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PATTERN OF SPEAKING IN THAI TELEVISION DRAMAS :
A SOCIOLINGUISTIC ANALYSIS

SIRINAPA PHROMKHAM

อภินันท์นาการ

๖๓๐

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Sirinapa Phromkham

Sirinapa Phromkham

Candidate

Sukhums-Vadee Khamhiran

Sukhums-Vadee Khamhiran, M.A.

Major Advisor

P. Ruengdet

Ruengdet Pankhuenkhat, Ph.D.

Co-advisor

Somsonge Burusphat

Somsonge Burusphat, Ph.D.

Co-advisor

M. Chulassamaya

Monthree Chulassamaya, M.D., Ph.D.

Dean

Faculty of Graduate Studies

Sophana Srichampa

Sophana Srichampa, M.A.

Chairman

Master of Arts Program

in linguistics

Institute of Language and

Culture for Rural Development

Thesis
entitled
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Mahidol University for the degree of Master of Arts
(Linguistics)

on
May 3, 1993

Sirinapa Phromkham

Sirinape Phromkham
Candidate

Sukhuma-Vadee Khamhiran

Sukhuma-Vadee Khamhiran, M.A.
Chairman

P. Ruengdet

Ruengdet Pankhuenkhat, Ph.D.
Member

Amon Thevisak

Amon Thevisak, M.A.
Member

Somsonge Burusphat

Somsonge Burusphat, Ph.D.
Member

M. Chulasamaya

Montree Chulasamaya, M.D., Ph.D.
Dean

Faculty of Graduate Studies

P. Amattayakul

Poonpit Amattayakul, M.D., M.A.
Director

Institute of Language and

Culture for Rural Development

BIOGRAPHY

NAME Mrs. SIRINAPA PHROMKHAM

DATE OF BIRTH 7 October B.E. 2506 (1963)

PLACE OF BIRTH Phitsanuloke, Thailand

INSTITUTIONS ATTENDED
Chiang Mai University, 1982 - 1985 :
Bachelor of Art
(English)
Mahidol University, 1986 - 1993 :
Master of Art
(Southeast Asian Languages and Linguistics)

RESEARCH GRANT
Faculty of Graduate Studies, Mahidol
University, 1990

PLACE OF WORK
Noenmaprang-Suksawittaya School
Noenmaprang Phitsanuloke
1989 - present

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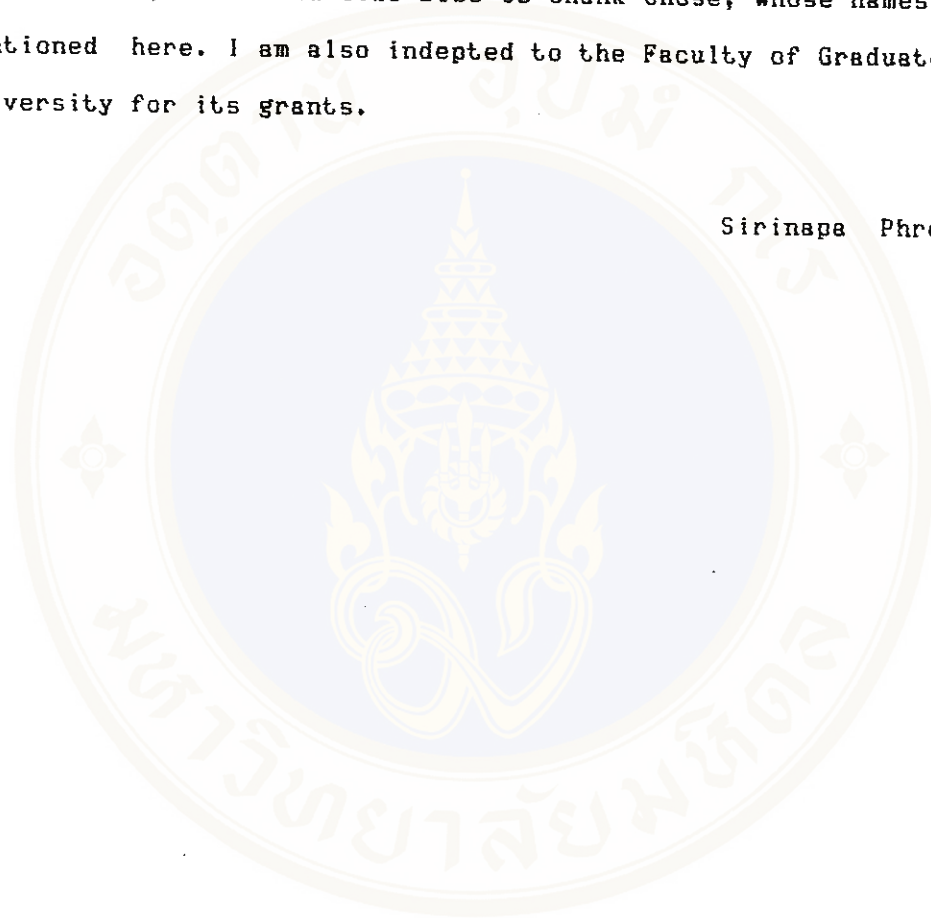
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The use of address terms can be divided into two patterns : reciprocal and non-reciprocal. The reciprocal address terms indicate that people in conversation use the same kind of term to refer to each other. The non-reciprocal address terms are two people in conversation, using different terms to refer to each other. The above factors also govern the use of address terms. Parents and children can use both the reciprocal address terms and non-reciprocal address terms. Their choice depends on the level of education, socio-economic status and mood of the participants.

There are greetings, apologies, compliments and probes found in this study. The level of intimacy and role-relationship of participants are considered in discussing these speech acts.

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Abbreviations and Symbols

aux.	auxiliary
class.	classifier
FN	full first name
FT	friendship term
HT	honorific title
KT	kin term
M	mutual
mark.	marker of politeness
NN	nickname
No.	number
Non	non-reciprocal address term
nonpol	non-polite
OT	occupational title
part.	final particle
PK	pseudo kin term
PN	personal name
pol	polite
PP	personal pronoun
SN	shortened name
ST	status title
TT	title term
+	obligatory, occur
±	optional
-	not occur
/	or

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CHAPTER I

INTRODUCTION

1.1 Background

At present, there are various kinds of mass media: newspaper, radio and television, by which people can be informed of news extending their knowledge and at the same time entertaining themselves. Of all these mass communications, television can be said to be the most interesting. People can watch and listen to the program at the same time. It reports accurate news and presents interesting and entertaining programs. It also saves time and money by allowing people to stay at home. In addition, watching television serves as a tie for members of a family.

Television dramas are one of the most popular programs. They reflect real life by providing realistic situations and by presenting a realistic pattern of verbal interaction. Therefore, conversation appearing in television dramas is said to be like natural speech. For these reasons, the writer has selected the conversation in television drama to analyze Thai speaking patterns.

According to a lot of sociolinguistic research, pattern of speech is governed by social factors. Susan M. Ervin-Tripp (1971) demonstrates a set of sociolinguistic rules used to analyze the patterns of speaking. The writer thinks that those sociolinguistic rules can be used to analyze the patterns of speaking in Thai society. The characters in Thai dramas reflect Thai social life. Therefore, the language that the characters use will vary according to class, social status, age, sex, and occupation. As to be expected, the dramatic

scripts mimic real life, at that times, the Thai people makes mistakes in their selection of status specific referent terms. It is interesting to study how Thai people use language, and how social factors influence the patterns of speaking.

Relationship between language and society is discussed through the field of socio-linguistics. Linguists state that in language study, it is impossible to study language without studying its accompanying society. Language and society are inextricably intertwined, influencing and determining each other. Social structure is dependent on language, and language is dependent upon social structure.

Television drama dialogues are representations of people in society. The language which is spoken inevitably reflects social structure. We can therefore study language in television drama script in order to see patterns of society.

1.2 Purpose of the Study

The purpose of this study is to describe the patterns of speaking in social interaction in the community from a socio-linguistic point of view. The phrase "pattern of speaking" is a term used to include the different forms of address including the use of self-address terms, address terms, referent terms, as well as some specific speech acts such as greetings, apologies, compliments, and probes. The focus of this study will be the social factors underlying and determining social roles, and the role relationships have in guiding and governing usage in the Thai language.

1.3 Scope of the Study

This study is concerned with patterns of speaking which include address terms, referent terms, and some speech acts found in television drama scripts. It also covers social factors such as sex, age, occupation, and social status, which influence patterns of speaking and styles of discourse in different situations.

This study is primarily a descriptive analysis, but at the same time it provides figures on the frequency of occurrence of a particular linguistic form or a particular type of speech. Additionally, this study is confined to what has been found in the television drama scripts. Therefore, the finding may not cover all usages of speech pattern.

1.4 Review of Related Literature

Although there has been no prior study of the patterns of speaking in Thai television dramas like this sociolinguistic analysis, there have been some studies which are relevant to this study.

In Pronominal Reference in Thai, Burmese, and Vietnamese, the author, Cooke, (1968) discusses pronominals in Thai, Burmese, and Vietnamese. Pronominal reference means usage relating to personal pronouns and also to other forms which are used as sentence subjects or objects to denote first or second person referents. Thai pronominal usage reflects an immensely complex structure of interpersonal relationships compounded chiefly by factors of status, intimacy, and nonrestraint. Distinctions as to these factors are expressed in one's choice of a wide range of personal pronouns, and also in one's use of kin-type nouns and proper name nouns. The Thai pronominal

system is one of remarkable vigor, vitality, and versatility. It mirrors some of the more important features of Thai culture; and at the same time it provides considerable scope for the expression of individual attitudes and personality.

In A Socio-linguistic Study of Pronominal Strategy in Spoken Bangkok Thai, Palakornkul (1972), focuses on describing the pronominal strategy in spoken Bangkok Thai from a socio-linguistic point of view. Pronominal systems in Thai involve two processes: pronominalization and socio-linguistic marking. The former yields the abstract linguistic [+PRO] and the latter marks it with social and culture factors, indicative of Thai culture resulting in a [+pronoun] form. A pronominal form which is employed to refer to self and others, is selected so as to indicate and represent the role set and the role relationship of sender and receiver in their verbal interaction. The interpersonal relationship of a sender and a receiver influences the strategy of their pronominal choice.

In Socio-cultural Manifestations in Thai Language Usage, Vajanasoontorn (1978), discusses the situation of language in Thailand, language and culture, and social and cultural factors which influence the pronominal usage in Thai. This study, also indicates the level of language that the king, monks, and commoners use.

In Pronominal Usage of the Academic Community in Lopburi Province, Phumphruk (1987) focuses on the rule of pronominal usage and the social influences which govern the pronominal usage. In Lopburi province, The Pronominal Usage of the Academic Community depends upon the conversational setting, the position or social status of the addressee, and the age, intimacy, and acquaintance level of two people conversing. The social influences governing the pronominal usage are :

the conversational setting, the school's location, the level of the school, and education, and the age.

1.5 Method of the Study

1.5.1 Data Collection

The data was collected from fifty television drama scripts. Each script was read once to understand the story line and the relationship among the characters in the story. The scripts were then read a second time to note the use of forms of address and reference. The occurrence of nominals of address, terms of reference and some specific examples of speech acts were recorded on note cards, along with the social relationship of the interlocutors indentified.

1.5.2 Data Analysis

Ervin-Tripp's sociolinguistic , alternation , and sequencing rules have been used for this descriptive analysis study. The alternation rules have been used to analyze address and referent terms. The sequencing rules have been used to study descriptive speech acts.

1.5.3 Sampling

The data for the analysis consists of the scripts of fifty popular television drama programs. They can be categorized into four kinds : television series, television serials, anthology series (anthology drama) and situation comedies (sitcomes). All of the data were produced by five companies : Kantana Video Production, Dara Video Promotion, Nightsport Promotion, J.S.L. Limited and Rat Film

T.V. Limited. They were broadcasted on three channels : Channel 5, Channel 7 and Channel 9. The writer does not receive the television drama scripts which broadcasted on Channel 3 are not used to be the data in this study. The television dramas under study were broadcasted from 1978 to 1989, varying between thirty and sixty minute television dramas. Fourteen of these television dramas were presented seven days a week, while thirty-six dramas were shown as bi-weekly, tri-weekly, or quad-weekly series.

Forty - seven of these television scripts were written by only one author, two of the scripts were written by a company of writers and only one was written by co-authors writers. Thirty-seven of these scripts were written by the same writer.

CHAPTER II

HISTORICAL BACKGROUND OF THAI TELEVISION DRAMAS

Thai television drama began for the first time in 1955 broadcasted by Channel 4. In originally, dramatic programs which were broadcasted on television were actually taken from scripts which were written for the stage. A Comedy Sepha drama (เสภาตลก) lasting a half an hour long was the first television drama to be broadcasted on television, on September 13, 1955. The segment was "Khun Phean Khaw Hong Nang Kaewkiriya" (ตอนขุนแผนเข้าห้องนางแก้วกิริยา) which Mr. Niew Duriyaphan (นIEW ดุริยพันธ์) produced (Paowipa Bhamornsatitaya 1985 : 20). After that, Duriyaphan Group (คณะดุริยพันธ์) showed Comedy Sepha drama which was a segment " Khun Phaen Khaw Hong Nang Wanthong" (ขุนแผนเข้าห้องนางวันทอง). There was Ridicule Khon (โขนตลก) which was managed by Adisek Sawettanan (อดิศักดิ์ เสวตนันท์). It was a segment "Thaway Ling" (ตอนถวายลิง). Khon which was a segment "Khaw Tham Nang Warin" (ตอนเข้าถ้ำนางวารินทร์) which was managed by Samphan Phanmani (สัมพันธ์ พันธุ์มณี) (Panatda Thanassathit 1988: 3).

The drama programs were usually short programs of about thirty to forty minutes in length. Anuphap Haeng Kan Sia sala, Power of Sacrifice, of Major General Luang Wicitwathakan (พันตรีหม่อมหลวงวิจิตรวาทการ) which showed at Ministry of Culture's in Sanam Sue Pa (สนามเสือป่า) was relayed on November 5, 1955. It was the first dramatic program which was relayed out of the television studio. Later, Spoken dramas (ละครพูด) which King Rama VI wrote were broadcasted, and the drama-actors were government servants. Phong Phang (โพงพาง) was the first Spoken television drama. It was broadcasted before Vajiravud's Day, on November 25, 1955. Chao Phraya Ramrakhop (เจ้าพระยารามราฆพ) was the producer. The television station officers who were included in the show

were Yencit Sammaphan (เย็นจิตต์ สัมมาพันธ์), Photcani Prongmani (พจนีย์ ไปรุ่งมณี) and Lieutenant Momluang Khap Kunchon (พลโทหม่อมหลวงخاب กุญชร). Six, additional Speaking dramas of Rama VI broadcasted on television in 1955, were Kae Khaen Mai Krot (แก้แค้นไม้โกรธ), Lam Di (ลำดัด), Ngot Kan Somrot (งดการสมรส), Mo Cam Pen (หม่อมจำเป็น) and Hen Kae Luk (เห็นแก่ลูก). Again actors in the dramas were the television station officers.

Also, the Fine Art Department of Thailand showed two hour dramatic programs once a month. This program began on October 2, 1955 and showed continuously until 1975, later, it moved to Channel 5.

In 1955, Thai television dramas were comprised of two kinds : those dramas that had been previously acted on the stage and those dramas which were written specifically for television. The actors of the television dramas were the officers of Channel 4, and also the actors from the stage dramas.

The Spoken dramas written for showing on television were, short dramas with only one segment. This was because there was only one small studio available, and drama-actors had trouble in remembering the scripts. In the year 1956, six television dramas premiered on television. They were live short dramas, of thirty to sixty minutes length as follows :

- Suriyani Mai Yom Taeng Ngan (สุริยานีไม้ออมแต่งงาน) was the first Thai television drama written especially for showing on television. It was written by Ramkhan (รำคาญ). The leading actors were Nuanla-o Thongnuedi (นวลละออง ทองเนื้อดี), Suda Csturat (สุดา จตุรัส), Second lieutenant Chot Samoson (ร้อยตรีโชติ สโมสร) and Momratchawong Thanatsi Sawatdiwat (หม่อมราชวงศ์ถนัดศรี สวัสดิวัฒน์). Photcani Prongmani (พจนีย์ ไปรุ่งมณี) was the producer and Phichai Watsanasong (พิชัย วาสนาสง) was the director. It lasted for

thirty minutes, and broadcasted on January 5, 1956.

- Krasun A-khat (กรรสนอาฆาต) was written by Wim Itthikun. (วิม อิทธิกุล) It was broadcasted on March 25, 1956.

- Duk Sia Laew (ตึกเสียนแล้ว) which was written by Usana Phloengtham (อุสนา เฟื่องธรรม). The leading drama-actors were Yencit Sammaphan (เย็นจิตต์ สัมมาพันธ์), Sa-at Piamphongsan (สะอาด เปี่ยมพงษ์สานต์) and Adisak Sawettanan (อดิศักดิ์ เศวตนันท์). It was broadcasted on May 24, 1956.

- Nam Saban (น้ำสาบาน) was written by Wim Itthikun. In this play, the Tobacco factory group were the actors. It was broadcasted on May 29, 1956.

- Sattru Lap Khong Sonlaya (ศัตรูลับของสลยา) was written by Wim Itthikun. The leading drama-actors were Daret Satacan (ดาเรศว์ ศาตยจันทร์) and Sa-at Piamphongsan. It was broadcasted on June 10, 1956.

- Ngray Nit Diaw (ง่ายนิตเตียว) was written by Somwang Inthrasuksi (สมหวัง อินทรสุศรี). The leading drama-actors were Carun Sinthuset (จรูญ ลินธุเศรษฐ) and Ninat Chamchongyut (นินารถ ชำของยุทธ). It was broadcasted on June 14, 1956.

In addition, there was the Rong drama (ละครร้อง), which was the same as Chinese opera such as, Samkok (สามก๊ก). It had two parts. It was broadcasted in January to February 1956. Samkok was written by Kromphra Narathippa phanphong (กรมพระนราธิปประพันธ์พงศ์). The leading actor was Ari Nakdontri (อารีย์ นักดนตรี).

In 1956 to 1957, television drama programs increased in number; eventually becoming a Series. The drama comedy of Lo-Tok group

(คณะล้อต๊อ๊ก) was shown every week, and was broadcasted for three months. Dramatic comedies of other groups were always shown on Channel 4. Rong drama and song review were also popular shows at that time. There were many drama-writers and drama television groups. The stories produced for television were popular novels, such as Long Phrai (ล่องไพร) of Phanomthian (พนมเทียน), which had three or four segments.

Television dramas started becoming prosperous venture in 1958. The drama-actors from the stage drama became the television drama-actors. The famous television producer and television directors were Suphan Buranaphim (สุพรรณ บูรณพิมพ์), That Ekkathat (ทัต เอกทัต), Pharuhat Bunlong (พฤษดี บุญหลง), Sawali Phakaphan (สวัสดิ์ มกานันท์), Chalong Simasathian (ฉลอง สิมะเสถียร) and Kansai Nakprapha (กันทรายี่ นาคประภา). Television dramas of Channel 4 were very popular, and increased in numbers in 1959. At that time, Channel 7 of the Thai Army, began to have more dramas. Colonel Thawon Chuayprasit (พันเอกถาวร ชูชัยประสิทธิ์) was the program director. Those drama group such as Suphan Buranaphim's group (คณะสุพรรณ บูรณพิมพ์) which was shown on Channel 4 moved to Channel 7. At this time, television produced dramas were still based on a combination of old stage dramas and movies, with a larger share made up of scripts solely written for television.

