

# COHESIVE DEVICES IN NARRATIVE SONGS OF JARAN MANOPETCH<sup>1</sup>

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## Abstract

*The main purpose of this study is to explore the cohesive strategies in the narrative lyrics of songs by Jaran Manopetch. The song data used in this research include the lyrics of twenty-eight narrative songs composed and arranged by Jaran Manopetch. The songs are classified as narrative discourse on the basis of two major traits of discourse type identified by Longacre (1983): Contingent Temporal Succession and Agent Orientation. Moreover, the song data are divided into two groups according to terminology and pronunciation of Jaran Manopetch: five standard Thai songs and twenty-three Kham Muang/northern Thai songs were studied. The lyrics' cohesive devices were analyzed semantically and syntactically according to theoretical frameworks of Robert E. Longacre on the grammar of discourse and of M.A.K. Halliday and Ruqaiya Hasan on cohesion in English. The cohesive devices in the narrative lyrics of Jaran Manopetch include the thematic elements identified by serial thematic verb construction, punctual and sequential indicators of events, structural cohesion: cycles, participant cohesion composed of two sections: introduction and maintenance of participants, demonstrative reference, substitution, ellipsis, conjunctive elements, and lexical cohesion.*

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## Introduction

In recent years, one of the linguistic domains which a great number of linguists have given attention to is text grammar or discourse. The highest level of tagmemic grammatical hierarchy or discourse is the study of what it is that makes texts meaningful and coherent (Cook 1994: 23, 25) and has generally been defined as anything "beyond the sentence". Obviously, every time there is a basis for talking about linguistic competence in the area of the stretch of the text, where most of the events have taken place, the area of cohesion is taken into account. What cohesion has to do with is the way in which the meaning of elements is interpreted. Without the connected material, the conglomeration of events can become a caricature.

Callow (1974) states that in every discourse type, it is essential to make the relationship between the events very clear-what event caused what other event, which of two events occurred first, which is an explanation of a whole series of subsequent events, and so forth. Likewise, in narrative discourse, a story becomes intelligible to the audience due to some cohesive devices linking all or a series of events together. That is to say, the text-forming devices could constitute a succession of events chronologically. And whenever the audience can grasp the overall text's accurate interpretation, s/he is also able to appreciate the story.

This paper focuses on the cohesive strategies which form a unified whole and/or stage the main idea or themeline of the story. Interestingly, this study investigates the cohesive devices in the narrative lyrics characterized as poetic discourse, the narrative prose (folktales, fables, novels, sermons, etc.) is not

explored as previous research has done. Because of the specificity of song writing formats: brevity, compactness, fixed time and space which could interrupt lyrics' continuity, finding out what and how linguistic/grammatical means or resources operate in order to create texture in the narrative lyrics is ,therefore, the crucial basis for this study.

There are four particular features of lyric cohesion examined in this paper: structural cohesion, participant cohesion, lexical cohesion, and serial clause construction.

The data are composed of twenty-eight narrative lyrics taken from the work "A discourse analysis of narrative songs of Jaran Manopetch" (Kritsana, 2004). All narrative lyrics presented in this paper were transcribed into standard Thai or Lanna/northern Thai phonemic symbols with a numerical symbol marking its supra-segmental traits and translated into English word by word. Besides that, a free English translation was put at the end of each illustration.

### Jaran Manopetch

Jaran Manopetch was the premier artist of Lanna (northern) Thailand. He co-produced his own albums, played musical instruments, and composed almost all his own songs. Jaran Manopetch was a successful musician for some 25 years (since 1977). One of the song types which contributed to this success to Jaran Manopetch is narrative. Jaran not only sings in Lanna/northern Thai language, but his lyric content also reflects many local happenings or stories about Lanna land: its history, natural events, its legends, Lanna traditions or customs, and important Lanna symbols such as the Ping, Wang, Yom,

Nan rivers, Kasalong, EueangPhueng flowers, and the CanPha tree.

Even in his love narratives, Jaran Manopetch includes cultural information. For example, the song */ma<sup>2</sup>mia<sup>7</sup>/* 'Mamia', not only presents the sad love story of Mamia and prince Sukhasem, but also treats how the Lanna prince and Burmese lady's living together broke with Lanna customs of the past. Also, in the song */mi<sup>7</sup>da<sup>2</sup>/* 'Mida', not only is the life of Akha sexual teacher Mida described, but the Akha custom of dating is also dealt with. In addition, Jaran Manopetch encloses some lessons of life to his Lanna and central Thai audiences through his lyrics. For example, in the song */caw<sup>3</sup>duan<sup>1</sup>do:k<sup>2</sup>ma:j<sup>4</sup>/* 'My flower', Jaran Manopetch teaches women how they should behave after getting married. In the songs */kra<sup>2</sup>se:<sup>5</sup>tham<sup>1</sup>/* 'The current of Dharma', */so:<sup>5</sup>thaw<sup>3</sup>/* 'The old couple', and */?uj<sup>4</sup>kham<sup>1</sup>/* 'The grandfather Kham', he inputs an indirect message about the important of Buddhism and the family.

Altogether, the cultural information derived from the study of Jaran Manopetch's narrative lyrics is very worthy of the follow-through of Thai people in maintaining Thai/Lanna ways of life.

### Structural cohesion

The distinctive form of song arrangement of Jaran Manopetch is exposed while the grammatical and semantic structures which constitute the whole song have been considered. Structural cohesion is derived from the overlap of grammatical and content organization in each song episode. That is, before or while the new information is introduced, the old one, whether literal or not, is referred to.

The only structural pattern creating cohesion in the narrative lyrics of Jaran Manopetch is what some linguists call “cycles” in which a series of events is repeated many times within episodes and always arranged in the same order. The song /sa<sup>2</sup>ʔə:ŋ<sup>3</sup>ja:j<sup>4</sup>ba:n<sup>3</sup>/ ‘SaOeng finds a new home’, illustrated below, includes three long cycles contributing to the song’s total unity and giving lyric texture.

