave of Gilead mountain.

Song of Solomon.288 (6:6)

Your teeth (are) like a flock (of) female sheep,

Song of Solomon.289 (6:6)

(They) all have twin children,

Song of Solomon.290 (6:6)

not any of them are miscarried.

Song of Solomon.291 (6:7)

Your temples that are under your veil
Song of Solomon 293 (6:7)

Song of Solomon 294 (6:8)

Song of Solomon 295 (6:8)

Song of Solomon 296 (6:9)

Song of Solomon 297 (6:9)

Song of Solomon 298 (6:9)
Many young women saw her and called her blissful;

all queens and concubines praised her that

“Who is this young lady, looking down like a dawn,

splendid like the moon, clearly bright like the sun,

majestic like an army with posted flags.
I went down to the walnut garden
to see the green wood along the valley,
to see whether the grape clusters have budded,
to see whether the pomegranate have flowers.
When I have not yet realized it, my desire made me dreamy.
Song of Solomon.309 (6:12)

I will be among the battle cars of my people which belong to the prince.

Song of Solomon.310 (6:13)

Please come back, please come back, Shulammite;

Song of Solomon.311 (6:13)

please come back, please come back so we can look upon you.

Song of Solomon.312 (6:13)

Why do you gaze (one) Shulammite?
Song of Solomon.313 (6:13)

dān dūū kāan teñ-rūm hèey māa-hù-nāa-įm
like look NOM dance of Mahanaim
like looking (at) the dance of Mahanaim?
APPENDIX K

SONG OF SOLOMON: CHAPTER 7

Song of Solomon.314 (7:1)

โอ แม่ ว่าลูกของเจ้าชาย

PRT lady/mother daughter of prince

O daughter of the prince,

Song of Solomon.315 (7:1)

เท้า ที่้ส์ระย่์ของ เซ่อ นัน ชาว เธว

foot REL wear shoe of 2S that so fine

Your feet that wear shoes are so fine (and) beautiful.

Song of Solomon.316 (7:1)

เรียว ขา ที่้กลิ่นเกล้า ของ เซ่อ งามมัน ทั้้ข้นมณี

fine leg REL smooth of 2S lovely like jewel

Your fine legs that (are) smooth (are) lovely like jewels

Song of Solomon.317 (7:1)

ที่้ขา เจ้ามีผู้เข้ามาไว้ เจ้าไม่ไว้

REL artisan REL skillful PREV cut PRT

that an artisan who (is) skillful has cut.

Song of Solomon.318 (7:2)

สายต้น ของ เซ่อ ดุญ อย่างกลม

navel of 2S like basin round

Your navel (is) like a round basin.
THI M względ mix that does not lack mixed wine.

THI M względ place PRT around that has lilies placed all around.

THI M względ twin which are twin gazelle.

THI M względ eye both of 2S like the pools in the town (of) Heshbon
Song of Solomon.326 (7:4)
that is (at) the edge (of) the door (of) Bath-Rabbim.

Song of Solomon.327 (7:4)
Your nose (is) like the tower of Lebanon

Song of Solomon.328 (7:4)
look go toward to the town (of) Damascus.

Song of Solomon.329 (7:5)
Your head (is) like the mountain (of) Carmel.

Song of Solomon.330 (7:5)
Your hair (is) like a thread (of) purple color;

Song of Solomon.331 (7:5)
the king is spelled (by) the charm of that hair bun.

Song of Solomon.332 (7:6)
You (are) so beautiful, you (are) so lovely,
Song of Solomon.333 (7:6)
Dear PRT 2S so beautiful striking PRT really (my) beloved, you (are) so beautiful (and) really striking.

Song of Solomon.334 (7:7)
Your shape (is) like the palm tree,

Song of Solomon.335 (7:7)
and your both breasts (are) like palm clusters.

Song of Solomon.336 (7:8)
I then thought that I will climb up that palm tree;

Song of Solomon.337 (7:8)
I will hold (and) pull the branch.
Song of Solomon.338 (7:8)
khɔ̀ hำ̂ thɔ̀n tháŋ-sɔ̀ŋ khɔ̀ thɔ̀ ə̃̂n m thɔ̀ phǔ̃ŋ
ask POSTV breast both of 2S beautiful like CLF

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

Song of Solomon.339 (7:8)
khɔ̀ hำ̂ lɔ́m-haːj-cáŋ khɔ̀ thɔ̀ hɔ́m m thɔ̀ luuk-tɔ̀c
and ask POSTV breath of 2S smell.good like peach

and may your breath smell good like a peach,

Song of Solomon.340 (7:9)
lèʔ khɔ̀ hำ̂ pʰeː-dáan pʰɔ̀k khɔ̀ thɔ̀ mùan lɔ́w-ə-ŋùŋ
and ask POSTV palate mouth of 2S like wine

ADJV good much
and may your palate (be) like a very good wine.