As television dramas became more and more prosperous, both Channel 4 and Channel 7 competed to produce good television dramas. There were both long and short dramas broadcasted once a month. In 1960, Channel 4 produced the dramatic TV Series, Nutsara (นุสรณ์). It was thirty minutes long. The leading drama-actor at that time was Ari Nakdontri (อารีย์ นาคดนตรี). Channel 4 began to use video tapes to record the drama programs. Sam Dap Samurai (สามดาบซามูไร) of Wim Itthikun (วิม อิทธิกุล) was the first television drama recorded by video tape. It was broadcasted on June 4, 1961: Camnong Rangsikun (ฉำแง รังสิกุล), who

was the director of Channel 4 had a plan to produce programs in order to encourage Thai culture and arts, especially dramatics, along with Thai music and literature. During 1961 to 1971, there were original Rong dramas shown on Channel 7. They belonged to Kiatkaew group (คณะเกียรติแก้ว). Sinuan Kaewbuasay (ศรีนวล แก้วบัวสาย) and Manet Bunyakiat (มันต์ บุญเกียรติ) were the leading drama-actors. It was the only Rong drama group which broadcasted on television.

Television dramas were very prosperous from 1962 to 1967. Accordingly, there were many drama groups. During 1968 to 1975, television dramas began to decline in popularity because the program production and the material were not good. At the same time, Thai and foreign movies appeared more frequently on television, giving the viewers a greater choice of programs.

In 1976, television drama became popular again because video tape had an influence in production. Channel 4 switched to Channel 9, and color programming. Channel 9 with color, had more dramatic programs than any other channels. Channel 9 color produced a long drama of thirty minutes, then broadcasted from Monday to Friday. It was the same as the "Soap opera" of American television. Phon Nikon Kimnguan (พล นิกร กิมหงวน) of Po Intharapalit (ป.อินทรปาลิต) was the first Soap drama. Both Thatdaw Butsays (ทัตดาว บุชญา), Rakprakasit (รักประกาศิต) and Sakawduen (สกาเวเดือน) were very popular, and were broadcasted in the evening. At the same time, Channel 3 had Phatthrawadi Sitrairat (ภัทราวดี ศรีไตรรัตน์), a drama producer. Television dramas in Channel 3 were as popular as Channel 9 color. The scene managing of Channel 3 was better than Channel 9. Channel 3 also knew how to use technique in recording video tape better than Channel 9 (Panatda Thanasathit 1988:7). However, the dramatic specials on television programs were extremely popular, especially on Channel 5 color.

In 1979, TV. Serials or Soap Operas increased on Channel 3 color and Channel 5 color. Channel 9 color rarely had television dramas even though it had been the leader in producing television dramas earlier. Now, Channel 7 color began to be interested in producing television drama programs. Additionally, there were TV. Series, such as 38 Soi 2 (38 ซอย 2) of Mr. Camnong Rangsikun (จำนง รังสิกุล). It could say that 38 Soi 2 gave birth to the T.V. family for the first time.

In 1980, a television administration committee forbade television stations to broadcast during 18.30 to 20.00 P.M., in order to save electricity. It was the first time Soap Operas were broadcasted on every channel. At the same time, Chinese movies and Chinese dramas began to have a lot of influence on Thai television. The popular Thai television dramas which broadcasted on television in 1980 were Bap Borisut (บาปบริสุทธิ์), Coy kap Daeng (จ้อยกับแดง), Si Phaen Din (สี่แผ่นดิน) on Channel 5, and khon Roeng Mueng (คนเร่ร่อนเมือง) on Channel 3. In this year, Mr. Nakhon Wiraprawat (นคร วีระประวัติ), the chief of The Entertainment Correspondents Association of Thailand, originated the Mekkhala Award (รางวัลเมขลา). The Mekkhala Award was given to the best Thai television programs at the first time on January 10, 1981. Twenty - seven Thai television programs got the Mekkhala Award. Bap Borisut (บาปบริสุทธิ์) was the best television drama which got the Mekkhala Award.

In 1981, the television administration committee asked for the cooperation from every channel to put Thai programs instead of foreign programs after news period. The request was that the programs be at least thirty minutes long, but they could be any kind of program. So each channel produced television dramas specifically designed to be broadcasted after the news. Chalalay (ชลาไลย์) was broadcasted on Channel 9. Fai A-Rom (ไฟอรรม), Fai Rak Fai Phayabat (ไฟรักไฟพยายบาท), Khaw Chue Kan (หาชื่อกานต์), Nang That (นางทาส), Phitsawat (พิชสวาท) were broad-

casted on Channel 3. Pu Som Faw Sap (ปู่โสมเฝ้าทรัพย์) was broadcasted on Channel 7. Ya (ย่า) was broadcasted on Channel 5. Fai A-Rom (ไฟอารมน์) got the Mekkhala Award.

In 1982, there were many popular television dramas broadcasted on television. Pik Thong (ปีกทอง), Ratsami Can (รัศมีจันทร์), Fai (ไฟ), Pho-khrus Hui Pa (พ่อครัวหัวป่าก์), Khisw Phit (เขียวพิช), Fan Rak (ฝันรัก), Sanim Sangkhom (สนิมสังคม) were broadcasted on Channel 3. Caw So Cai Su (เจ้าขอใจซื้อ), Khru Malay (ครูมาลัย), Song Ying (สองหญิง) were broadcasted on Channel 5. Com Kere (จอมเกรเ), Lom Rak (ลมรัก), Phu Ying Khon Nung (ผู้หญิงคนหนึ่ง) were broadcasted on Channel 7.

In 1983, A-Ya Rak (อาญารัก), Namtan Mai (น้ำตาลไหม้), Khrai Phit Kan Nae (ใครผิดกันแน่), I-Taen (อีแตน) and Phracan Long Ngaw (พระจันทร์หลงเงา) were broadcasted on Channel 3. Suan Thang Thuen (สวนทางเดือน), Thim Muay Thai (ทิมมวยไทย), Sue Si Fun (เสือสีฟัน), and Song Phathu (สองพู่) were broadcasted on Channel 5. Sing Ha Kraiphop (สิงห์ไกรภพ), Phaysk Noy (พยัคฆ์น้อย), and Phuying Khon Nan Chu Bunrot (ผู้หญิงคนนั้นชื่อขุนรอย) were broadcasted on Channel 7.

In 1985, Kham Phipaksa (ค่านิพากษา) and Thahan Sue Phracaw Tak (ทหารเสือพระเจ้าตาก) were broadcasted on Channel 3. Mae Nam (แม่น้ำ) and Ti Yai (ตีใหญ่) were broadcasted on Channel 5. Luang Ta (หลวงตา), Ko Mahat-sacan (เกษมศักดิ์จรรยา), and Matsaya (มัสยา) were broadcasted on Channel 7.

In 1986, Say Lohit (สายโลหิต) was broadcasted on Channel 3. Mae Oep (แม่เอิบ) was broadcasted on Channel 5. Way Son (วัยซน), Waen Thong Lueng (แวนทองเหลือง), and Pret (เปรต) were broadcasted on Channel 7. Phuphitak Khwam Sa-at (ผู้พิทักษ์ความสะอาด) and Thewada Tok Sawan (เทวดาทดสวรรค์) were broadcasted on Channel 9.

In 1992, Nai Fan(ไฉ่นั่น) and Chae Chae Chae(แช่ แช่ แช่) were broadcasted on Channel 3. Thayat A-sun (ทาสยาทอสูร) was broadcasted on Channel 5. PhonPhom Onlawoeng (พรพรหมอลเวง) and Duay Nue Na Bun (ด้วยเนื่อนานุญ) were broadcasted on Channel 7.

In 1993, the popular television dramas which broadcasted on television was Fay Kaem Phrae (ฝ้ายแกมแพร). Kham Man San-ya (คำมั่นสัญญา), Pha-yu A-rom(พายุอารมณ์), Yu Kap Kong (อยู่กับกิ่ง), Baden Cai (บาดาลใจ), and Chuy-chay (จุฬายา) are broadcasting on Channel 3. Ma Dam (หมาดำ), Ka Nai Fung Hong (กาในฝูงหงส์), and Sa-kun Ka (สกุลกา) were broadcasted on Channel 5. Pho-ban Mia Phoe (พ่อบ้านเมียเปลอ), Sam Khon Onlaweng (สามคนอลเวง), Maruttayu Yot Rak (มฤตยูยอดรัก), and Khu Chun Chunlamun (คืนชุลมุน) were broadcasting on Channel 5. Mu Daeng (หมแดง) and Phut Mae-nam Khong (ภูตแม่น้ำโขง) were broadcasted on Channel 7. Sam Num Sam Mum(สามหนุ่มสามम्म), Na-kak Dok Son-Klin(หน้ากากดอกซ่อนกลิ่น), Pha-yong(ผยอง), Nam So Say (น้ำเซาะทราย), and Nak-khaw Hua-het(นักข่าวหัวเห็ด) are broadcasting on Channel 7. Phitsawong Phitsawat (พิศวงพิศวาส), and Liam Luk Mai (เหลี่ยมลูกไม้) are broadcasting on Channel 9. At present, the television dramas are normally broadcasted daily as 8.30 p.m. after the news.

CHAPTER III

TERMS OF ADDRESS AND REFERENCE IN THAI TELEVISION DRAMAS

3.1 Introduction

This chapter presents terms of address as found in Thai television dramas. These terms are used to refer to a sender and a receiver of a message. Two kinds of address terms are found in this study : the one used to address oneself (speaker) and those used to address the interlocutor (listener). The address terms may be personal pronouns, personal names, title, terms of kin, pseudo terms of kin etc. The use of address terms found in the scripts shows the co-variation between linguistic forms and situational features.

Referent terms are terms used by some speakers when referring to people in normal speech communication. Referent terms found in the data can be divided into three kinds. The first one is a referent term used to indicate intimates, the second is a referent term used when addressing acquaintances, and the third is a referent term used in conversing to strangers. Each kind can be divided into many subgroups.

3.2 Classification of Address Terms in Thai Television Dramas.

From the data, there are many forms of address that a speaker may choose to refer to himself and the listener. The speaker has to choose a form of address which is considered appropriate for the interlocutor and the situation. In addition, the speaker must consider sex, age, occupation, education and social status of the listener, in order to render the form of address socially acceptable. The levels of intimacy between the participants is also a factor the speaker must

take into consideration when he is to choose a form of address.

In Thai society, self-address terms may be pronouns, names, kin terms, titles etc. It is different from the western countries where only one form of self-address terms is used, e.g the English /?ay¹/"I". In Thai, however, a man and a woman use different forms of self-address term. The man addresses himself with /phom⁵/ or /kra?² phom⁵/"I" where as the woman addresses herself with /chan⁵/ or /di² chan⁵/"I". In Thai society, /chan⁵/ can be used by both men and women.

The selection of self-address terms shows the level of intimacy, power and role-relationship of the participants. For example, if a woman addresses herself with shortened first name or nickname, this implies that she is intimate with the listener. The role-relationship between the participants may be friend and friend or parent and child. On the other hand, if she addresses herself with personal pronoun /di²chan⁵/"I", it shows that she and the listener may not be intimate. We can also approximately guess the age, level of education, sex, mood, power and social status of speaker from the form of self-address terms. For example, if the speaker addresses herself with personal pronoun /nu:⁵/"I", it implies that she is younger and/or holds a lower position of status than the listener. On top of this, self-address terms are also used differently between persons in the urban and in the rural areas. Persons in the rural areas usually use /kha:³/"I" to address themselves but persons in the urban areas usually address themselves with /chan⁵/"I".

The address terms found in the television dramas can be classified by levels of formality and politeness as follows:

3.2.1 Personal Pronouns

A personal pronoun is a pronoun used to address a person. Most of personal pronouns are monosyllabic words. The use of a personal pronoun also shows the degree of formality and level of intimacy between the participants. Some personal pronouns can only be used by males, others only by female and some can be used by both sexes. The personal pronouns which are used to address an elder or a superior are different from the ones to address an equal or an inferior. Personal pronouns found in this study are grouped according to the levels of politeness as follows:

3.2.1.1 Polite Personal Pronouns

There are many polite personal pronouns found in the television dramas. These polite personal pronouns usually occur in the formal conversation.

a. /di²chan⁵/ "I" functions as female self-address term. It is employed when speaking with a stranger, an acquaintance of higher status, an old relative who is not intimate, an intimate, such as between couples and a superior, such as an employee to his master. It may also be used with an acquaintance in the formal conversation. The addressee may be of the same or different age and sex.

With a stranger

Drama No.3 Photcaman Sawangwong (Photcaman Sawangwong)

phot⁴ ca:ms:n¹ : khun¹ tɔ:ŋ³-ka:n¹ phop⁴ di²chan⁵

Photcaman you want meet I

" Do you want to see me ? "

ni⁴we:t³ : mi?⁴-day³ khrap⁴
 Niwet no part.

" No , Sir. "

Photcaman is a woman and Niwet is a man. They have just met for the first time, although they have both heard of each other. They belong to the same age group. Photcaman addresses herself with polite personal pronoun /di²chan⁵/"I".

With an acquaintance of higher status

Drama No.1 Kwa Ca Ru Diangsa (Till Getting Matured)

phu:³wa:³ : phom⁵ to:g³ kho:p³khun¹ khun¹ma:k³ khrap⁴...
 Governor I want to thank you you very much part.

" I want to thank you very much....

mz:³ : riəg³ lek⁴nə:y⁴ kha?³ di²chan⁵ yin¹di:¹ chuəy³
 mother matter little part. I glad help
 : than³phu:³wa:³ ss²mə:⁵
 governor always

" It's a little. I'm willing to help you anytime."

The participants in the above conversation consist of a rich-woman and a governor. They are different ages, and the mother is younger than the governor. They are merely acquainted. The conversation takes place in a formal setting, at the Town Hall. The mother is more inferior so she uses /di²chan⁵/"I" to address herself when talking to the governor.

With an old relative

Drama No.2 Ban Say Thong (Say Thong House)

məm²phan¹na:¹ra:y¹ : wa:³ gay¹ chan⁵ tha:m⁵ khin³ma:³ tham¹may¹
 ST Phanaray say what I ask come up why

"Well, I'd like to know now, why did you come up? "

phot⁴ca:¹ma:n¹ : di²chan⁵ ca?² ma:¹ riən¹ tha:m⁵ məm² pa:³ thiğ⁵
 Photcaman I will come lug ask ST aunt to

: he:t² phon⁵ thi:³ mom² pa:³ may³ hay³ di² chan⁵
 reason that ST aunt not give me
 : ?a:¹ say⁵ yu² thi:³ ni:³
 reside stay here

"I would like to ask why you don't allow me to stay here."

The conversation takes place between Mom Phanaray and her niece, Photcaman. Photcaman addresses herself with /di² chan⁵/ "I" in order to show distant to her aunt.

With an intimate

Drama No.41 Nam Khang Klang Daet (Mid Day Dew)

ru?⁴ ci:¹ : di² chan⁵ wa:³ kx:¹ na:⁵ rak⁴ ?o:k²
 Ruci I say he lovely part.

" I think he is cute. "

ra:¹ che:n¹ : phom⁵ ko:³ khit⁴ mien⁵ khun¹
 Rachen I also think like you

" I think so too ."

Rachen and Ruci are husband and wife, and belong to the same age group, and socio-economic status. Ruci usually uses /di² chan⁵/ "I" as self-address terms when speaking to her husband although they are very intimate.

With a superior

Drama No.50 Camloeyrak (Victim of Love)

sa² giam² : khun¹ riæk² di² chan⁵ ri:⁵ kha?⁴
 Sangiam you call I part.

" Did you send for me ? "

The conversation takes place between the mistress of the house and her maid. Sri is the mistress and Sangiam is the maid. Their relationship is very intimate. They are the same age, but have very different socio-economic status. Sri is superior, so Sangiam usually addresses herself with the polite-personal pronoun/di² chan⁵/ "I" when speaking with her mistress.

/di²chan⁵/ "I" in this study has many variant forms : [di²chan⁴], [ʔi²chan⁵], [ʔi²chan⁴], [ʔi¹chan⁵] and [ʔi:¹chan⁴]. [di²chan⁴] "I" is used by young women and is usually used with strangers. [ʔi²chan⁵], [ʔi:¹chan⁴], [ʔi:¹chan⁵] and [ʔi:chan⁴] "I" is found to be used by older women, usually with their employer. The variant forms of /di²chan⁵/ "I" are also used in natural conversation in Thai society, especially in the non-formal setting.

b. /chan⁵/ "I" is a self-address term which can be used by males as well as females. It is used when speaking to intimates, acquaintances, strangers, equals, superiors or inferiors. /chan⁵/ "I" is also used between relatives, especially when an old person speaks to a person equal or inferior in age and socio-economic status. It can also be used both in formal and non-formal settings.

Between intimate friends (male)

Drama No.16 kwa Ca Suam Muak Khaw (Till Putting On A White Cap)

na⁴thi:¹ : na:y¹ ya:k² ca?² khuy¹ kɔ:³ khuy¹ pay¹

Nathi you like will talk part. talk go

: na?⁴ chan⁵ ca?² na:n¹ la?³
part. I will sleep part.

" If you want to talk, go ahead and talk but if not,
I'll go to sleep."

ʔak²kha⁴ni:¹ : chan⁵ kɔ:³ miən⁵kan¹

Akkhani I part. some

" And so do I."

Nathi, Akkhani and Chat are male friends of the same age and socio-economic status. The conversation takes place at Nathi's house, an informal setting. They all use /chan⁵/ "I" to address themselves.

Between intimate friends (Male-Female)

Drama No.27 Pa Sonthaya (The Twilight Wilderness)

yo:t³ : ha:³ chan⁵ tham¹ may¹

Yot find I why

" Why did you come to see me ? "

phim¹ : chan⁵ tham¹ ka:n¹ ha:n³ may³ da:y³

Phim I do homework not get

" I can't do my homework."

Yot and Phim are classmates of the same socio-economic status but are the opposite sex. Their relationship is intimate one. The conversation takes place at a temple. /chan⁵/ "I" is used as self-address term between them.

Between acquaintances

Drama No.40 Phiman Din (Heaven On Earth)

ma:¹ ni:¹ : chan⁵ wa:³ ca?² ?o:k² pay¹ rap⁴ ca:ŋ³ khaw⁵

Mani I say will out go accept employment he

: tham¹ ga:n¹ kɔ:¹ khit⁴ wa:³ yaŋ¹ ŋay¹ phi⁴ ma:n¹

do work you think say how Phiman

"I think I'll look for a job. What do you think, Phiman?"

phi⁴ ma:n¹ : chan⁵ may³ hen⁵ duay³ phro?⁴ pho:³ khog¹ may³

Phiman I not see with because father might not

: yo:m¹ nɔ:³ nɔ:³

allow certainly

" I don't think it's a good idea because father will certainly not approve. "

Mani and Phiman are relatives , but they are women of different age and social status. Phiman is a step child of Mani so Mani is superior in status. The conversation takes place in the formal setting of the house.