The first cycle:

Narrator:

*khraŋ<sup>4</sup>nuaŋ<sup>2</sup> maj<sup>3</sup> na:n<sup>1</sup> cha:w<sup>1</sup>ba:n<sup>3</sup>*  
once not long villagers

*kam<sup>1</sup>lan<sup>1</sup>phəŋ<sup>3</sup> twu:n<sup>2</sup> kep<sup>2</sup> phak<sup>2</sup>*  
AUX just wake up gather vegetable

*ha:<sup>5</sup>fu:n<sup>1</sup> triam<sup>1</sup> ʔɔ:k<sup>2</sup> tham<sup>1</sup>raj<sup>3</sup>*  
find firewood prepare go out do farming

*thaj<sup>1</sup> na:<sup>1</sup> da:n<sup>3</sup> rim<sup>1</sup> chə:ŋ<sup>1</sup> khaw<sup>5</sup>*  
plow field at edge slopes hill

*ma:<sup>5</sup>haw<sup>2</sup> laj<sup>3</sup> khon<sup>1</sup>plɛ:k<sup>2</sup>na:<sup>3</sup> dum<sup>2</sup>*  
dog bark pursue stranger straight

*də:n<sup>1</sup> khaw<sup>3</sup> ma:<sup>1</sup> man<sup>1</sup> bɔ:k<sup>2</sup> man<sup>1</sup>*  
walk enter come he tell he

*chwa:<sup>3</sup> sa<sup>2</sup>ʔə:ŋ<sup>3</sup>*  
name SaOeng

‘Once not a long time ago, villagers had just woken up (to) gather vegetable (and) find firewood. (Then,) they prepared to go out to do farming (or) plow a paddy field. (Suddenly,) at the edge of a hill, a dog barked while pursuing a stranger. Walking straight to (the village), he said (that) his name was SaOeng.’

SaOeng:

*ba:n<sup>6</sup> də:m<sup>1</sup> khɔ:ŋ<sup>5</sup> haw<sup>1</sup> taŋ<sup>6</sup>ju:<sup>2</sup>*  
house previous of I establish

*bon<sup>1</sup> dɔ:j<sup>1</sup> sa:m<sup>5</sup>mwu:n<sup>2</sup> wua<sup>1</sup>khwa:j<sup>1</sup>*  
on hill SamMuen cattle

*thu:k<sup>2</sup> lu:k<sup>3</sup>pwa:n<sup>5</sup> ta:j<sup>1</sup> mot<sup>2</sup> bɔ<sup>2</sup> lwa<sup>5</sup>*  
PASS bullet die all not be left

*hwa:<sup>6</sup> nə:ŋ<sup>1</sup> pən<sup>6</sup> kwa:t<sup>2</sup>la:ŋ<sup>4</sup> kan<sup>5</sup>*  
give shoot they kill/purge each other

*bɔ<sup>2</sup> han<sup>5</sup> phaj<sup>5</sup> pen<sup>5</sup> ti:<sup>6</sup>pə:ŋ<sup>6</sup> son<sup>5</sup>sa:n<sup>5</sup>*  
not see who be refuge pity

*sa<sup>2</sup>ʔə:ŋ<sup>6</sup> khɔ:<sup>5</sup> ja:j<sup>4</sup> ma:<sup>1</sup> ju:<sup>2</sup> tua<sup>1</sup>*  
SaOeng ask move come stay with

*khon<sup>1</sup>*  
CLASS

‘My previous house was on the SamMuen hill. (There,) **cattle** were shot, no one was left to shoot. People killed each other, (I) have no refuge. (So, please) pity SaOeng, (I) ask to stay with (you).’

Villagers:

*ta:j<sup>1</sup> ta:j<sup>1</sup> lɛ:w<sup>4</sup> ta:j<sup>1</sup> ta:j<sup>1</sup> ta:j<sup>1</sup>*  
die die PART die die die

*chwa<sup>3</sup> daj<sup>3</sup> jaŋ<sup>2</sup>raj<sup>1</sup> wok<sup>4</sup>won<sup>1</sup> ʔɔ:k<sup>2</sup>*  
believe Vpost how meander go out

*paj<sup>1</sup> klap<sup>2</sup> paj<sup>1</sup> diaw<sup>5</sup> phlɔ:j<sup>1</sup>*  
go (go)back go otherwise involved

*pi:<sup>3</sup>pon<sup>2</sup> maj<sup>3</sup> mi:<sup>1</sup> phu:<sup>3</sup>khon<sup>1</sup>*  
ruin not have people

*son<sup>5</sup>caj<sup>1</sup> wua<sup>1</sup> ?eŋ<sup>1</sup> ta:j<sup>1</sup> kɔ:<sup>3</sup> rwaŋ<sup>3</sup>*  
pay attention to cattle you die AUX trouble

*khɔ:<sup>5</sup> ?eŋ<sup>1</sup> mia<sup>1</sup> ?eŋ<sup>1</sup> ta:j<sup>1</sup> kɔ:<sup>3</sup> rwaŋ<sup>3</sup>*  
of you wife you die AUX trouble

*khɔ:<sup>5</sup> ?eŋ<sup>1</sup>*  
of you

‘What on earth! How (could we) believe (the story which) meanders? Go away! Go back! Otherwise (we) will be ruined (as you). No one pays attention (to you). Your cattle died, that is your trouble. Your wife died, that is also your trouble.’