Song of Solomon.341 (7:9)
hɔ̀ lɔ́w-ə-ŋùŋ lɔ́j rǐn pǎ́ŋ jǎŋ thǔ́-rāk khɔ̀ m di-chaːn
POSTV wine flow pour go toward dear of 1S
Let the wine pour out toward my lover,
Song of Solomon.342 (7:9)
laj pā jā bāu bān tāam ūm-jīm-fīm-pāak lē? fān
flow go along lip and tooth
flowing along (his) lips and teeth.

Song of Solomon.343 (7:10)
tūa di-chān pen kām-ma-sūn khōĝ̸ khōĝ̸ thī-rák khōĝ̸ di-chān
CLF 1S be possession of dear of 1S
I am my lover’s possession,

Song of Solomon.344 (7:10)
lē? khwām prāat-tha-nāa khōĝ̸ khaw kēc khūu tūa di-chān
and NOM desire of 3S PRT be CLF 1S
and his desire is me.

Song of Solomon.345 (7:11)
thūi-rák khōĝ̸ di-chān cāa māa thò? cā?
dear of 1S PRT come PRT PRT
My lover, please come,

Song of Solomon.346 (7:11)
ha j rāw phāa kān ḥēk pāj näj thōn̸̂-thōŷ̸
POSTV 2P bring together out go in field
let us together go out in the field,

Song of Solomon.347 (7:11)
ha j rāw phāk-rēŷ̸ māu-bāun
POSTV 2P stay in village
let us stay in the villages.

Song of Solomon.348 (7:12)
ha j rāw tūu mēe chāaw-trūu pāj jāŷ̸ suān ḥā-ṇūn
let 2P wake PRT dawn go toward garden grape
Let us wake (up) at dawn, go toward the grape gardens.
let us see whether the grape clusters have budding flowers or not,

let us see whether the pomegranates have blooming flowers or not,

at that place I will give my love to you.

My lover, the Dudaims send out diffusing smell already,
Song of Solomon 3:54 (7:13)

thī prà-tūu bān khán phuák di-chān mī phōn-la-máaj thūk
at door house of group 1S have fruit every

cha-nít thī khát-sān wāj
kind REL select PRT

at our door has every kind of fruits that (are) selected,

Song of Solomon 3:55 (7:13)

mī thā ng màj lī phōn kāw
have all CLF new and CLF old

has both new fruits and old fruits,

Song of Solomon 3:56 (7:13)

phūa thīr thī khám di-chān di-chān dāj kép rūap-rūam wāj
for 2S dear of 1S 1S PREV keep collect PRT

O my lover, I have collected (them) for you.
APPENDIX L

SONG OF SOLOMON: CHAPTER 8

Song of Solomon.357 (8:1)

If you were my brother,

Song of Solomon.358 (8:1)

REL PREV suckle milk from breast mother of 1S PRT

who sukses milk from my mother’s breasts, (it) would be nice.

Song of Solomon.359 (8:1)

because when 1S find 2S outside house 1S will

Because when I find you outside the house, I would kiss you,

Song of Solomon.360 (8:1)

and many people will not insult me.

\[\text{PRT if 2S PREV be older.sibling male of 1S} \]

\[\text{REL PREV suckle milk from breast mother of 1S PRT} \]

\[\text{because when 1S find 2S outside house 1S will} \]

\[\text{Because when I find you outside the house, I would kiss you,} \]

\[\text{then person many will PREV NEG insult 1S} \]

\[\text{and many people will not insult me.} \]
And I will walk (and) lead you,

And I will let you drink wine with spices,

I will let you drink wine with spices,
Song of Solomon 3:67 (8:3)

and then came a voice of the men, saying, let me come to her in the midst of the vineyard, and of the pomegranates; I was about to be concealed in the vineyard, in its pleasant places.

Song of Solomon 3:68 (8:4)

In the cool of the vineyard, my beloved and I sat down in the lathes under its shadow, and I said to my beloved, "I will pass you, my beloved, through the palm trees, and through the fir trees, and under my spreading branches." I will pass you through the cool of the vineyards, and through the lathes with their apple trees; I said, "I will pass you, my beloved, through the rose thickets, through its perfumed thickets, and I will lead him to the lathes of the pomegranates, the thickets of the sycomores." Our fruit is sweet, according to my beloved, an assembly of choice, in the midst of a fragrant place, upon the banks of the stream, in the midst of orchards.

Song of Solomon 3:69 (8:4)

O daughters of Jerusalem, I ask you to swear that you will not arouse or awaken love until love satiates itself.