With a stranger

Drama No.20 Bantuk Rak Phimchawi (Phimchawi's love diary)

phitsa² nu?[^] : ko:[^] kɜ:¹ ts:m¹ chan⁵ ma:¹ tham¹ may¹ ca?² ma:¹Phitsanu part. you follow I come why will come: ci:[^] ?i:k² chay[^] may⁵

mug more is so

"Why are you following me? Are you going to mug me again?"

pra² sog⁵ : ci:[^] phu:t[^] ba:[^] ba:[^] chan⁵ chɪ:[^] pra² sog⁵ pen¹Prasong mug say crazy I I Prasong he: lu:k[^] phu:[^] yay² ba:n[^]

son village head

"Mug you? Don't be crazy. My name is Prasong. I am the son of the village head. "

Phitsanu and Prasong are strangers. They are men of the same age group but different socio-economic status. Phitsanu is wealthier than Prasong. The conversation takes place in the village and they address themselves with the polite personal pronoun /chan⁵/ "I" in the first meeting.

/chan⁵/ "I" has only one variant form as [chan⁴] "I". In this study, it has been found that [chan⁴] "I" is used alternately with /chan⁵/ "I". It usually occurs in rapid speech. It is used by males as well as females between intimate friends, acquaintances and strangers. The addressee may be of the same or different age group and socio-economic status.

With intimate friends

Drama No.6 Luem Salap Lay (The Rainbow Sequin)

mim[^] : la:w[^] khaw[^] ca?² rap[^] rə?[^]

Mim then he will accept part.

" And he will accept you? "

pha:¹ lay¹ : khaw⁵ rak⁴ chan⁵ yaŋ¹ ka?² ?a² ray¹
 Phalai he love me as with what

" He loves me more than anyone else."

Phalai and Mim are next door neighbours. They are women of the same age group and belong to the same socio-economic status. They are quite intimate. The conversation takes place in Phalai's apartment. Phalai uses /chan⁴/ "I" as self address term.

With the acquaintances

Drama No.11 Sarawat Thuen (The Crooked Cop)

ko:n³ : phz:¹ ɔ¹ khə:y¹ pen¹ khon¹ rak⁴ khə:ɔ⁵ chan⁵
 Kon Phaeng used being lover of I

: na?⁴ thom⁵ thə:ɔ¹

na?⁴ Thomthong

"You know that Phaeng was once my lover."

thom⁵ thə:ɔ¹ : ?ə:³ chan⁴ khaw³ cay¹ lɔ?⁴ hen⁵ cay¹ thə:¹

Thomthong Er I understand and sympathise you

" Er , I understand how you feel."

Kon is a man and Thomthong is a woman. They are acquaintances. They belong to the same age group, but Thomthong is higher in socio-status than Kon. Both Kon and Thomthong address themselves with the polite personal pronoun /chan⁴/ "I" .

With a stranger

Drama No.50 Cam Loey Rak (Victim of Love)

so:⁵ ra⁴ ya:¹ : chan⁴ may³ khin³

Soraya I not up

" I won't go in."

ha¹ rit⁴ : khun¹ ca?² yu:² tron¹ ni:⁴ chay³ may⁴

Harit you will stay at here right part.

" You will stay here , right ? "

Harit and Soraya are strangers. Soraya was kidnapped by Harit. The conversation takes place at the mountain. Soraya addresses herself

with /chan⁴/ "I".

It can be concluded that /chan⁵/ "I" is a self-address term used by both males and females. It is a polite personal pronoun used to address oneself in the formal and informal situations with a person of equal, more inferior or superior status. It has only one variant form /chan⁴/ "I", which in this study, is found to be used alternately with /chan⁵/ "I".

c. /phom⁵/ "I" is used as a self-address term with strangers, relatives, acquaintances or familiars. It is used only by men in the formal and informal situations. Normally the inferior usually uses /phom⁵/ "I" when speaking to his superior. The superior may address himself with /phom⁵/ "I". Between a couple, the husband usually uses /phom⁵/ "I" when speaking to his wife. In Thai society, the younger brother usually uses /phom⁵/ "I" when speaking to his elder siblings. The addressee may be male or female.

With a stranger

Drama No.41 Nam khang klang Daet (Mid Day Dew)

?a ² na: ¹ win ¹	:	phom ⁵	ko: ³	khə: ⁵	chua ³	khun ¹	thi: ⁵
Anawin		<u>I</u>	then	ask	help	you	bring
		" Then I will ask you to help bring it."					
mon ¹	:	may ³	pen ¹	ray ¹	phom ⁵	cat ²	ka:n ¹ ?e:ŋ ¹ da:y ³
Mon		never	mind	<u>I</u>	manage	self	can
		" That's all right, I can take care of it myself."					

Anawin and Mon are strangers and belong to the same age group. The conversation takes place at a coffee shop. Anawin becomes acquainted with Mon by accident when he hits Mon in a coffee shop. They both use /phom⁵/ "I" as self-address term.

With siblings

Drama No.1 Kwa Ca Ru Diangsa (Till Getting Matured)

su² ri:¹ pho:n¹ :

Suriphon

"....."

su² ri⁴ ya:¹ : phom⁵ ko:³ may³ da:y³ tham¹ ?s² ray¹Suriya I then not do what

" I haven't done anything."

Suriphon is the elder sister and Suriya is her brother. The conversation takes place at Suriphon's house. Suriya respects Suriphon and usually addresses himself with /phom⁵/ "I" when speaking to her.

With a superior

Drama No.22 Bap Borisut (Innocent Sin)

thuən¹ : khun¹ phu:³ cha:y¹ hay³ ts:m¹ phom⁵ ma:¹ ca?²Thuan honorific term give fallow me come will: chay⁴ rot⁴ ra:⁵ khrap⁴

use car part. part.

"Master has sent for me, do you want to use the car, Sir?"

sa² yum⁵ pho:n¹ :

Sayumphon

"

Sayumphon is the master, and Thuan is his driver. The conversation takes place at home. Although they are of the same age but Thuan is more inferior in status, he addresses himself with the polite personal pronoun /phom⁵/ "I".

With an inferior

Drama No.1 Kwa Ca Ru Diangsa (Till Getting Matured)

phu:³ wa:³ : phom⁵ ts:ŋ³ kho:p³ khun¹ khun¹ ma:k³ na?⁴ khrap⁴Governor I must thank you you much part.

" I must thank you very much."

In this conversation, the governor is superior in status and he

uses the polite personal pronoun /phom⁵/ "I" when speaking to the mother, who is a rich woman. This implies that he wants to show his respect for the listener, so he ignores the difference in socio-economic status and in their age. Normally, and as the superior, the Governor would use /chan⁵/ "I" to address himself instead of /phom⁵/ "I".

With a colleague

Drama No.49 Yut Tha Cak Nak Khit (The Thinking Empire)

?im² : khun¹ phu:n¹ ka² ru⁴ na:¹ ya:² ra⁴ ra:n¹ cha:w¹ ba:n³ na?⁴ kha?⁴

Im mark. phun please not trouble neighbour part.

" Mr.Phun. Please don't bother the neighbors."

phu:n¹ : pla:w² phom⁵ may³ da:y³ ra⁴ ra:n¹ khray¹

Phun no I not aggress who

" I'm not bothering anyone."

Im is a woman and Phun is a man. They are colleagues of the same age and socio-economic status. Phun usually uses /phom⁵/ "I" to address himself when speaking to her.

Between intimates

Drama No.15 Way Son (Naughty Days)

wit⁴ : ko:³ the:p⁴ na?⁴ si:¹ lz:w⁴ sa:⁵ ?aw¹ ma:¹ tha:y¹ phom⁵

Wit then tape part. and Sa take come guess I

: tham¹ may¹

why

"Of course, it's a tape so why do you bring it to me and ask me to guess what it is? "

Wit and Sawittri are husband and wife. Wit uses /phom⁵/ "I" when speaking to Sawittri. In Thai society if the husband is older than his wife, he may use /chan⁵/ "I" or /phi:³/ "older brother" to address himself, but man takes /phom⁵/ "I" as self-address term if the husband is the same age as his wife. /phom⁵/ "I" is the polite personal pronoun used solely by male speakers.

d. /kra² phom⁵ / "I" functions as a self-address term. It is found to be used by men to a Buddhist monk or a superior. The monk and the superior may be younger or older than the speaker, but this factor is irrelevant in this situation. The polite personal pronoun /kra² phom⁵ / "I" is never found to be used with equals or by superiors.

With a monk

Drama No.11 Sarawat Thuen (The Crooked Cop)

sog¹ yot⁴ : ri:əg³ tho:¹ ra⁴ yot⁴ kra² phom⁵ pha⁴ ya:¹ ya:m¹

Songyot matter double-cross I try

: ha:⁵ he:t² yu:² kho:⁵ rap⁴

find cause be part.

" I've been trying to find out about this double-cross business."

Songyot is a rich man. He is younger than the monk with whom he is conversing. He is a magnate in the province but when speaking to the monk he is comparatively inferior in status, so he uses /kra² phom⁵ / "I" to address himself.

With a superior

Drama No.15 Sarawat Thuen (The Crooked Cop)

pra?⁴ pra:p² : kra² phom⁵ phra?⁴ pra:p² ?a² wa⁴ ta:¹ ro¹

Monk Prap I monk Prap Awataro

: ca:k² wat⁴ ha:² wo:n¹ khrap⁴

from temple Bowon part.

" I'm Phra Prap Awataro from Bowon Temple , Sir."

Monk Prap is younger inferior to than the abbot. He uses /kra² phom⁵ / "I" to address himself in order to show respect even though they are strangers.

It can be concluded that /kra²phom⁵/ "I" is used as a self-address term when speaking to a person of higher status. It is the polite personal pronoun used to show respect or to honour the listener. The superior may be younger or older than the speaker and either male or female.

e. /khaw⁴/ "I" is a self-address term used between intimate friends. It is never used when speaking to a superior. It is used mostly by women, whereas men hardly use /khaw⁴/ "I" in the conversation. However, from the data in this study, it is found that /khaw⁴/ "I" is used by boys and girls when speaking to strangers. This deviates the normal rule of social interaction.

With strangers

Drama No.1 Kwa Ca Ru Diangsa (Till Getting Matured)

cha²ya:¹ : tua¹ lot² hay³ khaw⁴ ?i:k² so:ŋ⁵ ba:t² si:¹

Chaya you less give I more two bath part.

"Can you reduce the price by two more baht for me?"

mz:³kha:⁴ : ba:³ na:³ khaw⁴ da:y³ kha:t² thun¹ pho:¹di:¹

Merchant mad part. I get lack of interest enough

"Don't be crazy, I would lack of interest."

The members in this conversation are of the same age but opposite sex. The role relationship between them is merchant-customer. They are strangers but they address themselves with /khaw⁴/ "I" in spite of their unfamiliarity. This, too, deviates the normal rule of social interaction. In this situation, they want to show intimacy for specific purpose. Chaya who is a customer wants the merchant to reduce the price. The merchant wants him to buy her merchandise. No example of friend-friend relationship is found in the data.

f. /raw¹/ has two functions in this study :

1. self-address term
2. address term

1. /raw¹/ "I" as a self-address term is usually used between intimate friends who are the same age and of the same socio-economic status. It is not used when speaking to a superior, but it can be used by men or by women. /raw¹/ "I" is usually used as a counter-part of the address term /tua¹/ "you" and /thə:¹/ "you".

Between intimate friends

Drama No.4 Thong Nue Kaw (The Solid Gold)

the:¹wi:¹ : ko:³ ?a:¹thit⁴ na:³ khrop⁴ ro:p³ wan¹-kə:t² raw¹

Thewi aux. Sunday next up round birthday I

" Next Sunday will be my birthday anniversary."

si:⁵ : ?ə:⁵ nag³ ko:n² diəw⁵ raw¹ ?a:w¹ na:m⁴ mə:¹ hay³

Sri part. sit first instance I bring water come give

"I see, have a seat. I'll get you a drink in a minute."

Thewi and Sri are intimate friends of the same age, sex and socio-economic status, they are teachers. The conversation takes place at Sri's house. Each refers to herself as /raw¹/ "I".

In addition, /raw¹/ "I" can signify a plural personal pronoun, when it means "we". /raw¹/ "we" is used with acquaintances and strangers. The addressees may be superior, inferior or equal, and is used by both men and women.

With an acquaintance

Drama No.15 Way Son (Naughty Days)

ko?⁴ : tham¹may¹ la?²

Ko why part.

" Why ? "

thə:¹ni:¹ : thə:m⁵ də:y³ ko:³ raw¹ pen run³ phi:³ nə:y¹ sɔ:⁵ khon¹

Thani ask get aux. we are senior you two person

: pen¹ run³ no:ŋ⁴ raw¹ pok² khro:ŋ¹ duay³ ra⁴ bop² si:¹ niə²

are junior we govern with system senior

"Save your question. Because we are seniors and both of you are juniors. We use a seniority system here."

Ko and Thani are men of the same age. Thani is superior because he is a senior but Ko is a freshman. The conversation takes place at the college. Thani addresses himself with /raw¹/ "we" when speaking to Ko. The word /raw¹/ "we" here refer to both Thani and his friend who is standing near him.

With a stranger

Drama No.16 Kwa Ca Suam Muak Khaw (Till Putting on a White Cap)

kwa:ŋ¹ : raw¹ kam¹ lag¹ plə:k² cay¹ yu:² lə:y¹ wa:³

Kwa:ŋ¹ we just surprise are part. that

: khun¹ mo:⁵ pen¹ khray¹ ma:¹ ca:k² nay⁵

mark. doctor is who come from where

" I was just wondering, who you are and where you come from , doctor."

?ak² kha⁴ ni:¹ : ...

Akkham ...

Kwang is a female nursing student and Akkhani is a male doctor. They are strangers. The doctor is higher in status. Kwang addresses herself and her friends with /raw¹/ "we".

The word /raw¹/ can also be made into a plural personal pronoun by adding the word [phuak³] "group" to it : /phuak³ raw¹/ "we". It can be used by anybody in any situation.

With a stranger who is superior

Drama No.15 Way Son (Naughty Days)

thi⁴ wa:¹ : na:⁴ di:¹ cay¹ thi:³ tha⁴ wi:¹ mi:¹ phian³ di:¹ di:¹ yə:ŋ² nu:⁵

Thiwa aunt glad that Thawi has friend good like you

"I'm glad Thawi has such a good friend like you."

bug³ : phuək³ raw¹ ko:³ may³ khoy³ di:¹ nak⁴ rɔ:k² kha?⁴
 Bung we aux. not quite good too part.
 " We aren't quite that good , Madame."

Thiwa and Bung are strangers, meeting for the first at Thiwa's house. They are females, and Thiwa is older than Bung and is higher in status. Bung is Thawi's friend who is Thawi's son. Bung uses /phuək³ raw¹/ "we" to address herself /phuək³ raw¹/ "we" means herself and her friends who come with her.

2. /raw¹/ "you" as an address term is used by a superior or an older person when speaking to an inferior either younger in age or lower in status. It is never used to address a superior or older person. The sex of the superiors and inferiors is not significant in this case.

With an acquaintance

Drama No.50 Camloey Rak (Victim of love)

san⁵ sa² ni:¹ : chan⁵ hay³ raw¹ so:ŋ⁵ rɔ:y⁴
 Sansani I give you two hundred

" I will give you two hundred."

tə:y¹ : ?uy⁴ khun¹ san⁵ sa² ni:¹ cey¹-di:¹
 Toey interjection mark. Sansani kind

" O mind, you're so kind, Miss Sansani."

Their role relationship is mistress-maid. The conversation takes place at Sansani's house and she addresses Toey with term /raw¹/ "you".

It can be concluded that /raw¹/ "I" as a self-address term is used between intimate friends, and /raw¹/ "you" as an address term is used by a superior or an older person to address an inferior or a younger person /phuək³ raw¹/ "we" is used as self-address term with everybody.

g./nu:⁵/ has two functions in this study:

1. self-address term

2. address term

1. /nu:⁵/ "I" as a self-address term is usually used by females, and boys who may be younger in age or inferior in status than the addressee. The addressee can be either male or female. The conversational setting can be either formal or informal.

With a relative

Drama No.2 Ban Say Thong (Say Thong House)

mɔm² pə:³ : lɔ:w⁴ la:n⁵ məy³ pəy¹ lən³ duay³ rə?⁴

ST aunt then niece not go play with part.

"Why don't you go and play with them, niece?"

sɔ:⁵ ɔ:⁵ sɔ:m⁵ : nu:⁵ məy³ khɔy³ chɔ:p³ ki:¹ la:¹ kha?³ mɔm² pə:³

Saengsom I not quite like sport part. ST aunt

"I'm not quite fond of sports, Aunt."

The role-relationship between them is aunt-niece. Saengsom is a niece who is younger in age and lower in socio-economic status than her aunt. The conversation takes place at home. Saengsom self-addresses with /nu:⁵/ "I". /nu:⁵/ is a word used to show the inferiority of the speaker. It shows that Saengsom is respectful to her aunt.

With a colleague

Drama No.7 Dechani (Dechani)

?it² thi⁴ de:t² : cəm² say⁵ mə:¹ hɔ:⁵ phom⁵ nɔ:y²

Itthidet Caemsai come find I part.

"Caemsai, please come to see me for a minute, will you?"

cɔ:m² say⁵ : ?ə:³ huə⁵ nɔ:³ mi:¹ ?a² rəy¹ cə?² chay⁴ nu:⁵

Caemsay interjection chief have what will use I

: ri:⁵ kha?⁴

part.

"Er, can I help you, chief?"

The relationship between them is assistant-boss. Itthidet is a

male boss, while Caemsai, his assistant, is a woman. She is also younger than he is. The conversation takes place in the office, a formal setting.

Additionally, /nu:⁵/ "I" can also be made a plural personal pronoun by adding the word /phuək³/ "group" to it: /phuək³nu:⁵/ "we". It is usually used by female speakers who may be younger in age or inferior in socio-economic status than the addressee. The addressee may be male or female, and this term is used with the acquaintance as well as with strangers.

With an acquaintance

Drama No.19 Tai-Phun (Typhoon)

da:¹ra:¹ni:³ : ...

Darani ...

pri:¹ya:¹ : miə³-ray¹ phuək³nu:⁵ ca?² da:y³ khaw³ phak⁴ nay¹ ho:⁵

Priya when we will have entered rest in dorm

: sa²thi:¹

part.

"When can we enter the dorm ? "

The relationship between them is teacher-student. Darani is the teacher and Priya is her student. Priya is younger in age and lower in status. In the first meeting, Priya and her friends address themselves with the personal pronoun /phuək³nu:⁵/ "we" when speaking to their teacher. The conversation takes place in the dormitory.

2. /nu:⁵/ "you" as address term is used by a superior to address an inferior, either in age or status. It is used by both females and males, but predominantly by female speakers. It is usually used to address females but sometimes, it is also used to address males. It can be used with strangers, relatives, or acquaintances, and can be used in formal and informal settings.