The second cycle:

Narrator:

*tɔ:<sup>2</sup>ma:<sup>1</sup> maj<sup>3</sup> na:n<sup>1</sup> cha:w<sup>1</sup>ba:n<sup>3</sup>*  
**then not long** villagers

*kam<sup>1</sup>laŋ<sup>1</sup> phəŋ<sup>3</sup> tw:n<sup>2</sup> kep<sup>2</sup> phak<sup>2</sup>*  
AUX just wake up gather vegetable

*ha:<sup>5</sup> fu:n<sup>1</sup> triam<sup>1</sup> ?ɔ:k<sup>2</sup> tham<sup>1</sup>raj<sup>3</sup>*  
find firewood prepare go out do farming

*thaj<sup>1</sup> na:<sup>1</sup> da:n<sup>3</sup> rim<sup>1</sup> chə:ŋ<sup>1</sup> khaw<sup>5</sup>*  
plow field at edge slopes hill

*ma:<sup>5</sup> haw<sup>2</sup> laj<sup>3</sup> khon<sup>1</sup>plɛ:k<sup>2</sup>na:<sup>3</sup> dum<sup>2</sup>*  
dog bark pursue stranger straight

*də:n<sup>1</sup> khaw<sup>3</sup> ma:<sup>1</sup> man<sup>1</sup> bɔ:k<sup>2</sup> man<sup>1</sup>*  
walk enter come he tell he

*chwa:<sup>3</sup> sa<sup>2</sup>?ə:ŋ<sup>3</sup>*  
name SaOeng

‘Then not a long time ago, villagers had just woken up (to) gather vegetable (and) find firewood. (Then), they prepared to go out to do farming (or) plow a paddy field.

(Suddenly), at the edge of a hill, a dog barked while pursuing a stranger. Walking straight to (the village), he said (that) his name was SaOeng.’

SaOeng:

*ba:n<sup>6</sup> də:m<sup>1</sup> khɔ:<sup>5</sup> haw<sup>1</sup> taŋ<sup>6</sup>ju:<sup>2</sup>*  
house previous of I establish

*bon<sup>1</sup> dɔ:j<sup>1</sup> sa:m<sup>5</sup>mu:n<sup>2</sup> lu:k<sup>3</sup> mia<sup>1</sup>*  
on hill SamMuen **child wife**

*thu:k<sup>2</sup> lu:k<sup>3</sup>pu:n<sup>5</sup> ta:j<sup>1</sup> mot<sup>2</sup> bɔ<sup>2</sup> lwa<sup>5</sup>*  
PASS bullet die all not be left

*hu:<sup>6</sup> nə:ŋ<sup>1</sup> pən<sup>6</sup> kwa:t<sup>2</sup>la:ŋ<sup>4</sup> kan<sup>5</sup>*  
give shoot they kill/purge each other

*bɔ<sup>2</sup> han<sup>5</sup> phaj<sup>5</sup> pen<sup>5</sup> ti:<sup>6</sup>pə:ŋ<sup>6</sup> son<sup>5</sup>sa:n<sup>5</sup>*  
not see who be refuge pity

*sa<sup>2</sup>?ə:ŋ<sup>6</sup> khɔ:<sup>5</sup> na:j<sup>4</sup> ma:<sup>1</sup> ju:<sup>2</sup> tua<sup>1</sup>*  
SaOeng ask move come stay with

*khon<sup>1</sup>*  
CLASS

‘My previous house was on the SamMuen hill. (There), my **child (children)** and **wife** were shot, no one was left to shoot. People killed each other, (I) have no refuge. (So, please) pity SaOeng, (I) ask to stay with (you).’

Villagers:

*ta:j<sup>1</sup> ta:j<sup>1</sup> lɛ:w<sup>4</sup> ta:j<sup>1</sup> ta:j<sup>1</sup> ta:j<sup>1</sup>*  
die die PART die die die

*chwa<sup>3</sup> daj<sup>3</sup> jan<sup>2</sup>raj<sup>1</sup> wok<sup>4</sup>won<sup>1</sup> ?ɔ:k<sup>2</sup>*  
believe vpost how meander go out

*paj<sup>1</sup> klap<sup>2</sup> paj<sup>1</sup> diaw<sup>5</sup> phlɔ:<sup>1</sup>*  
go (go) back go otherwise involved

*pi:<sup>3</sup>pon<sup>2</sup> maj<sup>3</sup> mi:<sup>1</sup> phu:<sup>3</sup>khon<sup>1</sup>*  
ruin not have people

*son<sup>5</sup>caj<sup>1</sup> wua<sup>1</sup> ?eη<sup>1</sup> ta:j<sup>1</sup> kɔ:<sup>3</sup> rwan<sup>3</sup>*  
pay attention to cattle you die AUX trouble

*khɔ:<sup>5</sup>?eη<sup>1</sup> mia<sup>1</sup> ?eη<sup>1</sup> ta:j<sup>1</sup> kɔ:<sup>3</sup> rwan<sup>3</sup>*  
of you wife you die AUX trouble

*khɔ:<sup>5</sup>?eη<sup>1</sup>*  
of you

‘What on earth! How (could we) believe (the story which) meanders? Go away! Go back! Otherwise (we) will be ruined (as you). No one pays attention (to you). Your cattle died, that is your trouble. Your wife died, that is also your trouble.’