Song of Solomon 3:70 (8:5)

Who (is this) who came up from the wilderness, to the land of Moab to see whether there are honest men in the land, and to see whether there are honest men in the land of Moab, and to bring back word to the children of my people Israel.
snuggle nestle come with dear of 2S snuggled (and) nestles with her lover?

I woke you (up) when you were under the peach tree;

(it’s) that place that your mother was in labor for you.

Let me be a seal over your heart,

be a seal on your arm;
Song of Solomon.377 (8:6)

phrā́ḏ khwā́m rák nán rū́n-rū́ŋ jāáŋ khwā́m tā́aj

because NOM love that strong like NOM die
because love (is) strong like death.

Song of Solomon.378 (8:6)

khwā́m huā́ŋ-hēen múā́an dḗen khṓn tā́aj

jealous like land person die
jealousy (is) like the grave.

Song of Solomon.379 (8:6)

lḗ? plḕw-plḕj khṓŋ khwā́m rák nán rū́n-rū́ŋ múā́an prā̀-kā́aj

and flame of NOM love that strong like spark

fā́j

fire

And the flame of love (is) strong) like sparkling fire.

Song of Solomon.380 (8:7)

nā́ múák lā́aj mā́j ?āàat dāp khwā́m rák hā́j

water many many NEG may put.out NOM love POSTV

mṑt sḗix ī́ ī́

extinguised PRT POSTV

Many waters may not put out love to (be) extinguished;

Song of Solomon.381 (8:7)

rū́u mú̀e-nā́m thā́ng lā́aj mā́j ?āàat thū́ām khwā́m rák hā́j

or river many NEG may flood NOM love POSTV

jī́ nā́ lā́aj ī́ ī́

drown water die POSTV

or many rivers may not flood love to drown (and) die.
Song of Solomon.382 (8:7)

Although person any will take property in house of

Song of Solomon.383 (8:7)

he will be insulted (and) despised strongly.

Song of Solomon.384 (8:8)

We have a sister,

Song of Solomon.385 (8:8)

and she has not grown up yet.

Song of Solomon.386 (8:8)

What we will do to our sister,
Song of Solomon 3:8

เมื่อ ถึง วัน ที่ เขา มา น้อง ของ
when about day REL 3S come propose younger.sibling of

เรา
2P

when the day that he comes to propose (to) our sister arrives?

Song of Solomon 3:9

ถ้าพวก น้อง สาว นั่น เบิน ถ้าพวก
if younger.sibling female that be wall

If (our) sister is a wall,

Song of Solomon 3:9

พวกเรา ถ้า จะ สร้าง  стенป่าการ เงิน ไว้
2P PRT will build battlement silver PRT

we will build a silver battlement.

Song of Solomon 3:9

แล้ว ถ้าพวก น้อง เบิน ประตู
and if younger.sibling be door

And if (our) sister is a door,

Song of Solomon 3:9

พวกเรา จะ เอา กลอน ไม้ สนฝัง ประตู บาน ประตู
2P will take latch wood cedar enclose CLF door

we will take a cedar latch (to) enclose the door.
I am a wall,

Both of my breasts (are) like towers.

Therefore in his sight,

I am like (a person) who brings satisfaction.

Solomon had a grape garden at the town (of) Baal-Hamon;
every person have to send silver person PRT 1,000 CLF be
túk khōn sōng ṭōń khōn là? 1,000 pēn pēn
khaa fruit
price phōn-la-máaj
Everybody must each send 1,000 pieces (of) silver for the price (of) fruit.

di-chān
1S
My grape garden which is mine is before me;

dear Solomon silver
take PRT
dear Solomon, please take that 1,000 (pieces of) silver,

and the fruit keepers in that garden please take 200.
Song of Solomon.402 (8:13)
cāw-bàaw

ca
w-bàaw
groom

O you who are in the garden,

Song of Solomon.403 (8:13)

phuák phūan-phūan khɔɔŋ thɔɔ khɔɔj fāŋ siŋ khɔɔŋ thɔɔ

CLF friends of 2S wait listen voice of 2S

your friends (are) waiting (to) listen (to) your voice,

Song of Solomon.404 (8:13)

khɔɔ haj chaŋ daŋ-siŋ thɔɔ

ask POSTV 1S hear sound 2S

let me hear your voice.

Song of Solomon.405 (8:14)
cāw-sāaw

bride

My lover, hurry up,

Song of Solomon.406 (8:14)

khɔɔ haj thɔɔ pèn dāŋ la-māŋ

ask POSTV 2S be like gazelle

may you be like a gazelle
Song of Solomon.407 (8:14)

Or deer young
or a young deer

Song of Solomon.408 (8:14)

On mountain that (is) full of spices.
RESUME

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