With a stranger

Drama No.14 Mae Nam (The River)

ca:² bun¹ : ?a:w³ nu:⁵ mi:¹ ?a² ray¹ rə?⁴Sergeant Bun interjection you have what part.

" Well , What is it?

no:y⁴ : nu:⁵ ya:k² phop⁴ ro:y⁴ we:n¹ kha?³ ca:²

Noy I like meet officer part. sergeant

" I'd like to see the officer in charge of reporting incidents , sergeant."

Bun is a sergeant. Noy is a young woman. They are strangers of different age and opposite sex. Bun is older and higher in status. The conversational setting is formal. Bun addresses Noy with address term /nu:⁵/ "you" in conversation because she is younger.

With parents

Drama No.50 Camloey Rak (The Victim of Love)

sam⁵ ?a:ɔ̄¹ : khaw⁵ rak⁴ nu:⁵ nu:⁵ ko:³ rak⁴ khaw⁵Sam-ang he love you you also love he: tɔ:² nu:⁵ may³ tɔ:ɔ̄² ɔa:n¹ kap² khaw⁵but you not marry with him: ca?² siə⁵ sa² la?² khaw⁵ hay³ kap² phi:³ san⁵

will sacrifice he give with sister San

"He loves you and you love him too, but you won't

marry him and will sacrific him for your sister, San."

Their relationship is mother-daughter. The conversation takes place at home, and Soraya is crying. Sam-ang addresses her daughter with polite personal pronoun /nu:⁵/ "you".

With an acquaintance (inferior is a man)

Drama No.43 Khun Yay Kayyasit (The Miraculous Grandma)

ho:m⁵ : tɔ:² ya:y¹ may³ khaw³ cay¹ wa:³ nu:⁵Hom but grandma not understand say you

: ma:¹ bo:k² ya:y¹ tham¹ may¹

come tell grandma why

" But I don't understand why you have to tell me ?"

kuk⁴ kik⁴ : phom⁵ hen⁵ wa:³ khun¹ ya:y¹ pen¹ phu:³ yay² nay¹ ba:n³

Kukkik I see say mark. grandma is superior in house

" Because I consider you to be head of the house, grandma."

Hom is an old woman and Kukkik is a young man. She and Kukkik are acquaintances. Hom addresses him with the polite personal pronoun /nu:⁵/ "you" when speaking to him.

With an acquaintance (inferior is a woman)

Drama No.11 Sarawat Thuen (The Crooked Cop)

phz:ŋ¹ : ?ay³ ko:n³ kha?³ man¹ may³ yo:m¹ lə:k³ la:¹ ca:k² phz:ŋ¹

Phaeng mark. Kon part. it not allow leave from Phaeng

: yaŋ¹ ma:¹ ti:⁴ yu:² riay³ phz:ŋ¹ ram¹ kha:n¹

still come vex is continuously Phaeng annoy

" It's about Kon sir, he won't quit bothering me all the time. I'm annoying."

soŋ¹ yot⁴ : ?o:⁵ cip⁴ co:y⁴ chan⁵ cat² ka:n¹ ?e:ŋ¹ nu:⁵ kləp² pay¹ ko:n²

Songyot Oh trifle I manage self you return go part.

" Oh! That's only a trifle. I'll take care of it myself."

Phaeng and Songyot are acquaintances. Phaeng is a young woman and Songyot is a man. They are different in age and socio-economic status. Songyot is very powerful in the province. The conversation takes place at Songyot's home. He addresses her with /nu:⁵/ "you".

Besides, /nu:⁵/ "you" can occur with the polite marker /khun¹/. [khun¹+nu:⁵] is used to show politeness on the part of the speaker. In this case, it is used to address a young person of higher status such as a driver addressing his master's daughter, as shown in the following example.

Drama No.15 Way Son (Naughty Days)

bo:n¹ : na:⁴ mig³ pen¹ pho:³ phi:³ khon¹ ni:⁴ re:⁵
 Bon aunt Ming be father broher class. this part.

" Uncle Ming, are you the father of this boy?"

mig³ : phom⁵ ko:³ may³ sa:p³ khrap⁴ khun¹ nu:⁵ yu:²

Ming I part. not know part. mark. you stay

: di:¹ di:¹ khun¹ khon¹ ni:⁴ ko:³

good good mark. class. this part.

: ...

"I don't know. But he comes here and calls me, father."

This relationship is mistress-driver. Bon is a young woman of higher status. Ming addresses his master's daughter with [khun¹ nu:⁵].

Sometimes, /nu:⁵/ "you" can be used with the impolite marker /nag¹/, /?i:¹/ are used with females and /?ay³/, /caw³/ are used with males. [?i:¹ nu:⁵] and [nag¹ nu:⁵] are usually used to address a younger female or an inferior by an older person or a superior. The impolite words plus the personal pronoun /nu:⁵/ "you" are usually found in a rural community. The younger or the inferior may be intimates, acquaintances or strangers to the speaker.

With an intimate

Drama No.18 Khabuan Kan Nok KangKheng (The Magpie Movement)

ha:n⁵ fa:⁴ : ...

Hanfa ...

phrom¹ : cay¹ yen¹ yen¹ caw³ nu:⁵

Phrom heart cold cold mark.kid

" Take it easy , kid."

Phrom is the grandfather and Hanfa is his grandson. They have a very intimate relationship. The conversation takes place at Phrom's. Phrom addresses his grandson with [caw³ nu:⁵].

With a stranger

Drama No.12 Khon Thale (The Sea Man)

ra: ¹tri: ¹ : na: ⁴

Ratri uncle

" Uncle "

din ¹ : ?i: ¹nu: ⁵ ma: ¹ yu: ² thzw ⁵ ni: ⁴ da: y ³Din mark.you come stay part here get: yag ¹ gby ¹ wa? ⁴ riə ¹ tɔ:k ² ri? ⁴ gay ¹

how part. boat wreck part.

" How did you get here? Was it a ship wreck ? "

Din is a man and Ratri is a girl. They are strangers, and the conversation takes place in an informal setting, at the beach. At the first meeting, Din addresses Ratri with [?i:+nu: ⁵].

At times, the speaker may address the listener of equal age and socio-economic status with [?ay ³+nu: ⁵]. It seems that the speaker insults the listener by treating him as if he were a little boy.

In summation, /nu: ⁵/ has two functions: self-address term and address term. In this study /nu: ⁵/ "I" as self-address term is usually used by females, and boys who may be younger in age or inferior in status than the addressee. As the address term /nu: ⁵/ "you" is used by the superior to address an inferior or a younger person.

h. /mɔm ²chan ⁵/ "I" is a self-address term. It is a polite personal pronoun used only with members of the Royal Family. The speaker can be either male or female, and participants of the conversation may be intimates, acquaintances or strangers.

With an acquaintance

Drama No.1 Kwa Ca Ru Diangse (Till Getting Matured)

ton¹ku:¹ : ha:y⁵ pay¹ na:n¹ chiew¹na?⁴ khra:w¹ ni:⁴ khun¹ ?a²ru⁴ni:¹

Tonku loose go long part. time this mark. Aruni

" Where have you been all these days, Aruni ? "

?a²ru⁴ni¹ : tho:³ than³ ko:³ mom²chan⁵ ko:³ may³ da:y³ pay¹Aruni Oh you aux. I part. not get go: nay⁵ ro:k² phe:¹kha?⁴

where part. part.

" Oh, no, I didn't go anywhere at all."

Tonku is a member of the Royal Family; momcaw. Aruni is a wealthy commoner. Tonku is a man but Aruni is a woman. She is older than him but lower in status. They are good-acquaintances when speaking to him, she addresses herself with /mom²chan⁵/ "I".

Among members of the Royal Family, the inferiors also use /mom²chan⁵/ "I" with those of higher rank. The example is as follows:

With a relative

Drama No.32 Tamnan Prasat Hin Phimay (Phimay Stone Castle Legend)

pra:¹cit² : mom²chan⁵ may³ khə:y¹ wan⁵kre:ŋ¹ ?a²ray¹Pracit I not ever afraid what

" I've never been afraid of anything."

?u²hon¹ : tɜ:² caw³ yaŋ¹ ya:w¹ kə:n¹ pay¹ na?⁴ pra:¹cit²

Ubon but you still young too go part. Pracit

" But you're still too young, Pracit."

Their role relationship is mother-son. Ubon is the mother and Pracit is her son. They are members of the Royal Family. The conversation takes place in the throne hall. Pracit uses /mom²chan⁵/ "I" to address himself when speaking to his mother.

Sometimes /mɔm²chan⁵/ "I" can be shortened to /mɔm²/ "I". It can be used alternately with /mɔm²chan⁵/ "I" in the conversation. Also, /mɔm²/ may be used as a final particle as in the following example.

Drama No.2 Ban Say Thong (Say Thong House)

kla:ŋ¹ : mɔm² mi:¹ thu?⁴ra?⁴ ?a²ray¹ rə:⁵ mɔm²
 Klang ST have business what part. part.

" Do you have business with me ? "

.....

tiw⁵ : yig⁵ ma:¹ ha:⁵ daty¹ may⁵khs?⁴
 Tiw ST come find get part.

" Can I see you for a minute ? "

kla:ŋ¹ : mɔm² mi:¹ ?ək²ka²sa:n⁵ duen² to:ŋ³ phit⁴ca²ra⁴na¹
 Klang I have document urgent need consider

"I have some document that require urgent consideration."

Both speakers belong to the Royal Family. Klang is a man having the rank of momratchawong while Tiw is a woman having the status of momcaw. They are intimates, and are the same age. Klang is of lower status (M.R) so he addresses himself with /mɔm²/ "I" and uses the status final particle /mɔm²/ when speaking to Tiw who bears the status of a Princess.

i. /kha:³phra?⁴caw³/ "I" is a self-address term which is found to be used in speaking to the King. This word is only found in the television drama script, Tamnan Prasat Hin Phimay, where the speaker is one of the king's servants. In general, the speaker may be male or female. The example is as follows .

Drama No.32 Tamnan Prasat Hin Phimay (Phimay Stone Castle legend)

ho:⁵ra:¹ca:n¹ : kha:³phra⁴caw³ kre:ŋ¹ wa:³ tham¹nay¹ pay¹
 Horacan I afraid say predict go
 : lɛ:w⁴ ca?² to:ŋ³ phra² ?s:¹ya:¹ caw³kha?³
 already will must royal punishment part.

" I'm afraid that if I speak too soon I shall be served with criminal action, Sir. "

King¹ : ?a²ray¹ na?⁴ than³ ho:⁵ra:¹
King what part. mark. Prophet

" What is it , the Prophet ? "

The members in the conversation are the King and a male prophet. The prophet is older than the King but lower in status. The prophet addresses himself with /kha:³phra?⁴caw³/ "I" when speaking to the King.

j. /?a:t²ta²ma:¹/ "I" is a self-address term used by Buddhist monks. The addressee may be male or female. The term can be used with the intimates, and acquaintances as well as strangers. It is a counter-part of the address term /yo:m¹/ "you".

with an intimate

Drama No.4 Thong Nue Kaw (The Solid Gold)

pin² : ?an¹thi:³cig¹ ?a:t²ta²ma:¹ na?⁴ cho:p³ thu⁴-dog¹ ma:k³ kwa:²

Pin fact I part. like Thu-dong much more

"As a matter of fact, I prefer to do thu-dong."

pan³ : ...

Pan ...

Their role relationship is brother-sister. Pin is the monk and Pan is a commoner. Pin is older in age and higher in status. He uses /?a:t²ta²ma:¹/ "I" when speaking to his sister.

With an acquaintance

Drama No.31 Phon Kingphet (Phon Kingphet)

?a²run¹ : luəŋ⁵ta:¹ sa²nap²sa²nun⁵ ri:⁵caw³kha?⁴

Arun ST support part.

" Does your high reverend support this ? "

luəŋ⁵ta:¹ : mi²da:y³ ?a:t²ta²ma:¹ cə:g¹ sət²ca?² nay¹ ka:n¹dam¹nə:n¹

Monk no get I explain truth in carry

: chi:¹wit⁴ hay³ yo:m¹ pay¹ phit⁴ca²ra⁴na:¹

life give you go consider

" O no, I simply want to explain the Buddhist Truth about leading a good life for your consideration."

The interlocutors are acquaintances. They are of different sex, age and socio-economic status. Arun is younger in age and lower in status. The monk is the superior, so he addresses himself with /ʔa:t² ta² ma:¹ / "I".

k. /khoy³ / "I" is a self-address term found in regional varieties. It can be used with friends, acquaintances, strangers, inferiors or superiors. It is both used by males and females and to address males or females. It is a polite personal pronoun of the northeastern Thai dialect or I-San.

With a stranger

Drama No.5 Hang Khrueng (The Bits Actress)

kham¹la:³ : khoy³ ya:k² khin³ ma:¹ na:n¹ lɔ:w⁴

Khamla I want up come long already

" I wanted to get in the car a long time ago."

po:m³ : khaw⁵ ca?² pha:¹ tha:¹ pay¹ ro:g¹ rɔ:m¹ na?⁴

Pom he will bring you go hotel part.

" He'll take you to the hotel."

Khamla and Pom are both strangers. They are women of the same age, sex and socio-economic status. Khamla comes from I-San while Pom is from Bangkok. In the first meeting, khamla addresses herself with /khoy³ / "I".

1. /tua¹ / "you" is an address term used between intimate friends, especially females. It is never used to address the superior. But sometimes, the superior may use /tua¹ / "you" to address a female who is younger in age or lower in status. The superior and

inferior are usually intimates such as relatives. Normally, /tuə¹/ "you" is found as counter-part of the self-address term /raw¹/ "I" and /khaw⁴/ "I".

With an intimate friend

Drama No.4 Thong Nue Kaw (The Solid Gold)

si:⁵ : raw¹ ca?² ma:¹ bo:k² kha:w² phə:m³ tə:m¹ ?a² ditt²

Sri I will come tell news addition past

: phi:² sa² phay⁴ raw¹ na?³ kla:y¹ pen¹ ?a² ditt² pa:y¹ ci:g¹ ci:g¹

sister-in-law my part. become be past go truly

" I've come to tell you some more about my former

sister-in-law, that just happened."

the:¹ wi:¹ : lz:w⁴ tuə¹ ma:¹ bo:k² raw¹ tham¹ may¹

Thewee then you come tell me why

" And why have you come to tell me ? "

Their role-relationship is friend-friend. Sri and Thewi are intimate female friends of the same age, and socio-economic status. The conversation takes place at Sri's house. Thewi addresses Sri with the address term /tuə¹/ "you". It implies that she wants to show intimacy as well as superiority.

In this study, /tuə¹?e:g¹/ "you" is found to be used as an address term. Its meaning is the same as /tuə¹/ "you" and it is used in the same way. It is employed by females. Sometimes, a little boy may also use /tuə¹?e:g¹/ "you" with his brother, sister or intimate friend.

With a brother

Drama No.22 Bap Borisut (The Innocent Sins)

khik⁴ de:t² : klap² ba:n³ thə?² phi:³ phom⁵ hi:w⁵ kha:w³ lz:w⁴

Khukdet return home part. brother I hungry rice already

" Let' s go back home, brother. I'm hungry."

kha⁴ no:ŋ¹ deit² : tuə¹ ?e:ŋ¹ ya:k² klap² lɛ:w⁴ yaŋ¹ may³ chuəy³ khaw⁴
 Khanongdet you want return then still not help I
 : ha:⁵ ?i:k²
 find more

"You want to return but you won't help me find the gun."

Their role-relationship is brother-brother. Khanongdet is the older brother. Khukdet is the younger brother. The conversation takes place in school. Khanongdet addresses his brother with address term /tuə¹?e:ŋ¹/ "you".

m. /thə:¹/ "you" is an address term employed with intimate friends, acquaintances and strangers. It is usually used to address a male or female of the same age and socio-economic status. It is usually used as the counter-part of the self address-term /raw¹/ "I" and /chan⁵/ "I".

With an intimate friend

Drama No.27 Pa Sonthaya (The Twilight Wilderness)

yo:t³ : thə:¹ ma:¹ thi:³ ni:³ tham¹ may¹
 Yot you come at here why

" Why did you come here ? "

phim¹ : ko:³ ma:¹ ha:⁵ thə:¹ na?² si:¹
 Phim aux. come find you part.

" I came to see you."

Yot and Phim are intimate friends of the same age and socio-economic status, but are opposite sex. The conversation takes place in the church. The setting is informal. They address each other with the address term /thə:¹/ "you" in the conversation.

With an acquaintance

Drama No.17 Thim Muay Thai (Thai Boxer Thim)

phrɛ:¹ : thə:¹ ca?² ru:⁴ ?a² ray¹
 Phrae you will know what

"What do you want to know?"

suay⁵ : ya:g¹ nɔ:y⁴ kɔ:³ ?s:t² ca?² ru:⁴ cak² phi:³ thim¹ di:¹
 Suay at least aux. may be know brother Thim good
 : kwə:² thə:¹
 more you

"I know about Thim, better than you do."

Phrae and Suay are acquaintances. They are women of the same age and socio-economic status. They address each other with /thə:¹/ "you".

With an inferior

Drama No. 15 Way Son (Naughty Days)

sa:⁵ wit⁴ tri:¹ : khru:¹ chi:³ sa:⁵ wit⁴ tri:¹ thə:¹ chi:³ ?a² ray¹
 Sawittri teacher name Sawittri you name what

"My name is Sawittri. What's your name?"

cu² lə:¹ : phom⁵ chi:³ cu² lə:¹ khrap⁴
 Cula I name Cula part.

"My name is Cula, madam."

Sawittri is a woman teacher and Cula is her student. Their role-relationship is teacher-student. Sawittri is older and higher in status. The conversation takes place in the classroom, a formal setting. Sawittri addresses Cula with the address term /thə:¹/ "you".

With a stranger

Drama No.50 Cam Loey Rak (Victim of Love)

bun¹ thə:y¹ : thə:¹ pen¹ kh-ray¹ lə:w⁴ mə:¹ yu:² thi:³ ni:³
 Bunthay you are who then come stay here

: də:y³ ya:g² ray¹
 get how

"Who are you and why are you here?"

so:⁵ rə:⁴ ya:¹ : ...

Saraya ...

bun¹thə:y¹ : thu:k² lɔ:k² khray¹ lɔ:k³ thə:¹
 Bunthay being deceive who deceive you
 " Deceived? Who did that to you ? "
 so:⁵ rə⁴ ya:¹ : ...
 Soraya ...

Bunthay and Soraya are strangers. They are women of the same age but Soraya is higher in socio-economic status and level of education. The conversation takes place in a hut on the mountain, non-formal setting. At the first meeting, they address each other with /thə:¹/ "you".

With a relative

Drama No.1 Kwa Ca Ru Diangsa (Till Getting Matured)

su²ri:¹pho:n¹ : phi:³ khə:y¹ bo:k² thə:¹ lə:w⁴ wa:³ ya:²
 Suriphon sister used tell you already say no
 : pa:y¹ yug³ kəp² lu:k³ sə:w⁵ khə:g⁵ khaw⁴
 go involve with daughter of her
 " I have told you before not to get involved with her
 daughter."
 su²ri²ya:¹ : phom⁵ kɔ:¹ məy³ də:y³ tham¹ ?ə²ray¹
 Suriya I aux. not get do what
 "I didn't do anything."