The third cycle:

Narrator:

*tɔ:<sup>2</sup>ma:<sup>1</sup> maj<sup>3</sup> na:n<sup>1</sup> cha:w<sup>1</sup>ba:n<sup>3</sup>*  
then not long villagers

*kam<sup>1</sup>lan<sup>1</sup> phak<sup>4</sup>phon<sup>2</sup>dap<sup>2</sup> faj<sup>1</sup> khaw<sup>3</sup>*  
AUX rest turn off light go to

*nɔ:<sup>1</sup> tɛ:<sup>2</sup> kɔ:<sup>2</sup> ca<sup>2</sup> khlə:m<sup>4</sup>lap<sup>2</sup> ta:<sup>1</sup>*  
sleep but before would nap close eyes

*da:n<sup>3</sup> rim<sup>1</sup> chə:η<sup>1</sup> khaw<sup>5</sup>*  
at edge slopes hill

*ma:<sup>5</sup> haw<sup>2</sup> laj<sup>3</sup> khon<sup>1</sup>plɛ:k<sup>2</sup>na:<sup>3</sup> dum<sup>2</sup>*  
dog bark pursue stranger straight

*də:n<sup>1</sup> khaw<sup>3</sup> ma:<sup>1</sup> man<sup>1</sup> bɔ:k<sup>2</sup> man<sup>1</sup>*  
walk enter come he tell he

*chuw:<sup>3</sup> saʔʔə:η<sup>3</sup>*  
name SaOeng

‘Then not a long time ago, **the villagers were having a rest. (They) turned off the light to go to bed. But before closing their eyes**, at the edge of the hill, a dog barked while pursuing a stranger. Walking straight to (the village), he said (that) his name was SaOeng.’

SaOeng:

*ba:n<sup>6</sup> də:m<sup>1</sup> khɔ:<sup>5</sup> haw<sup>1</sup> taη<sup>6</sup>ju:<sup>2</sup>*  
house previous of I establish

*bon<sup>1</sup> dɔ:j<sup>1</sup> sa:m<sup>5</sup>mw:n<sup>2</sup> haw<sup>1</sup>*  
on hill SamMuen I

*thu:k<sup>2</sup> lu:k<sup>3</sup>pu:n<sup>5</sup> ta:j<sup>1</sup> lɛ:w<sup>4</sup> bɔ<sup>2</sup> lua<sup>5</sup>*  
PASS bullet die already not be left

*hw:<sup>6</sup> nə:η<sup>1</sup> pən<sup>6</sup> kwa:t<sup>2</sup>la:η<sup>4</sup> kan<sup>5</sup>*  
give shoot they kill/purge each other

*bɔ<sup>2</sup> han<sup>5</sup> phaj<sup>5</sup> pen<sup>5</sup> ti:pə:η<sup>6</sup> son<sup>5</sup>sa:n<sup>5</sup>*  
not see who be refuge pity

*saʔʔə:η<sup>6</sup> khɔ:<sup>5</sup> na:j<sup>4</sup> ma:<sup>1</sup> ju:<sup>2</sup> tuaj<sup>1</sup>*  
SaOeng ask move come stay with

*khon<sup>1</sup>*  
CLASS

‘My previous house was on the SamMuen hill. (There,) **I** was shot, no one was left to shoot. People killed each other, (I) have no refuge. (So, please) pity SaOeng, (I) ask to stay with (you).’

Villagers:

*ta:j<sup>1</sup> ta:j<sup>1</sup> lɛ:w<sup>4</sup> ta:j<sup>1</sup> ta:j<sup>1</sup> ta:j<sup>1</sup>*  
die die PART die die die

*chwa<sup>3</sup> daj<sup>3</sup> jaη<sup>2</sup>raj<sup>1</sup> phi:<sup>5</sup>ru:<sup>5</sup>khon<sup>1</sup>*  
believe Vpost how **ghost or man**

ʔɔ:k<sup>2</sup> paj<sup>1</sup> klap<sup>2</sup> paj<sup>1</sup> diaw<sup>5</sup> phlɔ:j<sup>1</sup>  
go out go (go)back go otherwise involved

pi:<sup>3</sup>pon<sup>2</sup> maj<sup>3</sup> mi:<sup>1</sup> phur:<sup>3</sup>khon<sup>1</sup>  
ruin not have people

son<sup>5</sup>caj<sup>1</sup> tua<sup>1</sup> ʔeŋ<sup>1</sup> ta:j<sup>1</sup> kɔ:<sup>3</sup> ruan<sup>3</sup>  
pay attention to body you die AUX trouble

khɔ:ŋ<sup>5</sup> ʔeŋ<sup>1</sup> mia<sup>1</sup> ʔeŋ<sup>1</sup> ta:j<sup>1</sup> kɔ:<sup>3</sup> ruan<sup>3</sup>  
of you wife you die AUX trouble

khɔ:ŋ<sup>5</sup> ʔeŋ<sup>1</sup>  
of you

‘What on earth! How (could we) believe (you)? **What ghost or human you are!** Go away! Go back! Otherwise (we) will be ruined (as you). No one pays attention (to you). Your cattle died, that is your trouble. Your wife died, that is also your trouble.’

It is interesting to note that the similar content within each paragraph is mostly repeated words (verbatim repetition) in each cycle. At the same time, the new information introduced in each episode is not arranged after, but between the old information as shown in the bold segments. The repetition of the old narrative in each episode while adding new information helps the audience cohere or join all information together, which results effectively in understanding the discourse.

## Participant cohesion

Because every event has at least one participant involved in it, whether s/he/it is overtly mentioned in the grammar (Callow 1974: 30), the participant identification can thereby contribute to the realization of cohesion in the narrative story as stated by Grimes (1975: 43): “The information that

identifies the participant in an event not only links participants to events, but also links one mention of a participant with other mentions of the same participant.”

Usually, each of Jaran Manopetch’s narrative songs comprises one or two main participant (s) and a lot of animate or non-animate props, which are often introduced for the first time in the title of the song such as /ma<sup>2</sup>mia<sup>2</sup>/ ‘Mamia’, /ʔuan<sup>3</sup>phur<sup>3</sup>can<sup>1</sup>pha:<sup>5</sup>/ ‘EueangPhueng CanPha’, /ka:<sup>1</sup>sa<sup>2</sup>ʔɔ:ŋ<sup>1</sup>ruan<sup>3</sup>ɛ:w<sup>4</sup>/ ‘Kasalong (a tree: *Millingtonia hortensis*) fell down’, and so on. In addition, in many songs of Jaran Manopetch, the participant introduction does not appear directly in existential, equative, or name clauses. But it often occurs in an action clause in which the participant initiates some performance or feels something. Thus, only analysis of how participants are maintained throughout the whole story in the songs of Jaran Manopetch is examined in this section.

The grammatical forms of participant reference in the narrative lyrics of Jaran Manopetch can be classified into two categories:

### I Overt identification of participants

-Proper name/ noun (/sa<sup>2</sup>ʔɔ:ŋ<sup>3</sup>/ ‘SaOeng’, /ma<sup>2</sup>mia<sup>2</sup>/ ‘Mamia’,...)

-Pronoun (/kha:<sup>3</sup>caw<sup>3</sup>/ ‘I’, /ʔa:j<sup>3</sup>/ ‘elder brother’,...)

-Kinship term (/phɔ:<sup>3</sup>/ ‘father’, /phua<sup>5</sup>/ ‘husband’,...)

-Status word {/caw<sup>3</sup>cha:j<sup>1</sup>/ ‘prince’, /mi<sup>2</sup>da<sup>2</sup>/ ‘Mida’ (the Akha sexual teacher), ... }

-Tribe name (/kha<sup>2</sup>mu<sup>2</sup>/ ‘Khmu’)

-Group (/sɔːŋ<sup>5</sup>thaw<sup>3</sup>/ ‘two old persons’,...)

In the narrative lyrics of Jaran Manopetch, a vast number of proper names or particular names of people, places, and things are compounded with kinship terms, general words, or social status words such as /lur<sup>1</sup>taː<sup>5</sup>kham<sup>1</sup>/ ‘uncle **TaKham**’, /ʔaː<sup>3</sup>kɔŋ<sup>5</sup>/ ‘brother **Kong**’, ‘ex-monk elder brother **CanTa**’. It should be noted that after proper names are introduced, they are usually maintained or reintroduced within the entire discourse. As for pronoun reference, not only is the pronoun used to maintain participants, but in some famous songs: /saːw<sup>5</sup>chian<sup>1</sup>maj<sup>2</sup>/ ‘ChiangMai lady’, /taː<sup>1</sup>kap<sup>2</sup>laːn<sup>5</sup>/ ‘Grandfather and nephew’, and so forth, it also occurs in the whole song from the onset to the end of the narrative, especially in the case of the first person (I: narrator).

Regarding kinship terms, Jaran Manopetch uses them to identify participants more frequently than other overt grammatical forms. As with the use of pronouns, it is possible that the kinship words occur throughout the song without the interruption of other forms of participant cohesion. For example, in the song *Grandfather and nephew*, the major participants: /taː<sup>1</sup>/ ‘grandfather’ /laːn<sup>5</sup>chaːj<sup>1</sup>/ ‘nephew’ are presented repetitively from the beginning until the end of the story without providing their background or even their name. For the unit framing the social or professional position of characters in relation to others or to status words, this word type occurs scarcely in Jaran Manopetch’s written work. Even so, the status word is also brought into trace the participants within

the progressive clause in which they initiate an action or are affected by an action.

Tribe name or the name of a group of people of the same race is also used to identify a participant who is a member of a tribe in Jaran Manopetch’s narrative songs. However, the use of tribe names is found solely in the song /kha<sup>2</sup>mu<sup>2</sup>la<sup>3</sup>khwaːj<sup>1</sup>/ ‘Khmu races the buffalo’, of which “Khmu”, the only participant name, occurs throughout the whole narrative in the subject position. The tribe name “Khmu” identified in the song refers to a Mon-Khmer woman staying in the north of Thailand. Besides all grammatical forms drawn so far, group classification of the main participants is in the same way used to maintain participants in the songs of Jaran Manopetch. The noun phrase identifying participants may be composed of a numeral and a classifier: /sɔːŋ<sup>5</sup>khon<sup>1</sup>/ ‘two people’, a noun, a numeral, and a classifier: /thaw<sup>3</sup>sɔːŋ<sup>5</sup>khon<sup>1</sup>/ ‘two old people’. However, this word type is not maintained throughout the entire discourse, unlike other forms of participant identification.

## II Zero reference (∅)

Zero reference (∅) or implicit identification of participants may be a grammatical device linking all narrative elements or events together as the overt forms examined previously. Even if the participant is presented by the null element, its significance remains intact in the discourse. Based on the data, this form of participant identification most frequently occurs in the songs of Jaran Manopetch.

The zero units in the narrative songs of Jaran Manopetch can either presuppose characters anaphorically, which points back to participants introduced previously,

or presuppose them cataphorically, which points forward to participants indicated later. The following is an illustration of zero form occurrence in the cataphoric way, taken from the song /dɔ:k<sup>2</sup>fa:j<sup>3</sup>/ ‘The cotton flower’.

∅ rə:m<sup>3</sup> kə:t<sup>2</sup> ca:k<sup>2</sup> met<sup>4</sup> dam<sup>1</sup> dam<sup>1</sup>  
begin rise from seed black black

bon<sup>1</sup> din<sup>1</sup> ∅ raj<sup>4</sup> kha:<sup>3</sup> raj<sup>4</sup> sin<sup>5</sup>  
on ground no value no worth

∅ ŋɔ:k<sup>3</sup>ŋə:j<sup>1</sup> khuw<sup>3</sup> pen<sup>5</sup> ton<sup>3</sup> ∅  
sprout suddenly be plant

daj<sup>3</sup> pu:j<sup>5</sup> dɛ:t<sup>2</sup> lom<sup>1</sup> lɔ:<sup>2</sup>liəŋ<sup>4</sup> ∅  
get fertilizer sunlight wind maintain

daj<sup>3</sup> nam<sup>4</sup>fon<sup>5</sup> lɛ:w<sup>4</sup> ∅ tɛ:k<sup>2</sup>  
get rain then put out

dɔ:k<sup>2</sup> phon<sup>5</sup> khon<sup>1</sup> hɔ:ŋ<sup>4</sup> ∅  
flower fruit people call

wa:<sup>3</sup> dɔ:k<sup>2</sup> fa:j<sup>3</sup>  
that flower cotton

‘(Something) rises to black seed on the ground at the beginning. (It) has no value (and) no worth, (it) sprouts suddenly to become a plant. (It) is maintained by fertilizer, sunlight, (and) wind. (It) gets rain, then (it) puts out flower (and) fruit. People call (it) a cotton flower.’