Their role-relationship is sister - brother. They are very intimate. Suriphon is the elder sister, so she addresses her brother with the address term /thə:¹/ "you".

/thə:¹/ "you" can become a plural pronoun by adding /phuək³/ in front it. /phuək³thə:¹/ means "you plural". It is employed with anyone who is equal in age or status as well as with an inferior, male or female. The speaker can be male or female.

With an acquaintance

Drama No.16 Kwa Cu Suam Muak khaw (Till Putting on A White Cap)

kwa:ŋ¹ : phuək³ tha:¹ ca?² ?aw¹ yaŋ¹ gay¹ kap² chan⁵

Kwang You will take how with I

"What do you want from me anyway?"

pu?⁴ : chan⁵ may³ da:y³ ?ɔ:k chi:³ khra:y¹

Pu I not get out name who

"I didn't say anyone's name."

co:m⁵ : chay³ lɔ:w⁴ pu?⁴

Com yes already Pu

"That's right ,Pu."

The participants are friends but not intimate. They are of the same age, sex and socio-economic status. The conversation takes place in the cafeteria. Kwang addresses Pu and Com with /phuək³ tha:¹/ "you plural".

With an inferior

Drama No.19 Tay Phun (Typhoon)

da:¹ ra:¹ ni:¹ : chan⁵ chi:³ da:¹ ra:¹ ni:¹ pen¹ khru:¹

Darani I name Darani be teacher

: mɔ:³ ha:n³ khuəp³ khum¹ phuək³ tha:¹ thi:³ ni:³

housewife control you at here

"My name's Darani, a teacher and dorm superintendent supervising all you girls here."

nak⁴ rian¹ : sɔ:² wət² di:¹ kha?³

Student Hello part.

"Hello ! Madam."

Their role-relationship is teacher-student. Darani is the teacher. She addresses her students with /phuək³ +tha:¹/ "you plural".

n. /khun¹/"you" is used to address males and females, who may be intimate, acquaintance or stranger. A speaker can be either male or female. /khun¹/"you" when used to address a stranger, shows the politeness on part of the speaker. When it is used to address an intimate or an acquaintance, it shows that the interlocutors want to honour each other, such as the case of husband and wife. The personal pronoun /khun¹/"you" is usually used as a counter-part of the self-address terms /di²chan⁵/ and /phom⁵/.

With an intimate

Drama No.41 Nam Khang Klang Daet (Mid Day Dew)

ru⁴ci:¹ : ni:³ khun¹ khog¹ ya:k² da:y³ la:n⁵ phu:³ cha:y¹ la?³ si:¹
Ruci here you may want get nephew male part.

"You probably would like to have grandson, wouldn't you."

ra:¹che:n¹ : phom⁵ ko:³ ya:k² da:y³ ma:¹ na:n¹ khun¹ ko:³ ru:⁴
Rachen I aux. want get come long you aux. know

"You know that I have been longing for a grandson for a long time."

Their role-relationship is husband-wife. Ruci is the wife and Rachen is her husband. The conversation takes place at home. They use /khun¹/"you" to address each other.

With an acquaintances

Drama No.48 Het Koet Muem Khun Nung (It Happened One Night)

wa⁴di:¹ : khun¹ ya:g¹ may⁴ da:y³ to:p² kham¹tha:m⁵ chan⁵ na?⁴ kha?⁴
Wadi you still not get answer question I part.

"You still haven't answered my question at all."

win¹ : ...

Win ...

Wadi and Win are acquaintances. Win is a man and Wadi is a woman. They are of the same age and socio-economic status. They are talking to each other over the telephone and are addressing each other with /khun¹/"you".

Between strangers

Drama No.44 Sathon Doncedi (Sathon Doncedi)

cha:t³ cha:y¹ : phom⁵ may³ da:y³ riæk³ khun¹ ma¹ len³ ta² lok² hay³Chatchay I not get call you come play comedy give: phom⁵ du:¹ na?⁴ khrap⁴

I see part.

" I didn't call you to play a joke."

ʔu² bon¹ : khray¹ tho:¹ riæk³ khray¹ me:¹ chan⁵ kəp² mɔ:³

Ubon who phone call who come I with mother

: may³ ru:³ cak² khun¹not know you" Who telephoned who to come anyway ? My mother and I
don't know you at all."

Chatchay and Ubon are strangers of the same age and socio-economic status. Ubon is a woman and Chatchay is a man. The conversation takes place at a department store where they happen to meet each other. Chatchay has mistaken her for another woman. They address each other with the address term /khun¹/"you".

With a superior

Drama No. 40 Phiman Din (Heaven on Earth)

dek² rap⁴ chay⁴ : khun¹ kha?⁴ mi:¹ khon¹ ma:¹ phop⁴ kha?⁴Servant you part. have person come meet part.

" Madam, there's someone who would like to see you."

nuan¹ la⁴ ʔɔ:¹ : khray¹ ʔi:k² la?⁴

Nuanla-o who more part.

" Again ? Who is it ?

Their role-relationship is mistress - servant. Nuanla-o, the mistress, is older. The conversation takes place at home. The maid addresses her mistress with /khun¹/"you".

/khun¹/ "you" can be a plural personal pronoun by adding the word /phuak³/ "group" in front of it and thus becomes /phuak³ khun¹/ "group of you". It can be used with inferiors or equals.

With inferiors

Drama No.21 Suan Thang Thuen (Up Against The Outlaw)

?at² sa² win¹ : tok² log¹ phuak³ khun¹ tham¹ riag³ kho:⁵ ya:y⁴
 Atsawin fall down you do matter ask transfer
 : kan¹ mot² la:y¹ ri:⁵ phro?⁴ ?a² ray¹
 part. all part. because what
 " Why did all of you submit a request to transfer?"
 som⁵ cit² : phuak³ raw¹ kha:t² phu:³ ko:g¹ may³ da:y³ khrap⁴
 we lose chief inspector not get part.
 " We can't afford to lose the Chief Inspector, Sir."

The role-relationship between them is superior-subordinate. Atsawin is the superior and Somcit is his subordinate. Atsawin is higher in status. He addresses his subordinate with /phuak³ khun¹/ "you".

o. /than³/ "you" is an address term used with a superior either in age and /or social status. It can be used by both males and females, and the superior may be male or female, younger or older. It can be used with intimates as well as acquaintances. In Thai society, the address term /than³/ "you" is usually used to address a person who holds a high rank/position in the governmental service such as the minister, the governor, the director-general, the general, the district offic etc.

With an intimate

Drama No.50 Camloey Rak (Victim of Love)

si:⁵ : than³ tham¹ may¹ than³ wa:³ luk³ yag¹ gan⁴ la?³
 Sri you why you say daughter like that part.
 " Why do you speak to our daughter that way?"

?at² : khun¹ ko:³ khuan¹ ca?² ru:⁴ ni⁴ say⁵ lutk² kho:⁵ raw¹
 At you aux. should will know habit daughter of we
 "You should know our daughter's habits yourself."

Their role-relationship is husband-wife. At is the husband and Sri is his wife. The conversation takes place at home. Sri addresses her husband with /than³/ "you", although they are very intimate. In this case, she accepts that her husband is superior and wants to show him her respect.

With a colleague

Drama No.21 Suan Thang Thuen (Up Against the Outlaw)

?at² sa² win¹ : kho:p² khun¹ than³ tɔ:² ... phom⁵
 Atsawin thank you you but ... I
 "Thank you Sir, but honestly I... "
 so:⁵ wo:¹ yo:¹ : phom⁵ ru:⁴ khun¹ yu:² thi:³ ni:³ me:¹ na:n¹
 Inspector I know you stay at here long
 "I know that you've been here a long time."

The interlocutors consist of a superior and a subordinate. Atsawin is the subordinate, being younger and lower in status. Atsawin addresses his superior with the address term /than³/ "you" in order to show respect.

/than³/ "you" as a status title is only used to address a superior who has a status title or a monk. For example, in Thai society the member of the Royal Family who has the status title of momcaw "grandson of the King" or momcaw ying "granddaughter of the King" is addressed with the status title /than³/ "you". Momcaw may be called /than³ cha:y¹/ (male) or /than³ yig⁵/ (female). Sometimes, the word /than³ cha:y¹/ or /than³ yig⁵/ may be shortened to /than³/ by interlocutor or /yig⁵/ by the speaker. /than³/ "you" can be used with a superior regardless of the age or sex of the superior, or the inferior. It is used with the intimates, acquaintances, and strangers of higher

status.

With an intimate

Drama No. 2 Ban Say Thong (Say Thong House)

lek⁴ : phrug³ ni:⁴ than³ ca?² det² ma:¹ rap⁴

Lek tomorrow you will walk come pick

: yig⁵ ri:⁵ hay³ yig⁵ pay¹ rap⁴ than³

ST or give me go pick up you

" Tomorrow would you like to pick me up

or do you want me to pick you up."

to:m³ : to:m³ ma¹ thi:³ ni:³ di:¹ kwa:² kha?⁴

Tom Tom come at here good more part.

" It would be better if I come to your place."

Tom is momcaw "grandson of the King" and Lek is a momratchawong ying "daughter of momcaw". They are boyfriend and girlfriend. Lek is younger in age and lower in status, so she addresses him with the status title /than³/ "you".

With an acquaintance

Drama No. 2 Ban Say Thong (Say Thong House)

tum³ : lx:w⁴ ca:¹ kan¹ may² na?⁴ kha?⁴

Tum and meet part. new part.

" Then ,we will see you again."

phot⁴ ca² ma:n¹ : phe:¹ kha?⁴ than³

Photcaman yes you

"Right."

Tum is a momcaw ying "a granddaughter of the king". Photcaman is a commoner. Though they are acquaintances, Photcaman addresses Tum with the address term /than³/ "you".

With a superior

Drama No.2 Ban Say Thong (Say Thong House)

chom¹ : than³ yig⁵ ca?² wa:y⁵ may⁴ kra?² mom¹

Chom ST will eat part. part.

"Would you like to eat here ? "

tum³ : may³ la?²
Tum not part.

"No, I don't."

Their role - relationship is mistress - servant. Tum is the mistress who is a momcaw ying. Chom is her male servant. Tum is younger than Chom but higher in status. Therefore, Tum is superior, and is addressed with /than³ yig⁵/.

With a stranger

Drama No. 2 Ban Say Thong (Say Thong House)

phan¹ na:¹ ra:y¹ : ni:³ khun¹ phræ:w¹ phan¹ phe:¹ kha?³

Phannaray this mark. Phraewphan part.

: than¹ pen¹ no:ŋ⁴ sa:w⁵ mom² chan⁵ phəŋ³
you is sister I just

....

"This is Mrs Phraewphan, my lady. She is my younger sister ...

sz:ŋ⁵ som⁵ : sa² wat² di:¹ phe:¹ kha?⁴ than³

Saengsom hello part. you

"Hello ! my Lady."

tum³ : sa² wat² di:¹ kha?³

Tum hello part.

"Hello ! "

Tum is a momcaw ying. Saengsom is a young commoner. They are of the same age and sex. They have just met for the first time, and Saengsom addresses her superior with /than³ / "you".

The staus title /than³ / "you" can also be used to address the monk. /than³ / "you" is used by male as well as female. The speaker may be older or younger than the monk. It can be used with intimates, acquaintances and strangers.

With an intimate

Drama No.11 Sarawat Thuen (The Crooked Cop)

phra?⁴ pra:p² : yag¹ may³ la:k³ rop⁴ kan¹ ?i:k² ri:⁵

Monk Prap still not quit war part. again part.

" You still won't give up fighting, eh?"

tha⁴ nut⁴ : than³ ko:¹ ru:⁴ wa:³ phom⁵ cam¹ pen¹Thanut you aux. know say I necessary

"You know that it's necessary for me."

Prap is a monk while Thanut is a commoner. They are in the same age and sex group. Even though they were intimate friends before Prap entered the priesthood, now Prap is higher in status than Thanut, so Thanut addresses Prap with the address term /than³/ "you".

With an acquaintance

Drama No. 4 Thong Nue Kaw (The Solid Gold)

phra?⁴ : yom:¹ nz:³ cay¹ ra:⁵ wa:¹ mi:¹ khon¹ kha² mo:y¹

Monk you sure part. say have people steal

"Are you sure that someone has stolen it? "

cha:w¹ ba:n¹ : tho:³ than³ phom⁵ mo:g¹ yu:² thuk⁴ wan¹Villager part. you I look be everyday

"I've been watching it everyday."

The monk and the villager are acquaintances. They are of the same age and sex group but the monk is higher in status. So the villager addresses the monk with /than³/ "you".

Among the monks, those younger in age and inferior in rank must also address the older or superior monks with the status title /than³/ "you".

Drama No.4 Thong Nue Kaw (The Solid Gold)

ne:n¹ : ka:t² riag³ ?a² ray¹ ra:⁵ khrap⁴ than³Novice born matter what part. you

"What has happened , Sir ? "

phra?⁴ : the:p³ pha² nom¹ ha:y⁵ pay¹
 Monk Thephanom lose go

"The Thephanom has disappeared."

Similarly, a monk and a novice are acquaintances because they stay in the same monastery. The monk is older in age and higher in status than the novice. So the novice addresses the monk with the status title /than³/ "you".

Additionally, the status title /than³/ can also be used with personal names, either full first names, shortened first names or nicknames. The level of intimacy between the participants is a factor that governs the choice of names to address the interlocutor.

This too, will be discussed later on.

With an intimate

Drama No.2 Ban Say Thong (Say Thong House)

lek⁴ : du:¹ si⁴ kha?⁴ than³ tiw⁵ phi:³ cha:y¹ kho:g⁵ than³ cay¹

Lek look part. ST Tiw elder brother of you heart

: kho:¹ may³ yu:² kap² tuə¹ ya:g² ni:⁴
 neck not be with self like this

"Look at that , Lady Tiw , Your elder brother seems to be absent minded."

tiw⁵ :

Tiw

The role - relationship of Lek and Tiw is friend-friend. They are intimate friends of the same age and sex group. Tiw is superior to Lek, because she is momcaw ying, while Lek is a momratchawong ying. Lek addresses Tiw with her status title plus her nickname /than³+tiw³/.

p. /yo:m¹/ "you" is an address term employed by monks when addressing men or women. The addressee may be younger or older. It is a counter-part of the self-address term /?a:t² ta² ma:¹/ "I" used

by monks and /phom⁵/ "I" used by novices. It bears mentioning that a novice addresses himself with /phom⁵/ "I" which is different from the monk who uses /ʔa:t²ta²ma:¹/ "I" when speaking to people. The term /yo:m¹/ "you" is used by monks with relatives, acquaintances and strangers. It can also use with kin terms and personal names.

With a relative

Drama No.4 Thong Nue Kaw (Solid Gold)

lɛ:¹ : ne:n¹ ma:¹ rap⁴ ba:t² thi:³ni:⁴ thuk⁴wan¹ na?⁴caw³kha?⁴
 lae novice come receive bowl here every day part.

"You come here and receive food offerings everyday."

ne:n¹ : ya:² la:y¹ yo:m¹ya:y¹ kep² kha:w³
 Novice don't part. mark. grandma keep rice

"It's not necessary grandma. Better save the rice..."

The role - relationship here is grandmother - grandson. The grandson is a novice monk, so he is superior in rank to his grandmother, even though he is younger in age. He addresses his grandmother with /yo:m¹/ "you" plus the kin term /ya:y¹/ "grandmother" as /yo:m¹ya:y¹/.

With an acquaintance

Drama No.13 Pret (The Demon)

hɔ:m⁵ : ...

Hom ...

luəŋ⁵phɔ:³ : ʔaw¹gi:⁴ na?⁴ yo:m¹ ʔa:t²ta²ma:¹ ca?² nɛ?⁴nam¹
 Monk take this part. you I will recommend

"Listen, Yom, I'm going to give you some advice."

The monk and Hom are acquaintances. The monk is older and higher in status than Hom, therefore the monk addresses Hom with /yo:m¹/ "you".

3.2.1.2 Non-polite Personal Pronoun

There are several non-polite personal pronouns found in the television dramas. According to the data, non-polite personal pronouns can be used by and with males as well as females. It is usually used with intimates or with inferiors, however, it is sometimes found to be used with strangers. The mood of the speaker may influence the use of non-polite personal pronouns.

a. /ku:¹ / "I" is a non-polite personal pronoun employed as a self-address term when speaking to an equal and an inferior. It is frequently used by speakers with lower levels of education or those from rural areas. This personal pronoun is the counter-part of the address term /mig¹ / "you". It may be used by and with males as well as females. Sometimes, if the speaker gets angry, he may address himself with /ku:¹ / "I". People of higher status or women, seldom use this self-address term. However, a man of higher status may intentionally use this self-address term to display his authority, or power over others. It is usually used with intimates and acquaintances.

With an intimate

Drama No.40 Phiman Din (Haven on Earth)

phə:m³ : mig¹ ca?² kha:³ ku:¹ rə:⁵ ?i:¹ phi⁴ma:n¹

Phoem you will kill I or mark. phiman

" Are you trying to kill me, Phiman ? "

phi⁴ma:n¹ : pla:w² pho:³ nu:⁵ pla:w²

Phiman no father I no

" No, father. I'm not doing any such thing."

Here the role-relationship is father-daughter. Phoem is the father and Phiman is his daughter. They are not well educated. In this scene, the father is getting angry with his daughter so he uses the self-address term /ku:¹ / "you" and addresses her with /mig¹ / "you".

With an acquaintance

Drama No. 8 Mae Oep (Mae Oep)

that⁴ : plɔ:y² ku:¹ na?⁴ ?i:¹ ?ə:p²That loose I part. mark. Oep

" Get me loose, Oep."

?ə:p² : pə:k² siə⁵ rə?⁴

Oep mouth damage part.

" You have a dirty mouth."

That, a man and Oep, a woman, are acquaintances. They have the same socio-economic status but Oep is older than That. They live in the country area. That is in bad temper so he addresses himself with the non-polite pronoun /ku:¹ / "I" which he would ordinarily never use when he is in a good temper.

b./kha:³ / "I" is a self-address term usually used with intimates or acquaintances of equal or inferior status. The person who is older or more superior sometimes addresses himself with /kha:³ / "I" when speaking to a younger or inferior. Also, in the country, people like to address themselves with /kha:³ / "I". This self-address term can be used by and with males or females.

With an inferior

Drama No. 2 Photcaman Sawangwong (Photcaman Sawangwong)

phan¹ na:¹ ra:y¹ : kha:³ ca?² khin³ kha:g³ bon¹ may³ hay³ khray¹ rop⁴ kuən¹Phannaray I will up up stair not give who disturb

"I'm going upstairs. Don't let anyone disturb me."

?e:m : caw³ kha?³

Em yes

" Yes, my Lady."

Their role-relationship is mistress-servant. Phannaray is not only older but higher in status than Em, and addresses herself with /kha:³ / "I".

Between equals

Drama No.8 Mae Oep (Mae Oep)

khwan⁵ : ?ay⁴ kha:³ may³ len³ duay³ na?⁴ khit⁴

Khwan exclamation I not play with part. think

: wa:³ ca?² hay³ chuay³ ?a² ray¹

say will give help what

" Listen ! I'm not kidding. Do you

think I can help you out ? "

bun¹thin⁴ : gan⁴ ?eg¹ ko:³ khz:³ pay¹ pen¹ phien³ kha:³

Bunthing part. you aux. just go are friend I

" All right then , you simply accompany me."

Khwan and Bunthing are intimate friends of the same sex, age group, and socio-economic status. They are living in the country, and they address themselves with /kha:³ / "I".

In the "Lek Nam Phi", a historical drama, men and women, superior or inferior, usually address themselves with /kha:³ / "I". This self - address term is found to be used with intimates, acquaintances as well as with strangers. Since "Lek Nam Phi" is a historical drama which at that time /kha:³ / "I" and /ku:¹ / "I" were not considered impolite therefore the use of these two pronouns is different from present.

Between intimates

Drama No.28 Lek Nam Phi (The Mystical Steel)

bun¹mi:¹ : kha:³ wa:ŋ¹ khon¹ way⁴ con¹ thuə³ ...

Bunmi I place men at till through ...

" I've placed my men thoroughly everywhere,..."

pho:¹ : tɜ:² kha:³ yəŋ¹ khəŋ³ cay¹ ...

Pho but I still doubt ...

" But I still don't understand ..."

Bunmi and Pho are intimate friends. They are country men of the same age and socio-economic status. The conversation takes place at Pho's house. They both address themselves with the personal pronoun /kha:³/ "I".

Between acquaintances

Drama No.28 Lek Nam Phi (The Mystical Steel)

lek² : kha:³ yin¹di:¹ rap⁴tho:³

Lek I glad receive punishment

" I'm willing to be punished."

ram¹pho:¹ : kha:³ lo:¹tho:³ ?e:¹ na:³ ?ay³ lek²

Ramphoey I punishment you sure mark. Lek

" You will get it for sure, Lek ? "

Their role-relationship is mistress-slave. They both address themselves with the self-address term /kha:³/ "I" although they are of different age and socio-economic status. We know that Lek is inferior because he is addressed to with the address term /?e:¹/ "you" which is used with the inferior by the superior.

Between strangers

Drama No.28 Lek Nam Phi (The Mystical Steel)

no:⁴ : kha:³ ta:²ha:² thi:³ khuen¹

Noy I on the contrary that should

: tha:⁵ wa:³ ?e:¹ pen¹ phu:³day¹

ask that you be who

" On the contrary. I should ask who you are."

lek² : kha:³ chi:³ lek²

Lek I name Lek

" My name is Lek."

Noy and Lek are strangers. They are males of the same age group, and socio-economic status. They meet by chance. In this first meeting, they address themselves with /kha:³/ "I".

In conclusion, /kha:³/ "I" is a self-address term used with intimates, acquaintances or strangers of equal or inferior status. A superior usually uses it to address himself when speaking with an inferior. The rural people who have neither much education nor high socio-economic status often use this self-address term as well, especially older people /kha:³/ "I". It is not considered impolite in the country.

c. /kan¹/ "I" is a self-address term used with intimate friends of equal status. It is only used by males.

With an intimate friend

Drama No.43 Khun Yay Kayasit (The Miraculous Grandma)

?i:t⁴ : may³ chay³ kan¹ li:m¹ phien³ nak⁴ rien¹ thi:³ khə:y¹ lay³
 It not I forget friend student that used chase
 : te?² kan¹ ma:¹ tɔ:² dek² dek² ya:g² kɔ:¹ na?⁴ wo:y⁴
 kick together come from child child like you part.

"I'm not a guy who would forget old schoolmates like you, who used to play together and chase each other around during our childhood."

pin¹ yo:¹ : lɔ:w⁴ gay¹
 Phinyo already part.

" So what ? "

It and Phinyo are intimate friends of the same age, sex and socio-economic status. In fact, they were school friend. The conversation takes place at It's printing house. He addresses himself with /kan¹/ "I".

d. /?uə⁴/ "I" is a Chinese loan word in Thai. It is usually used between intimate friends or acquaintances of equal or inferior status. The superior usually uses /?uə⁴/ "I" to address himself when speaking to the younger or inferior. Close male friends of the

same status usually use this self-address term as well, /ʔuə⁴/ "I" is often found in the speech of Chinese people and can be used by either males or females. Thai women never use /ʔuə⁴/ "I" to address themselves because it is considered impolite in Thai society. /ʔuə⁴/ "I" is used as the counter-part of the address term /li:¹/ "you".

With an intimate

Drama No.43 Khun Yay Kayasit(The Miraculous Grandma)

?i:t⁴ : naŋ⁵ si:⁵ thuk⁴ lem³ thi:³ ʔuə⁴ ʔɔ:k²
 It book every copy that I published
 : ʔa:n² lɜ:w⁴ na:m⁴ ta:¹ lay⁵
 read already tear fall

"Every book I published makes one cry if they read it."

phin¹yo:¹ : ʔeŋ¹ kɔ:³ mien⁵ sie² ro:ŋ¹ phim¹ thi:³ ʔi:n²
 Phinyo you just like richman printer other

"You're just like other tycoon printers."

It and Phinyo are intimate male friends of the same age. It owns a printing house and Phinyo is a writer. It addresses himself with /ʔuə⁴/ "I" when speaking to Phinyo.

With an acquaintance

Drama No.40 Phiman Din (Heaven On Earth)

thaw³kz:² : li:⁴ yaŋ¹ may³ day³ ca:y² ʔuə² lə:y¹ sak² ha:t² diəw¹
 Owner you still not get pay I part. even one baht

"You haven't even paid me one baht yet."

soŋ⁵ : tit² way⁴ kɔ:n² na:³ thaw³ kz:²
 Song stick at first part. HT

"Put it on the account for the time being, boss."

This part of the conversation is between an owner of a car-rental and a taxi driver. They are acquaintances. The owner is older and higher in socio-economic status. The conversation takes place at the company. The owner addresses himself with /ʔuə⁴/ "I".

e. /mɨŋ¹/ "you" is a non-polite personal pronoun used to address an intimate or acquaintance of equal or inferior status. /mɨŋ¹/ "you" is usually used by speakers of lower levels of education and speaker from the rural areas. It may be used with and by males as well as females. /mɨŋ¹/ "you" is the counter-part of the self-address term /ku:¹/ "I".

With an intimate

Drama No.4 Thong Nue Kaw (The Solid Gold)

lam¹ yɔ:ŋ¹ : ku:¹ ca?² khɔ:y¹ du:¹ mɨŋ¹ ca?² nɛ:³ khɛ:³ nay⁵

Lamyong I will wait see you will sure how

" I will wait and see you how far you can go."

wan¹ cha² la:m⁵ : mɛ:³ may³ ya:k² hay³ riən¹ tɛ:² tha:³ wan¹

Wanchaloem mother not want give learn but if Wan

: buət la?³

ordain part.

" Mother doesn't want me to study, if I'm to be ordained into priesthood."

The role-relationship between them is mother-son. Lamyong is the mother, and Wanchaloem is her son. Lamyong addresses her son with the address term /mɨŋ¹/ "you".

With an acquaintance

Drama No.1 Kwa Ca Ru Diangsa. (Till Getting Matured)

siŋ⁵ : mɨŋ¹ thɛ:ŋ¹ lu:k³ phi:³

Sing you stab son brother

" You stabbed my boss."

cha⁴ ya:¹ : plɛ:w² plɛ:w² phom⁵ may³ taŋ³ cay¹

Chaya no no I not attend

" Oh ! no, I had no intention of doing that."

Sing and Chaya are male colleagues of the same socio-economic status. Sing is superior in age, and addresses Chaya with /mɨŋ¹/ "you".

f. /li:⁴/ "you" is another Chinese loan word, the counter-part of the self-address term /ʔuə⁴/ "I". In Thai culture it is used to address a man who is equal or inferior in age or status. It can be used with intimates, acquaintances as well as with strangers. A speaker who is superior often uses /mɨŋ¹/ "you" to address the inferior. Intimate male friends of the same age and status may use /li:⁴/ "you" to address each other. While in Thai culture, women do not usually use this term of address, in Chinese culture /li:⁴/ "you" is an acceptable form to be used for and by women as well as men.

With an intimate

Drama No.10 Lep Khrut (Garuda Claves)

kit² : li:⁴ ha:⁵ caw² khoŋ⁵ rot⁴ phuək³ ni:³ hay³ cə:¹
 Kit you find owner car party this give meet

" You must find the owner of these cars."

ʔa² di² sak² : ʔuə⁴ pay¹ duəy³

Adisak I go with

" I'm coming along too."

Kit and Adisak are policemen. They are intimate friends of the same age and socio-economic status. Kit addresses Adisak with /li:⁴/ "you".

With an acquaintance

Drama No.21 Suan Thang Thuen (Up Against The Outlaw)

thian¹ : li:⁴ ca?² khap² way⁵ rə?⁴ wa?⁴
 Thian you will drive can part.

" Can you drive ? "

phə:w³ : way⁵ si:¹ thaw³ kə:²

Phaew can part. owner

" Of course , Boss."

Their role-relationship is intimate-driver. Thian is older and higher in status than Phaew. The conversation takes place in a company. Thian addresses Phaew with /li:⁴/ "you".

With a stranger

Drama No.10 Lep Khrut (Garuda Claves)

kit² : li:⁴ pen¹ khrey¹ ma:¹ tham¹ ?a² ray¹ thz:w⁵ ni:⁴

Kit you are who come do what part this

" Who are you? What are you doing in this vicinity? "

kho:y⁴ : phom⁵ kho:y⁴ sz:³ ?ig³

Khoy I Khoy Sae - Ung

" My name is Khoy Sae-Ung."

Kit is a policeman. Khoy, the suspect, is a manager. They are of the same sex and age group. In this case, Kit and Khoy are strangers. At the first meeting, Kit addresses Khoy with /li:⁴/ "you" instead of /khun¹/ "you" because Kit suspects that Khoy is the person whom he is following. Using /li:⁴/ "you" in the first greeting shows that the speaker does not give respect to the listener. /li:⁴/ "you" implies non-politeness to the listener.

g. /kz:¹/ "you" is used with equals and inferiors. Some elders or superiors often address their inferiors with the address term /kz:¹/ "you", for example, in the relationship of master-servant. Intimate friends also address each other with /kz:¹/ "you". This address term can be used by and with both males and females. It can be used with intimates, acquaintances and strangers but never with a superior or an older person.

With an intimate

Drama No.6 Luem Salap Lay (The Rainbow Sequin)

mim⁴ : ya:² na?⁴ na:¹ phlay¹ ya:² bo:k² wa:³ kz:¹ tho:g⁴

Mim no part. mark. Phlai don't tell say you pregnant

"No! Phlai, don't tell me that you're pregnant."

pha:¹ lay¹ : lz:w⁴ ca?² hay³ chan⁵ bo:k² wa:³ yat:g² ray¹

Phalai already will give I tell say how

" And what should I tell you? "

Mim and Phalai are intimate friends. They are women of the same age and socio-economic status. They both have little education. The conversation takes place in Phalai's room. Mim addresses Phalai with /kz:¹/ "you".

With an inferior

Drama No.22 Bap Borisut (Innocent Sin)

thuən¹ : ...

Thuan ...

sa²yum⁵pho:n¹ : pla:w²chan⁵yak²ca?²thatm⁵?a²ray¹kz:¹noy²

Sayumphon no I want will ask what you part.

" No , I want to ask you about something."

Their role-relationship is master-driver. Sayumphon is the master and Thuan is his driver. They are about the same age, but Sayumphon addresses Thuan with /kz:¹/ "you".

With a stranger

Drama No.20 Ban Thuk Rsk Phimchawi (Phimchawi's Love Diary)

phit⁴sa²nu?⁴ : kz:¹pen¹khay¹

Phitsanu you be who

" Who are you ? "

pra²song⁵ : ?u²ba?⁴lz:w⁴kz:¹la?⁴pen¹khay¹

Prasong Hell already you part. be who

" Hell! who are you ?"

Phitsanu and Prasong are strangers to each other. They are men of the same age and socio-economic status. They use the address term /kz:¹/ "you" in the first meeting because each thinks that he is more superior than the other.

With a relative

Drama No. 24 Ni Thi khang Chamra (The Unsettled Debt)

non¹tha⁴li:¹ : phia³gen¹lu:k³to:ŋ³thon¹si?⁴ca?⁴

Nonthali for money daughter must patient part.

"If you want to have money, Daughter, you must be patient."

ra⁴ti²rot⁴ : ...

Ratirot ...

non¹tha⁴li:¹ : ma:y⁵khwa:m¹ wa:³ kz:¹ ca?² may³ yɔ:m¹ pay¹

Nonthali meaning say you will not allow go

" Meaning that you won't go."

Their role-relationship is mother-daughter. Nonthali is the mother and Ratirot is her daughter. The conversation takes place at home. Nonthali addresses her daughter with the kin term /lu:k³/ "child" the first time. But when she gets angry she switches to /kz:¹/ "you".

h. /ʔeg¹/ "you" is employed with equals and inferiors, males and females, intimates, acquaintances and strangers. Intimate male friends of the same age group and status sometimes mutually address themselves with /ʔeg¹/ "you". Sometimes an elder person may use /ʔeg¹/ "you" to address a younger person. It is often found in the speech of people with low education or people living in rural areas.

With an intimate friend

Drama No.31 Phon King Phet (Phon King Phet)

wat⁴tha⁴na?⁴ : ni:³ ʔeg¹ pay¹ nay⁵

Watthana here you go where

" Say , where are you going ? "

pho:n⁵ : ma:¹ ta:m¹ ʔeg¹ pay¹ du:¹ kha:³ chok⁴ gay¹ la?⁴

Phon come fallow you go see I fight part.

" To get you to watch me fight. "

Watthana and Phon are intimate friends living in the country. They are men of the same age and socio-economic status therefore, they address each other with /ʔeg¹/ "you".

With a relative

Drama No.44 Sathon-Don-Cedi (Sathon Don Cedi)

sɔ:n⁵ : tok² log¹ ʔeg¹ ca?² wa:³ yəŋ¹ gay¹

Son fall down you will say how

" Well, what are you going to say."

bu² ri:¹ sak² : ko:³ lə:w⁴ pho:³ ca?² wa:³ ɔay¹ la?³
 Burisak aux. already father will say what part.

" What are you going to say then , father ? "

Their role-relationship is father-son. Son is the father and Burisak is his son. They are from the country. The conversation takes place at home and Son addresses his son with /?eg¹/ "you".

With inferiors

Drama No.42 Caemcan Ase (Caemcan Volunteers)

ya:³ : tha:³ may³ way⁵ ?eg¹ ca?² chuəy³ ?a² ray¹ kha:³ da:y³
 grandmother if not able you will help what I get

"If I can't go, how else can you help me ? "

phien⁴ : hay³ phra?⁴ khun¹ khi:² kho:¹ phom⁵ pay¹
 Phian give you ride neck I go

" I'll let you ride on my shoulders."

Their role-relationship is mistress-servant. The grandmother is the mistress and Phian is her male servant. The conversation takes place at home. The grandmother addresses him with /?eg¹/ "you".

With an stranger

Drama No.13 Pret (Demon)

yo:y⁴ : tha:ɣ¹ ni:⁴ na:y¹ can²
 Yoy way this mark. Can

" Come this way , Can."

can² : ?eg¹ pen¹ khray¹
 Can you are who

" Who are you ? "

Yoy and Can are strangers. They both are men, but Can is older than Yoy. Can uses /?eg¹/ "you" in addressing Yoy , because Yoy is younger.

The plural of the address term /ʔeŋ¹/ "you" is /phuək³ʔeŋ¹/ "group of you". The use of /phuək³ʔeŋ¹/ is the same as the use of /ʔeŋ¹/ "you".

i. /caw³/ "you" is an address term usually used with an inferior. It is used to address both men and women, acquaintances or strangers. The address term /caw³/ "you" is rarely used in present day Thailand.

In this study, the use of /caw³/ "you" is found in historical dramas such as "lek Nam Phi", "Noy Cayya" and "Pa Sontthaya" where /caw³/ "you" is used with equals or inferiors. The older person or the superior usually addresses younger or inferior people with /caw³/ "you". Intimate friends, also use /caw³/ "you" in addressing each other. And it can be used with acquaintances and strangers as well as by both males and females.

With an acquaintance

Drama No.46 Noy Cayya (Noy Cayya)

kham ¹ miəŋ ¹	:	kha: ³	ca? ²	phu:t ³	riəŋ ³	<u>caw³</u>	kəp ²
Khammueng		I	will	talk	matter	<u>you</u>	with
	:	lu:k ³	sa:w ⁵	khə:ŋ ⁵	kha: ³		
		daughter		of	I		

"I want to talk to you about you and my daughter."

no:y⁴cay¹ya:¹ : ...

Noy Cayya ...

Khammueng and Cayya are acquaintances. Khammueng is older and higher in socio-economic status than Cayya. Cayya loves Khammueng's daughter. The conversation takes place at Khammueng's house. Khammueng uses /caw³/ "you" in addressing Cayya.

With strangers

Drama No.46 Noy Cayya (Noy Cayya)

wz:n³ khz:w³ : lz:w⁴ caw³ ma:¹ tham¹ may¹Waenkaew already you come why

" Why do you come here then ? "

buə¹ ray¹ : ko:³ ya:k² ma:¹ du:¹ na:³ caw³Buarai aux. want come see face you

" I just want to see your face ."

Waenkaew and Buarai are strangers. They are women of the same age. The conversation takes place at Waenkaew's. They address each other with /caw³/"you".

The address term /caw³/"you" is found to be the counter part of the self-address term /kha:³/"I". In present society, it is rarely used as an address term in normal conversation. However, in some rural communities, the use of /caw³/"you" as an address term is still found. On the other hand, /caw³/"you" plus the personal name is still employed in the present day but its function is not as a personal pronoun, but as a mark of politeness. It is used to address younger people, inferiors and equals. Usually it is used with intimates and acquaintances.

j. /lon²/"you" is an address term often used in addressing a woman of lower status. It is considered an impolite personal pronoun employed expressly in order to insult the interlocutor or/and to imply that the speaker has higher status than the listener. /lon²/"you" can be used with acquaintances or strangers.

With an acquaintance

Drama No.25 Khamoy (The Thief)

mz:³ : chen⁵ hay³ gan¹ dian¹ lon² no:y⁴ pay¹ ri:⁵ pla:w²Mother I give salary you less go part.

" Have I given you too little salary ? "

lam¹ duən¹ : gən¹ diən¹ kɔ:³ may³ nɔ:y⁴ rɔ:k² kha?⁴
 Lamduan salary aux. not less part.

" The salary isn't too low, Madame."

Their role - relationship is mistress - maid. The mistress is older and addresses her maid with the personal pronoun /lɔn²/ "you".

With a stranger

Drama No.2 Ban Say Thong (Say Thong House)

yig⁵ yay¹ : thig⁵ lɔn² ca?² yi:n¹ yan¹ wa:³ pen¹ la:n⁵
 Ying Yai although you will confirm say is niece

" You may insist that you are my niece ..."

phot⁴ ca² ma:n¹ : di² chan⁵ lɔŋ¹ tha⁴ biən¹ sɔŋ² ma:¹ ?e:ŋ¹
 Photcaman I register send come self

" I sent it by registered mail myself."