The paragraph above is composed of seven zero elements which presuppose the same non-human participant: the cotton flower. In spite of a number of zero units of participant, the audience can imagine initially what it might be from some particular words such as seed, ground, sprout, plant, flower, and fruit.

All in all, Jaran Manopetch always uses the same overt participant form in every starter element of each episode, whereas he prefers zero form to other overt devices to maintain his participant in the whole song. Likewise, the occurrence of the exact overt form of participant in the entire song might untangle the ambiguity or the confusion in understanding the lyrics.

## Lexical cohesion

Cohesion is expressed not only through the grammar, but also through the vocabulary or lexical items. Lexical cohesion occurs whenever some words or phrases in a discourse are related to each other in terms of their meaning, providing for the interpretation of the whole text.

The lexical cohesion device is a pivotal resource that Jaran Manopetch uses to create melodious songs and song textures. The occurrence of various types of lexical cohesion (exact repetition, synonym, superordinate, and collocation) in the narrative songs verifies this fact.

An exact word or phrase is repeated many times in the entire song. The repeated item, mostly, is the crucial element, which gives the audience some strong feelings about the song narrative. It should be noted that a number of words or phrases in the story and in the title are one and the same. For example, in the song of /ba:n<sup>3</sup>na:<sup>1</sup>cha:w<sup>1</sup>na:<sup>1</sup>/ ‘The farmer’s village, the farmer’, the word and phrases: the farmer’s village, the farmer, and the field plantation are repeated, of which the first two items are also the same as the title.

A synonym refers to a word or expression that has the same or nearly the same meaning as another in the same language (Halliday and Hasan, 1976). This lexical



cohesion type appears the most in Jaran Manopetch's songs. Further, it is interesting to note that Jaran Manopetch's use of synonym could be between Lanna or northern Thai and standard Thai items in Lanna songs such as /ʔuʔ<sup>1</sup>/-/khon<sup>1</sup>ke:<sup>2</sup>/ 'the old person'. In addition, most of synonyms function as verb in the predicate section, which are juxtaposed with each other in a series. The illustration of synonyms is shown below, taken from the song /thuŋ<sup>5</sup>khraʔ<sup>1</sup>khon<sup>1</sup>nun<sup>2</sup>/ 'To somebody'.

muan<sup>5</sup> faj<sup>1</sup> rum<sup>1</sup> ju:<sup>2</sup> naj<sup>1</sup>  
like fire burn be in

duan<sup>1</sup>caj<sup>1</sup> chan<sup>5</sup> khruan<sup>1</sup> huan<sup>5</sup>haj<sup>3</sup>  
heart I lament cry

thuŋ<sup>5</sup> khraʔ<sup>1</sup> khon<sup>1</sup> nun<sup>2</sup>  
to who person one

khon<sup>1</sup> thi:<sup>3</sup> khə:<sup>1</sup> rak<sup>4</sup> nɛ:<sup>3</sup>ti:<sup>2</sup>truŋ<sup>1</sup>  
CLASS that AUX love close

khit<sup>4</sup>thuŋ<sup>5</sup> thuk<sup>4</sup>wan<sup>1</sup>  
miss everyday

'Like a fire burning in (my) heart, I **lament** and **cry** to someone (the one) who (I) loved and was close to. (I) **miss** (her) everyday.'

khaw<sup>5</sup> paj<sup>1</sup> maj<sup>3</sup> klap<sup>2</sup>khw:n<sup>1</sup> ma:<sup>1</sup>  
s/he go not return come

ha:<sup>5</sup> chan<sup>5</sup> thuk<sup>4</sup> khw:n<sup>1</sup> wan<sup>1</sup>  
to I every night day

chan<sup>5</sup> khə:<sup>1</sup> wan<sup>2</sup> kre:<sup>1</sup> ca<sup>2</sup>  
I wait worry afraid AUX

lu:m<sup>1</sup> chan<sup>5</sup> paj<sup>1</sup> caj<sup>1</sup>san<sup>2</sup>  
forget I go afraid

ʔok<sup>2</sup>praʔ<sup>2</sup>wan<sup>2</sup> trom<sup>1</sup>  
afraid hurt

's/he has gone, and will not come back to me. I **worry** night and day (that s/he) will forget (me). I would like to go away (but) I am **afraid** of being **hurt**.'

The above narrative text includes two groups of near synonyms. The first one comprises three near synonyms: 'lament', 'cry', 'miss', whereas another is made of five similar semantic items: /wan<sup>2</sup>/ 'worry', /kre:<sup>1</sup>/ 'afraid', /caj<sup>1</sup>san<sup>2</sup>/ 'afraid', /ʔok<sup>2</sup>praʔ<sup>2</sup>wan<sup>2</sup>/ 'afraid', /trom<sup>1</sup>/ 'hurt'. Likewise, the above words: 'lament' and 'cry', and 'worry' and 'afraid' usually co-occur at present in the Thai language as the repetitive or compound simple normal character used by everyday Thai people.

The superordinates in the songs of Jaran Manopetch always describe the state of the main participant such as /ŋəm<sup>2</sup>thaw<sup>3</sup>/ 'very old', and /hiw<sup>5</sup>/ 'hungry', which semantically govern other stative clauses as shown below in the song /thə:<sup>4</sup>/

thi:<sup>3</sup>maj<sup>3</sup>mi:<sup>1</sup>wan<sup>1</sup>ʔim<sup>2</sup>/ 'The empty stomach'.

tok<sup>2</sup> sa:<sup>5</sup> hiw<sup>5</sup> con<sup>1</sup> raw<sup>1</sup> ta:<sup>1</sup>la:<sup>1</sup>j<sup>1</sup>  
until late hungry until I dizzy

wun<sup>3</sup>wa:<sup>1</sup>thə:<sup>4</sup> raw<sup>1</sup> man<sup>1</sup> maj<sup>3</sup> di:<sup>1</sup>  
disturbed stomach I it not good...

thian<sup>3</sup>wan<sup>1</sup> thə:<sup>4</sup> kə:<sup>3</sup> rə:<sup>4</sup> kan<sup>1</sup>ja:<sup>2</sup>  
noon stomach AUX cry strongly

sɛ:<sup>2</sup> saj<sup>3</sup> lwa<sup>5</sup> thi:<sup>3</sup> ca<sup>2</sup>  
pain intestines over that AUX

*thon<sup>1</sup>tha:n<sup>1</sup>*

bear...

‘Until late (in the morning), (I am) so **hungry**, I feel **dizzy**. **My stomach is strongly disturbed**. It makes **my stomach ache** (which I can not) bear.’

Regarding the above example, ‘hungry’ is the superordinate of the later stative clauses: ‘I feel dizzy’, ‘stomach is strongly disturbed’, and ‘it makes my stomach ache’.

Collocation refers to the cohesive device in which particular words or phrases tend to occur or belong together (Halliday and Hasan, 1976). An illustration of collocation taken from the song */ta:<sup>1</sup>kap<sup>2</sup>la:n<sup>5</sup>/* ‘Grandfather and nephew’ is presented as follows:

...*ta:<sup>1</sup>*      *mɔ:<sup>1</sup>hen<sup>5</sup> la:n<sup>5</sup>cha:j<sup>1</sup>*  
grandfather look see nephew

*khɔ:<sup>5</sup>ta:<sup>1</sup>*      *kha:m<sup>3</sup>ma:<sup>1</sup>bon<sup>1</sup>*  
of grandfather cross come on

*tha:<sup>1</sup>ma:<sup>4</sup>la:j<sup>1</sup>*      *tɛ:<sup>2</sup>kə:t<sup>2</sup>mi:<sup>1</sup>*  
pedestrian crossing but happen there is

*rot<sup>4</sup>ban<sup>1</sup>thuk<sup>4</sup>*      *sa:j<sup>1</sup>ma:<sup>1</sup>chon<sup>1</sup>*  
truck sand come hit

*la:n<sup>5</sup>cha:j<sup>1</sup>tem<sup>1</sup>rɛ:<sup>1</sup>*  
nephew full power

*kra<sup>2</sup>den<sup>1</sup>paj<sup>1</sup>than<sup>1</sup>thi:<sup>1</sup>*      *luat<sup>3</sup>si:<sup>5</sup>*  
**throw** go immediately **blood** color

*dɛ:<sup>1</sup>dɛ:<sup>1</sup>sin<sup>3</sup>caj<sup>1</sup>phrɔ:<sup>4</sup>rɛ:<sup>1</sup>*  
red red **die** because force

*rot<sup>4</sup>khon<sup>1</sup>caj<sup>1</sup>ma:n<sup>1</sup>ta:<sup>1</sup>*      *ta<sup>1</sup>luŋ<sup>1</sup>*  
car man merciless grandfather **shock**

*mɔ:<sup>1</sup>du:<sup>1</sup>la:n<sup>5</sup>cha:j<sup>1</sup>lɛ:w<sup>4</sup>*  
stare at nephew then

*tho:m<sup>5</sup>ka:j<sup>1</sup>khaw<sup>3</sup>kɔ:t<sup>2</sup>sop<sup>2</sup>*  
rush body embrace **dead body**

*la:n<sup>5</sup>nam<sup>4</sup>ta:<sup>1</sup>ta:<sup>1</sup>*      *la:<sup>5</sup>rin<sup>1</sup>*  
nephew **tear** grandfather trickle

*pha:n<sup>2</sup>pa:n<sup>1</sup>wa:<sup>3</sup>ca<sup>2</sup>kha:t<sup>2</sup>caj<sup>1</sup>*  
pass as if AUX **breathe (his) last**

‘The grandfather saw his nephew crossing at the pedestrian crossing. But (a) sand truck was coming and **hit** the nephew at full speed. (The nephew) **was thrown** immediately into the air with bloodshed. (He) **died** because of the force of a merciless man. The grandfather **was shocked**, staring at his nephew, then (he) rushed to embrace **the dead nephew**. His **tears** trickled as if (the grandfather) would **breathe his last**.’

The bold lexical items above function partly as lexical cohesion, which helps the audience realize the sadness of the story of the grandfather and his grandson.

## Serial clause construction

Apart from the whole story’s cohesive strategies expressed so far, serial clause construction takes on a cohesive function especially in the timeline or main event of the songs of Jaran Manopetch. According to Somsonge (2001: 12), this syntactic construction is iconic in signifying continuing events or actions. A narrative episode can be interpreted due to the support of previous information within the same clause. In the songs of Jaran Manopetch, the

short serial clause construction can either link a number of narrative events together or arrange them into a sequence. The following is an occurrence of serial clause construction, taken from the song /mi<sup>1</sup>da<sup>2</sup>/ ‘Mida’, the Akha woman who teaches young hill tribe men about sex.

na:ŋ<sup>1</sup> nan<sup>4</sup> ɲu:n<sup>1</sup> tha:<sup>3</sup> kɔ:j<sup>1</sup> num<sup>2</sup>  
woman that stand wait wait man

nɔ:j<sup>4</sup> ti:<sup>3</sup> ɲaŋ<sup>1</sup> bɔ:<sup>2</sup> kə:j<sup>1</sup> pha:n<sup>2</sup>  
young that yet not AUX experience