Ying Yai and Photcaman are relatives but not intimates, as they just met for the first time. Yai is a Momratchawong Ying while Photcaman is a commoner. Yai is older and higher in status than Photcaman. She does not accept Photcaman as her relative. In their first meeting, Yai addresses Photcaman with the non-polite personal pronoun /lɔn²/ "you" in order to show her superiority.

k. /na:y¹/ "you" is an address term which has two functions : as personal pronoun and as honorific term.

/na:y¹/ "you" as personal pronoun is only used to address equals and inferiors. Between intimate male friends, they often use the personal pronoun /na:y¹/ "you" to address each other. In Thai society, a girl or a woman often uses /na:y¹/ "you" to address a boy or a man who is either an acquaintance or a stranger.

With an intimate

Drama No.15 Way Son (Naughty Days)

wet³ : chan⁵ ka?² ca?² kuən¹ na:y¹ sak² so:ŋ⁵ wan¹Wet I expect will annoy you just two day

" I think I will have to bother you for just a few days."

wit⁴ : yu:² na:n¹ na:n¹ ko:³ da:y³ na:y¹ khə:y¹Wit stay long long aux. get you used: yu:² pen¹ pi:¹ may³ hen⁵ mi:¹ pan¹ ha:⁵ ?a² ray¹

stay is year not see have problem what

"You can stay as long as you want. You used to stay

here for years and there has never been any problem."

Wet and Wit are intimate friends who have not seen each other for a long time. They are men of the same age and socio-economic status. They use the non-polite personal pronoun /na:y¹/ "you" to address each other in order to show their intimacy.

With an acquaintance

Drama No.29 Phi Kuk Kik (The Playful Ghost)

mo:¹ : na:y¹ ha:y⁵ pay¹ nay⁵ ma:¹ chan⁵ ta:m¹ ha:⁵ thə:p³ yz:³Mo you disappear go where come I follow find almost die

" Where have you been ? I tried in vain to find you."

uan³ : pay¹ ?i:² ma:¹ hɔŋ³ na:m⁴ na:y¹ suay⁵ di:¹Uan go shit come toilet you beautiful good

" I went to the bathroom, it's beautiful."

Mo and Uan are friends. They are boys of the same age group. Mo is higher in socio-economic status than Uan but they both address each other with personal pronoun /na:y¹/ "you" .

With an inferior

Drama No.16 Kwa Ca Suam Muak Khaw (Till Putting On A White Cap)

kha⁴ cha:¹ : na:y¹ to:ŋ² hay³ chan⁴ phen¹ klap² ma:¹...

Khacha you must give I rush back come...

" You must let me rush back ..."

wɔ:n¹ : ...

Won ...

Khacha is a doctor, and Won is an employee in the hospital. They are male acquaintances. Khacha is older and higher in status. He uses the non-polite personal pronoun /na:y¹/ "you".

/phuək³ na:y¹/ "group of you" is the plural form of /na:y¹/ "you" which is usually used between equals such as friends. It is found to be used by males as well as females.

With a friend

Drama No.18 Khabuan Ken Nok Kangkhen (The Magpie Movement)

bam¹ ruŋ¹ : chan⁵ khuən¹ ca?² tha:m⁵ phuək³ na:y¹ ma:k³ kwa:²

Bamrung I should will ask you much more

: thəm¹ may¹ ma:¹ klɛ:ŋ³ no:ŋ⁴ sa:w⁵ chan⁵ ya:ŋ² ni:⁴

why come persecute younger sister I like this

" I should ask you instead. Why are you persecuting my younger sister like this."

co:n¹ : ?a:w³ ko:³ man¹ sa² nuk² di:¹

Con part. aux. it fun good

" Because , it's quite fun."

Bamrung and Con are friends but not very intimate. They are boys of the same age group and socio-economic status. The conversation takes place at the play-yard in the village. Bamrung addresses him with non-polite personal pronoun /phuək³ na:y¹/ "group of you".

/na:y¹/ "you" as an honorific term is usually employed to address a person who has the influence or power over the speaker. The superior may be male or female. It is usually used by the male or female inferior. Sometimes, it occurs with the word /caw²/, becoming /caw³na:y¹/ "you". It is commonly used with acquaintances.

With an acquaintance

Drama No.13 Pret (The Demon)

yot ²	: pra ² diaw ⁵ ko:n ² mɔ: ³ ho:m ⁵
Yot	moment first mark. Hom
	"Just a moment, Mae Hom."
ho:m ⁵	: mi: ¹ ?a ² ray ¹ ca? ² chay ⁴ chen ⁵ ri: ⁵ <u>na:y¹</u>
Hom	have what will use I or <u>HT</u>
	"What can I help you with?"

The role-relationship is master-slave. Yot is the master and Hom is his female slave whom Yot bought from her mother. Yot is older and clearly higher in status than Hom. He is a superior, so Hom addresses him with the honorific term /na:y¹/ "master".

With an acquaintance

Drama No.1 Photcaman Sawangwong (Photcaman Sawangwong)

som ⁵ si: ⁵	: <u>na:y¹</u> <u>sa:y⁵</u> <u>ca:y¹</u> kha? ⁴ mɔm ² than ³ hay ³ ...
Somsi	<u>HT</u> <u>Saycai</u> part. ST you give...
	"Mistress Saycai, the lady of the house..."
say ⁵ ca:y ¹	: diaw ⁵ ca? ² pay ¹
Saycai	moment will go
	"I'll be there in a minute."

Their role-relationship is house wife-servant. Saycai is the house wife and Somsi is her servant. Somsi addresses Saycai with the honorific term, plus her full first name /na:y¹/ + /say⁵ca:y¹/.

3.2.2 Personal Names

Personal names in Thai are also used as address terms. They can be divided according to degree of intimacy into two kinds : full first name and shortened name or nickname. The speaker always addresses a stranger or a person who has just been introduced by his/her full first name. Sometimes, between intimate persons, the listener may be addressed by his/her full first name because he/she does not have a nickname or a shortened name. At times, intimate friends may address each other with the full first name. The parents may address their child with his/her full first name depending upon their mood. The speaker can be either male or female, and the addressees may be men or women. Between strangers, the full first name is usually used with the marker of politeness /khun¹/ in face to face conversation. Sometimes [khun¹ + FN] is used with acquaintances or intimates such as a couple to show politeness on part of the speaker. The full first name is usually used more often in a formal setting, than in a non-formal one.

With a stranger

Drama No.9 Khon Do Miniam (The Condominium)

wi⁴sa:⁵kha:⁵ : di²chan⁵ wi²sa:⁵kha:⁵ pen¹ caw³khə:⁵

Wisakha I Wisakha am owner

: khro:¹ka:n¹ ni:⁴ kha?⁴

project this part.

"My name is Wisakha, the owner of this project. Madame."

kan¹ciək² : sa²wat²di:¹ kha?³ khun¹wi²sa:⁵kha:⁵

Kanciak hello part. mark. Wisakha

" Hello , Miss Wisakha. "

Wisakha and Kanciak are strangers. Wisakha is a condominium's owner and Kanciak is the customer. They are women, and Wisakha is older than Kanciak. In the first meeting, Wisakha introduces herself with

her full first name and Kanciak addresses Wisakha with the marker of politeness /khun¹/ plus her full first name [khun+FN]. /khun¹/ is a marker of politeness used with personal names in order to show politeness on part of the speaker, or to give honour to the listener. [khun¹+FN] is usually used in formal setting.

With an intimate friend

Drama No.9 Khondominiam (The Condominiam)

si:⁵ su:² da:¹ : chan[^] mi:¹ chz:¹ yu:² so:⁵ wo:¹

Sisuda I have shares be two group

" I have invested in two groups of shares."

the:¹ wi:¹ : ra:⁵ kha:⁵ hay⁵ chan⁵ ko:ⁿ da:^y³

Thewi part. sell give I first get

: may⁵ kra:^p² la?³ si:⁵ su:² da:¹

part. salute part. Sisuda

" Is that so ? Can you sell them to me first ?

I thank you , Sisuda."

Sisuda and Thewi are intimate friends. They are women of the same age and socio-economic status. They live in town and are in high society. The conversation takes place at Sisuda's room. Thewi has come to see Sisuda in order to borrow some money. In the request, Thewi addresses her intimate friend with her full first name /si:⁵ su:² da:¹/ "Sisuda".

With a relative

Drama No.40 Phiman Din (Haven on Earth)

ma:⁴ ni:¹ : kz:¹ khit[^] wa:³ ya:¹ gay¹ phi?⁴ ma:ⁿ¹

Mani you think say how Phiman

" What do you think , Phiman ? "

phi?⁴ ma:ⁿ¹ : ...

Phiman ...

This conversation is between a stepmother-stepchild. Their relationship is a cordial one. Mani is the stepmother and Phiman is her

daughter. Phiman does not have a nickname or shortened name so Mani addresses her step-daughter with her full first name.

Additionally, this study found that the full first name can occur with kin terms, pseudo kin terms and title terms and used with relatives, acquaintances or strangers.

With a relative

Drama No.40 Phiman Din (Haven on Earth)

tho:n¹ : phi:³ phi?⁴ ma:n¹ biə² ba:n³ raw¹ may⁴
 Thon elder sister Phiman tire house we part.

" Sister Phiman, are you getting bored with our house? "

phi⁴ ma:n¹ : tho:n¹ kam¹ lag¹ ca?² phu:t³ thiḡ⁵ ?a² ray¹
 Phiman Thon being will talk to what

" Thon, what are you going to talk about? "

The interlocutors are siblings. Phiman is the sister and Thon is her younger brother. Their relationship is a cordial one. Thon addresses his elder sister, who does not have a nickname, with the kin term /phi:³/ "elder sibling" plus her full first name [phi:³+FN].

With an acquaintance

Drama No.22 Bap Borisut (The Innocent Sins)

tha⁴ wat⁴ : khru:¹ ra⁴ phi:¹ khrap⁴
 Thawat teacher Raphi part.

" Teacher Raphi , Madam."

ra⁴ phi:¹ : kha?⁴ ?a² ray¹ r+⁵ kha?⁴
 Raphi yes what or part.

" Yes ? What is it ? "

Thawat and Raphi are colleagues. They are teachers of the same age group and socio-economic status. Thawat is a man and Raphi is a woman. The conversation setting is non-formal, taking place in the teacher's office. He addresses her with the occupational title /khru:¹/ "teacher" plus full first name [khru:¹ + FN].

A nickname or a shortened name is usually used to address an acquaintance, a relative or an intimate. Strangers never address each other with nicknames or shortened names. However, between relatives, either superior or inferior, both address each other with their nickname or shortened name, such as between older sibling and younger sibling. In Thai culture, the younger or the inferior usually uses the kin term or the pseudo kin term plus the nickname or shortened name when talking to an older or superior person. The nickname or shortened name can be used with males or females and by males or females. It is usually used in the non-formal setting.

With an intimate

Drama No.1 Kwa Ca Ru Diangsa (Till Getting Matured)

su²ri: pho:n¹ : cak² ni: bə:k² hay³ han² chin⁴ lek⁴ lek⁴...

Suriphon Cak this tell give slice piece small ...

"Look at this, Cak. I told you to slice it into small pieces..."

cak²thip⁴ : phom⁵ rap⁴ ?ə:ŋ¹

Cakthip I accept self

" I'll be responsible for them."

Suriphon and Cakthip are a couple. Cakthip is the husband and Suriphon is his wife. They are both teachers, of the same age and socio-economic status. Suriphon addresses her husband with the shortened name /cak²/"Cak".

With a relative

Drama No.42 Caemcan Ass (Caemcan Volunteer)

cz:m²can¹ : phi: cz:w⁵ cat² pen¹ ra²hiap² ciw⁵ to:ŋ³ka:n¹

Caemcan elder sister Caew place is order ciw require

: lem³ nay⁵ ha: may³ ca:¹

book where find not meet

" You've placed them in such good order, that I can't find the book I want. "

can¹ cz:m² : ciw⁵ ba:g¹ wan¹ phi:³ ko:³ to:g³ chay⁴ to?⁴
 Cancaem Ciw some day sister aux. must use table
 : mian⁵ kan¹ na?⁴
 same part.

"Ciw, sometimes I have to use the table as well."

Caemcan and Cancaem are sisters. Cancaem is older than Caemcan. Their relationship is very intimate. Caemcan addresses her sister with the kin term plus nickname [phi:³ + FN]. In the same way, Cancaem uses the nickname to address her younger sister.

With an acquaintance

Drama No.1 Kwa Ca Ru Diangsa (Till Getting Matured)

cha² luay⁵ : no:g⁴ thip⁴ may³ hen⁵ thaw³ ray¹ du:¹
 Chaluy younger sister Thip not see how see
 : sa² suay⁵ khin⁵ pen¹ ko:g¹
 beautiful up is heap

"Sister Thip, I haven't seen you for some time, now, and you look a lot more beautiful."

wz:n³ thip⁴ : tha:³ may³ da:y³ phi:³ luay⁵ thip⁴
 Waenthip if not get elder sister Luay Thip
 : ko:³ khog¹ may³ pen¹ ya:g² ni:⁴
 aux. may not is like this

"Without your help Luay, I would probably not look like this."

Chaluy and Waenthip are acquaintances, Chaluy is older and higher in socio-economic status than Waenthip. They are both women. The conversation takes place at Chaluy's house. Chaluy addresses Waenthip with the pseudo kin term /no:g⁴/ "younger sister" plus shortened name /thip⁴/ "Thip" [nong + FN]. Waenthip also addresses Chaluy with the pseudo kin term /phi:³/ "elder sibling" plus shortened name [elder sibling + SN]. They are not relatives but they address each other with the pseudo kin term plus shortened name because they

want to show intimacy between them.

To conclude, personal names can be divided according to degree of intimacy into two kinds : full first name which is usually used with the stranger, and shortened name or nickname which is usually used with acquaintances and intimates.

3.2.3 Kin Term

According to the data found in this study kin terms are employed as address terms. They can be both self-address terms and address terms. Relatives may address each other with kin terms in order to show their relationship and intimacy. In Thai culture, children usually call their parents /phɔː³/ "father", /mɔː³/ "mother" or /khun¹phɔː³/ "mark.+father", /khun¹mɔː³/ "mark.+ mother" and the parents also address themselves with the kin terms /phɔː³/ "father" or /mɔː³/ "mother" as well. The parents also address their children, regardless of sex, with the kin term /lu:k³/.

Angkab Palakornkul (1972:38) states that the use of kin terms in Thai society depends on five distinctive semantic features, namely : age , sex , paternal or maternal side , genealogical distance, and lineality. In this study, it is found that kin terms can additionally occur with a marker of politeness , personal names and title terms.

Between parent and children

Drama No.41 Nam Khang Klang Daet (Mid Day Dew)

phim¹da:w¹ : khun¹ mɔː³ na:³ ca?² hay³ we:¹la:¹

Phimdaw mark. mother should will give time

: da:w¹ da:y³ khit⁴ kɔ:n² na⁴kha?⁴

Daw get think before part.

" Mother, you should let me have some time to think

about it first , you know."

ru⁴ ci:¹ : mɛ:³ kɔ:³ mɛy³ dɛ:y³ bəŋ¹ kʰəp⁴ hɛy³
 Ruci mother aux. not get force give
 : lu:k³ tɔ:p² mɛ:³ diəw⁵ ni:⁴ nɑ⁴ cə?⁴
daughter answer mother now part.

"But I'm not forcing you to answer me now, dear."

Their role-relationship is mother-daughter. Ruci is the mother and Phimdaw is her daughter. The conversation takes place at home. Ruci addresses her daughter with the kin term /lu:k³/ "child" and addresses herself with the kin term /mɛ:³/ "mother" also. Phimdaw addresses her mother with a marker of politeness /kʰun¹/ plus the kin term /mɛ:³/ "mother" [kʰun¹ + mɛ:³] and addresses herself with her shortened name /dɛ:w¹/ "Daw"

Between siblings

Drama No.1 Kwa Cə Ru Diangsa (Till Getting Matured)

ps:³ : ?a² rɛy¹ kʰun¹ nɔ:ŋ⁴ kə:t² ?a² rɛy¹ kʰin³
 aunt what mark. younger sister happen what up

" Sister , what happened ? "

mɛ:³ : ?i:¹ lɑ:n⁵ kʰon¹ pɾɔ:t² kʰɔ:ŋ⁵ kʰun¹ phi:³ nən⁴ lɛ?⁴
 Mother mark. niece person please of mark. elder sister that part.

" Your favorite niece does it, sister."

Their role-relationship is older sister - younger sister. They live in an urban area. They address each other with a marker of politeness /kʰun¹/ plus the kin term [kʰun¹+phi:³] and [kʰun¹+nɔ:ŋ⁴].

3.2.4 Title Terms

Addressing a person by their social status is common in the Thai society. A title term can be used as a self-address term and address term. If we know the title of the listener, it is likely that we shall address him by his title. The titles in Thai are divided

into three kinds : a status title, an occupational title, and a honorific title.

a. The status title is a title which a person receives upon his birth such as /than³ cha:y¹/ or /than³ yig⁵/ "a grandson or granddaughter of king", /khun¹ cha:y¹/ or /khun¹ yig⁵/ " a son or a daughter of Momchaw", etc. The status title can be used with intimates, acquaintances and strangers which we can know by introduction. It is used by males as well as females, and age of the participants may be the same or different. Also, an older person can address a younger person, who is higher in status with a status title, so the age of the participants is not a significant factor in determining the use of status title.

With an intimate

Drama No.3 Photcaman Sawangwong (Photcaman Sawangwong)

yig⁵ ya:y² : cha:y¹ miə³ phi:³ may³ yu:² phi:³ kho:⁵ ro:ŋ⁴

Ying Yai ST when sister not is sister ask

: ya:ŋ² niŋ²

thing one

"Brother, before I go away, I want to ask you one thing."

cha:y¹ kla:ŋ¹ : khrap⁴ phi:³ yay²

Chay Klang yes sister Yai

" Yes , sister."

Their role-relationship is sister-brother. Yai is the sister and Klang is her younger brother. They are members of the Royal Family. They are both Momratchawongs. /khun¹ cha:y¹/ or /khun¹ yig⁵/ " a son or a daughter of Momchaw" is the address term used to address Momratchawong or Momratchawong ying in spoken language. Yai addresses her younger brother with his status title /cha:y¹/ "a son of Momchaw" which is the shortened form of /khun¹ cha:y¹.

With an acquaintance

Drama No.2 Ban Say Thong (Say Thong House)

lek⁴ : wa:³ gay¹ phuak³ ra:w¹

Lek say how party we

" Say , what is all about? "

su²thi⁴phong¹ : khun¹yig⁵ tham¹may¹ long¹ ma:¹ cha:⁴ cao¹

Suthiphong ST why down come late part.

" Why are you coming downstairs so late ? "

Lek and Suthiphong are acquaintances. Lek is a woman and Suthiphong is a man. They are the same age but of different social status. Lek is higher in status than Suthiphong because she is a Momratchawong ying while Suthiphong is a commoner. So Suthiphong address her with her status title /khun¹ yig⁵/ "a daughter of Momchaw".

With a stranger

Drama No.3 Photchaman Sawangwong (Photchaman Sawangwong)

ta:m¹ : khun¹cha:y¹ sa²wat²di:¹ khrap⁴

Toem ST good afternoon part.