ɲaŋ<sup>1</sup> ra:j<sup>4</sup> ra:<sup>1</sup>khi:<sup>1</sup> pha:n<sup>1</sup> bɔ:<sup>2</sup>  
yet have no flaw experience not

hu:<sup>4</sup> ka:n<sup>1</sup> ka:m<sup>1</sup> lo:<sup>1</sup>ki:<sup>1</sup>  
know action sex worldly

ɲua<sup>3</sup>ɲuan<sup>1</sup> wa:<sup>1</sup>ca:<sup>1</sup> waw<sup>4</sup> wɔ:n<sup>1</sup>  
tease word say plead

bɔ:k<sup>2</sup> sɔ:n<sup>5</sup> hu:<sup>3</sup> la<sup>2</sup>ɲɔ:n<sup>2</sup> nan<sup>4</sup>  
tell teach give young man that

mi:<sup>1</sup> khwa:m<sup>1</sup>hu:<sup>4</sup> ka:m<sup>1</sup>wi<sup>2</sup>thi:<sup>1</sup>  
have knowledge sexuality

le:w<sup>4</sup> phli:<sup>1</sup> ruan<sup>1</sup>ka:j<sup>1</sup>  
then sacrifice body

‘That woman (Mida) stands as well as waits for the young man who has never experienced sex. (Mida) would **tease** the young man by words and **plead with** him to **tell** or **teach** a sexual lesson. Then, (Mida) has an affair with the young hill tribe’s man.’

This whole paragraph embraces a series of thematic clauses denoted by a serial verb construction: ‘tease’ as well as ‘say’ or ‘plead’, ‘tell’, ‘teach’, and ‘sacrifice’. At the same time, all verbs share the same

subject ‘woman (Mida)’ which is presented only in the first clause. The residual clauses have zero anaphors as their subject. Of course, if the initial clause including an overt subject is characterized as the themeline element, the following is automatically foregrounded as the sequential events or actions.

## Discussion

From the linguistic findings derived from this study, the narrative songs of Jaran Manopetch can be realized or interpreted, beyond doubt, by systematic strategic cohesion. And although the empty areas in the song are very few, the cohesive domain is still a must for linking all events together into a song. In addition, all cohesive categories just discussed can be taken simultaneously to unite the narrative events of Jaran Manopetch, which helps the audience perceive the entire song story or get the message which this Lanna artist left for him/her.

On the whole, what constitutes cohesion or texture in Jaran Manopetch’s lyrics is the stability of some grammatical forms and/or the formation of words which have the same or nearly the same meaning throughout the song. Regarding the structural cohesion found only in Lanna narrative song telling jokes or fun stories, the presentation of overlapping events in identical order either of syntax or content before or while adding different situations unites all narrative episodes. That is to say, this cohesive device helps the audience arrange a number of events chronologically and understand the story quickly.

As for the participant linkage, it does not matter which grammatical forms of participant reference are used, the

importance is that usually, only one type is maintained within the whole discourse without the interruption of other forms of participant identification. Moreover, Jaran Manopetch also stabilizes the grammatical function or structure in the entire narrative; if a participant is mentioned in the last part of the first episode and functions as an object of the clause, its grammatical characteristics are many times the same in the latter episodes. This cohesive strategy either in Lanna or standard Thai songs encourages the audience to relate accurately participants to their information and at the same time binds all narrative events together.

Furthermore, the song texture is created by a series of crucial vocabulary or lexical items. The shared-meaning words distributed throughout the text not only provide the ideas of the song, but also relate one statement to another.

According to the study of cohesive devices in the narrative lyrics of Jaran Manopetch, a word or group of words that expresses an action or event as a verb is a must in the lyrics' composition. It does not matter what the verb categories or types are, the greater importance is its grammatical form. One salient feature of Jaran Manopetch's song narrative is the use of verb serialization (verbs in a series) in the serial clause construction of which two to six verbs frequently form a series without any intervening items. The serial verb construction not only highlights the climax of the story, but also provide the sequence of events in the narrative episodes. Besides that, all verbs of the same series are sometimes categorized in the same semantic field: 'to glow', 'to bury', 'to plow', 'to break up', 'to scatter', 'to transplant' (the song */ba:n<sup>3</sup>na:<sup>1</sup> cha:w<sup>1</sup>na:<sup>1</sup>/* 'The farmer's village, the farmer').

Apart from the above results of the study, during the exploration of the narrative lyrics of Jaran Manopetch, some unexpected linguistic points were found. In the phonetic notion, for example, Jaran pronounces very clearly the single consonant phoneme /r/ and the second consonant clusters: /r/ and /// of central Thai phonology in his northern Thai songs, even though these consonant phonemes do not exist in Lanna phonology. These identical phonemes of standard Thai and Lanna pronounced by Jaran Manopetch can probably help his standard Thai audience bridge the linguistic gap to better understand Lanna narrative lyrics. Further, a number of the narrative lyrics of Jaran Manopetch comprise either Lanna or central Thai terminology within a song, both of which signify the same or similar meaning:

*/ʔuj<sup>4</sup>/-/khon<sup>1</sup>kɛ:<sup>2</sup>/* 'old person', */lɛ:<sup>1</sup>η<sup>1</sup>/-  
/jen<sup>1</sup>/* 'evening', */tiaw<sup>1</sup>/-/də:<sup>1</sup>n<sup>1</sup>/* 'to walk',  
*/wiak<sup>3</sup>/-/ka:n<sup>1</sup>ηa:n<sup>1</sup>/* 'work', and so forth. Due to this coupling, both central Thai and Lanna audiences can understand what Jaran Manopetch intends truly to narrate in the songs.

### List of abbreviations

AUX	auxiliary verb
PASS	passive form of verb
CLASS	classifier
PART	particle

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