" Good afternoon , Khun Chay ."

kla:g¹ : sa²wat²di:¹ khrap⁴ khun¹ ta:m¹

Klang good afternoon part. mark. Toem

" Good afternoon , Toem "

Toem and Klang are strangers, having just met for the first time. Klang is younger than Toem but higher in status because he bears the status of Momratchawong, while Toem is a businessman. Toem addresses Klang with his status title /khun¹ cha:y¹/ "a son of Momchaw" even though he is older than Klang.

b. The occupational title is a title which a person obtains through his occupation or profession. For example, /mo:⁵/ "doctor", /khu:¹/ "teacher", /kam¹nan¹/ "village headman", /pha⁴ya:¹ ba:n¹/ "nurse" etc. The occupational title can change from one to

another, because people may change their job. A son of a farmer may become a doctor, which is very prestigious occupation in the Thai society, so he is addressed with the occupational title /mə:⁵ / "doctor" or /khun¹ mə:⁵ / "doctor".

Hanks (1962:1252) give an interesting view on the Thai social order, as follows :

Effort to depict social classes in Thai society founder because of misconstruing the nature of social order, which resembles a military organization more than an accidental class-type society. Like an army, Thai society has a hierarchy of fixed ranks which determine occupation up and down the hierarchy. The King might grant title to commoners as easily as a master could free his slaves with title to comfort them for having held power.

What we designate as the individual or person is more restricted in Thai than in western society. A Thai is a minister or a farmer only as long as he holds the position. When a farmer, he acts as a farmer, but when he receives his insignia of office, he disregards his rustic ways.

So the social status of the individual has the possibility to change way up or down. The occupational titles which are used in daily life of Thai people are : doctor, teacher, student, and police. In present day, the title of doctor is the highest title which can be obtained from the occupation. A doctor is a prestigious and popular occupation in Thai society, regardless of the background of the person. This is one of the reasons why many young people try to enter the

" Very good indeed "

Toem and the sergeant are acquaintances. Toem is a Kamnan and he is older than the sergeant. The conversation takes place at the district office. The sergeant addresses Toem who is older than he is, with the occupational title /kamnan¹/ "Kamnan".

With a stranger

Drama No.4 Thong Nue Kaw (The Solid Gold)

wan¹cha²læ:m⁵ : khun¹pha:⁴ya:¹ba:n¹ khrap⁴ mæ: phom⁵ pay⁵ nay⁵ khrap⁴
 Wanchaloem mark. nurse part. mother go where part.

"Nurse, where is my mother?"

pha⁴ya:¹ba:n¹ : ne:n¹ ma:¹ na:n¹ lz:w⁴ ri:⁵kha?⁴
 Nurse novice come long already part.

" Novice , have you been here long ? "

Wanchaloem, a boy, is a novice. He meets the nurse for the first time. The conversation takes place at the patient's room, where he comes to visit his mother. He addresses the nurse with her occupational title /pha²ya:¹ba:n¹/ "nurse" in the greeting because he does not know her name.

c. The honorific title is a title that a person obtains from his social status. A person who is high in socio-economic status usually has an honorific title. In Thai society, a person with lower status usually address the one with higher status with an honorific term in order to show respect or to honor him or her. There are seven honorific terms found in the data. Four of them are Thai honorific terms : /na:y¹/ "master", /khun¹na:y¹/ "madame", /khun¹phu:³cha:y¹/ "master" and /khun¹phu:³yiŋ⁵/ "mistress". The rest are Chinese loan words, namely : /siæ²/ "wealthy - looking merchant", /thaw³kæ:²/ "Rich Chinese", the owner and /na:y¹ha:ŋ³/ "a business man". Honorific terms are also used between equals. They can be used by males and females regardless of the age of the interlocutors.

With a superior

Drama No.11 Sarawat Thuen (The Crooked Cop)

phɛ:ŋ¹ : siə² tɔ:ŋ³ chuəy⁵ nu:⁵ na?²kha?⁴Phaeng wealthy man must help I part.

" Please, you have to help me."

soŋ¹yot⁴ : riəŋ³ ?a²ray¹ la?³

Songyot matter what part.

" What's the matter ? "

Songyot and Phaeng are acquaintances. Songyot is a man. Phaeng is a young-woman. Songyot is older and higher in status. The conversation takes place at Songyot's house. Phaeng addresses him with his honorific term /siə²/ "wealthy-looking merchant" in order to show him respect.

Between equals

Drama No.1 Kwa Ca Ru Diangsa (Till Getting Matured)

mɛ:³ : la:¹ la?³kha?⁴ khun¹na:y¹mother goodbye part. madam

" I have to say goodbye , Madam ."

khun¹na:y¹ : la:¹ la?³kha?⁴ khun¹na:y¹ phruŋ³ni:⁴Madam goodbye part. madam tomorrow: phop³ kan¹ nay¹ ɲa:n¹ na?⁴kha?⁴

meet eachother in party part.

"Goodbye, Madam, See you again at the party tomorrow."

Mother and Madam are acquaintances. They are women of the same age and socio-economic status. The conversation takes place at the governor's house. They address each other with the honorific term /khun¹na:y¹/ "Madam". In the society, the honorific term can usually be used with the personal name. Unfortunately, it is not found in this data.

Additionally, both the status and occupational title can occur with personal names or kin terms. Sometimes, they may occur with both kin terms and personal names at the same time. They can also occur with the marker of politeness /khun¹/ and /than³/.

With a personal name

Drama No.22 Bap Borisut (The Innocent Sins)

ra⁴phi:¹ : ca:m¹ma⁴ri:¹

Raphi Cammari

"Cammari"

ca:m¹ma⁴ri:¹ : khru:¹ra⁴phi:¹ nu:⁵nu:⁵ phæ:⁴ ?i:k² lz:w⁴

Cammari teacher raphi I I lose again already

"Oh! teacher, I lost again."

Their role-relationship is teacher-student. Raphi is the teacher and Cammari is her student. Raphi is older and higher in status than Cammari. The conversation takes place at a stadium. Cammari addresses her teacher with the occupational title plus her personal name [khru:¹+Raphi].

With a kin term

Drama No.3 photcaman Sawangwong (photcaman Sawangwong)

phot⁴ca²ni:¹ : ?a²ray¹ ri:⁵kha?⁴ mom²pa:³ nu:⁵da:y³ yin¹ siəŋ⁵

Photcani what part. ST aunt I get hear sound

"What is it, Aunt? I heard some noise."

phan¹ns:¹ra:y¹ : ri:əŋ³ nay¹ khro:p²khruə¹ chan⁵

Mom Phannray matter in family I

"It's a family matter."

Phannaray and Photcani are relatives. Phannaray is the aunt, Photcani is her niece. She is the wife of Momchaw while Photcani is a commoner. The conversation takes place at home. Photcani addresses her aunt with the status title /mom²/ "Mom" plus the kin term /pa:³/ "aunt" [mom²+pa³].

With a kin term and personal pronoun

Drama No.3 Photcaman Sawangwong (Photcaman Sawangwong)

kla:ŋ¹ : phi:³ yin⁵ yay² ka² ru⁴ na:¹ ya:² bo:k²Klang sister ST Yai please not tell: phot⁴ ca² ma:n¹ lə:y¹ khrap⁴

Photcaman part. part.

" Elder sister Yai, please don't tell her."

yay² : tham¹ may¹ la?⁴ cha:y¹

Yai why part. Chay

" Why not , brother ? "

Their role-relationship is sister-brother. Yai is the sister and Klang is her younger brother. The conversation takes place at home. Klang addresses his elder sister with the kin term /phi:³/ "elder sibling" plus the status title /yin⁵/ plus her nickname /yay¹/ "Yai" [phi³ + yin⁵ + yay²].

In Thai society, there are some occupational titles that can be used as address terms. /phuək³/ "group" plus the occupational title is the plural form of occupational titles.

Drama No.16 Kwa Ca Suam Muak Khaw (Till Putting On A White Cap)

sz:ŋ⁵ : phuək³ mo:⁵ la?³ klap² thu:k² may⁵Saeng group doctor part. return correct part.

" Would you know the way back ? "

na⁴ thi:¹ : sa² bay¹ ma:k³ khrap⁴

Nathi well very part.

" Of course , I do."

Saeng and Nathi are acquaintances. Saeng is older than Nathi and his group. The conversation takes place in the forest. Saeng addresses them with /phuək³/ "group" plus the occupational title /mo:⁵/ "doctor" [phuək³ + mo:⁵] in the conversation.

3.2.5 Pseudo Kin Terms

Kin terms are also employed among non-relatives. They are classified as the pseudo kin terms. For example, a girl calls an old woman /pa:³/ "aunt" in the first greeting. The word /pa:³/ "aunt" in this context is the pseudo kin term used as an address term. The pseudo kin term can be used as a self-address term and an address term in Thai society. All kin terms can be used as pseudo kin terms. There are two kinds of pseudo kin term found in this study.

The first one is the kin term which is used to address non-relatives who may be either an acquaintance or a stranger. Many kin terms are widely used as address terms such as /luŋ¹/, /pa:³/, /na:⁴/ and /phi:³/. Of course, /phi:³/ "elder sibling" is the most frequently used. It can be used by both males and females. The listener is usually older than the speaker. The speaker uses pseudo kin terms to address a person who is a non-relative in order to show intimacy, and sometimes to show respect to the listener.

With an acquaintance

Drama No.29 Phi Kukkik (The Playful Ghost)

thog¹ : miŋ¹ ca?² lo:ŋ¹ di:¹ kap² kha:³ chay³ may⁵

Thong you will try good with I yes part.

" You want to play tough with me, is that it ? "

co:y³ : 'chan⁵ pla:w² na?⁴ phi:³

Coy I no part. elder brother

" No , I don't , brother. "

Thong and Coy are male acquaintances. Thong is older and higher in status. Coy addresses Thong with the pseudo kin term /phi:³/ "elder sibling" although they are non-relatives.

With a stranger

Drama No.42 Caemcan A-sa (Caemcan Volunteers)

cɛ:m² can¹ : chi:³ pa:³ na?³ ca?³Caemcan name aunt part.

" What is your name , Aunty ? "

sam⁵ li:¹ : sam⁵ li:¹ ca:³

Samli Samli part.

" Samli is my name."

Caemcan and Samli are female strangers. Samli is a merchant and Caemcan is a reporter. The conversation takes place in the market, where Caemcan is interviewing Samli. She addresses her with the pseudo kin term /pa:³/ "aunt" because she wants to gain familiarity.

Compound kin terms are also classified as pseudo kin terms such as : /phi:³sa:w⁵/ "elder sister", /phi:³cha:y³/ "elder brother", /nɔ:⁴sa:w⁵/ "younger sister", /nɔ:⁴cha:y¹/ "younger brother", /la:n⁵sa:w⁵/ "niece" and /la:n⁵cha:y¹/ "nephew". They are usually used to address a stranger in the first meeting. The first two words are used to address a person who is older than the speaker. The last four words are used to address a person who is younger than the speaker. In this study, all of the compound pseudo kin terms are used by men in order to show familiarity with the listeners.

With a stranger

Drama No.46 Noy Cayya (Noy Cayya)

bun¹ : phi:³ cha:y¹ mot² riɛŋ³ tsa:m⁵ lɛ:w⁴ chay³ may⁵Bun brother no matter ask already part.: kha:³ ca?² pay¹ tham¹ ɔa:n¹ kha:³

I will go do work of I

" You have no more questions to ask , right ?

Then I will get back to my work."

nan¹ta:¹ : khə:p² cay¹
 Nanta thank you
 " Thank you."

Bun and Nanta are strangers. They are men of different ages. Since Nanta is older than Bun, Bun addresses Nanta with the compound pseudo kin term /phi:³cha:y¹/ "elder brother". This shows the respect on the part of the speaker. Sometimes, the pseudo kin term can occur with /khun¹/ or /ʔay³/ the marker of politeness.

Lastly, we find /caw³phə:³/ "god", /lu:k³cha:ŋ⁴/ "elephant's offspring" and /lu:k³phi:³/ "older sibling's offspring". They are employed as a pseudo kin term. /caw³phə:³/ "god" is used as the counter part of /lu:k³cha:ŋ⁴/ "elephant's offspring" in Thai society. /caw³phə:³/ "god" is employed as an address term and /lu:k³cha:ŋ⁴/ "elephant's offspring" is used as a self - address term. /ca:w³phə:³/ "god" and /lu:k³cha:ŋ⁴/ "elephant's offspring" are used to talk to or pray to the spirit or god. /lu:k³phi:³/ "older sibling's offspring" is employed to address a person who has more power than the speaker. Sometimes, /lu:k³phi:³/ is used by bus conductors or uneducated passengers to address the bus drivers.

Drama No.22 Bap Borisut (The Innocent Sins)

cha:y¹ : lu:k³cha:ŋ⁴ ye:k² ca?² khə:⁵ khwa:m¹chuəy³liə⁵
 Chai elephant's offspring want will ask help
 : ca:k² caw³phə:³ tə:n¹ ni:⁴ lu:k³cha:ŋ⁴
 from god time this elephant's offspring
 : lam¹ba:k² ciŋ¹ ciŋ¹
 trouble truly

" I need your help, your lord. I'm really in trouble."

bun¹ : khə:ŋ⁵ hə:y⁵ chay³may⁵ la?³
 Bun thing lost part. part.

" You have lost something, is that right ? "

The conversation takes place at Bun's house where people talk or pray to the spirit or god. Chai addresses Bun with the pseudo kin term /caw³pho:³/ "god" and addresses himself with /lu:k³cha:g⁴/ "elephant's offspring" as self address when talking to the god.

3.2.6 Friendship Terms

Friendship terms (Angkab Palakornkul 1972:39) are used to emphasize interpersonal relationship between intimate friends or intimate people. Four words are found in the data, namely : /phien³/ "friend", /sa²ha:y⁵/ "friend", /kla:¹/ "friend comrade" and /thi:³rak⁴/ "darling". In Thai society, men use friendship terms more frequently than women. Women hardly use /kla:¹/ and /sa:²ha:y⁵/ with their close friends. /thi:³rak⁴/ "darling" is frequently found in the speech of men and women in the present day.

With an intimate friend

Drama No.21 Suan Thang Thuen (Up Against The Outlaw)

chs:¹we:g¹ : ma:¹ thi:g⁵ miə³ray¹ phien³

Chaweng arrive when friend

" When did you arrive , buddy ? "

?ət²sa²win¹ : ma:¹ ta:g³tz:² cha:w⁴ lɔ:w⁴

Atsawin come since morning already

" I arrived this morning."

Chaweng and Atsawin are intimate friends. They are men of the same age and socio-economic status. Chaweng addresses his friend with the friendship term /phien³/ "friend" in order to show their intimacy.

Drama No.22 Bap Borisut (The Innocent Sins)

ron¹na⁴chit⁴ : tho:³ ?əy⁴ sa²ha:y⁵ ys:² chun⁵ lə:y¹ len¹

Ronnaschit Gosh ! friend no angry part. play

: sa²nuk² sa²nuk²

fun fun

"Gosh! Don't get angry, friend. It's just for fun."

?on³ : kh-ray¹ we:³ chan⁵ chun⁵ la?³ sa²ha:y⁵
 On who say I get angry part. friend
 "Who says, I'm getting angry, friend."

Ronnachit and On are boys of the same age. They are classmates and very intimate. They use the friendship terms /sa²ha:y⁵/ "friend" to address each other.

Drama No.8 Mae Oep (Mae Oep)

chie⁴ : la:k³ sa?⁴ thə:t² ?ay³ kla:¹
 Chue give up part. part. mark. comrade
 "give up doing it, comrade."
 bun¹tham¹ : sa:y⁵ pay¹ lə:tw⁴ chie⁴
 Buntham late go already Chue
 "It's too late now, Chue."

Chue and Buntham are intimate friends. They are men of the same age. Chue is trying to persuade Buntham to surrender to the police. Chue addresses Buntham with the friendship terms /kle:¹/ "comrade" to emphasize their relationship.

With an intimate person

Drama No.10 Lep Khrut (Garuda Claws)

mo:¹ra⁴kot² : miə³ray¹ kot² ca?² day³ ce:¹ la:¹phoŋ¹ ?i:k² kha?⁴
 Morakot when Kot will get meet Loephong again part.
 "When will I see you again?"
 la:¹phoŋ¹ : may³ na:n¹ ca:³ thi:³rak⁴
 Loephong not long part. darling
 "Not too long, darling."

Morakot and Loephong are boyfriend and girlfriend. They are of the same age group. They are speaking on the telephone. Loephong addresses his devotee with the friendship term /thi:³rak⁴/ "darling".

3.2.7 Teknomy Terms

In Thai society, the husband and wife may address each other with /pho:³/ "father" and /mɔ:³/ "mother" imitating their children's usage. Sometimes, a father or a mother may call his or her younger sister with /ʔa:¹/ or /na:⁴/ "aunt" imitating his or her children's usage. The kin term /pho:³/ "father", /mɔ:³/ "mother", /ʔa:¹/, and /na:⁴/ "aunt" in the case are teknomy terms. They can be used as self-address terms and address terms. All kin terms in Thai are teknomy. Most of the teknomy terms in Thai are used as referent terms. The teknomy term can be used both in the presence and absence of a child.

Between husband and wife

Drama No.44 Sathon Doncedi (Sathon Doncedi)

so:n ⁵	:	ni: ³	nam ⁴	phrik ⁴	ʔa ² ray ¹	ni: ⁴	<u>mɔ:³</u>
Son		this	water	chili	what	this	<u>mother</u>
		" What kind of chili sauce is this, honey?"					
bua ¹	:	pla: ¹	ya:ŋ ³	gay ¹	<u>pho:³</u>		
Bua		fish	roast	part.	<u>father</u>		
		" It's roasted fish , dear."					

Son and Bua are a couple. The conversation takes place at home. They address each other with teknomy terms /pho:³/ "father" and /mɔ:³/ "mother" in the presence of their children.

3.2.8 Given Names

The given name is a name given to a person from his/her character by his/her intimate friend such as /ʔay³ sɪa⁵/ "Tiger", /ʔay³ co:n¹/ "Thief", /ʔay³ kuy⁴/ "tramp", etc. They may be used to address an intimate, an acquaintance or a stranger. In the data, the given names are found to be usually used with men.

With an intimate friend

Drama No. Suan Thang Thuen (Up against the Outlaw)

cha² we:ŋ¹ : ha:y⁴ ?ay³ siə⁵ ?eŋ¹ ma:¹ miə³ ray² wa?⁴
 Chaweng hey tiger you arrive when part.

" Hey , rascal , when did you arrive ? "

?at² sa² win¹ : ma:¹ taŋ³ tɛ:² cha:w⁴ lɛ:w⁴
 Atsawin come since morning already

" Since this morning. "

Chaweng and Atsawin are intimate friends. They are of the same age and socio-economic status. They have not seen each other for several years. In greeting, Chaweng addresses his intimate friend with the given name /?ay³ siə⁵/ "Tiger".

With an acquaintance

Drama No.43 Khun Yay Kayasit (The Miraculous Grandma)

ho:m⁵ : ?ay³ kuy³ sa:m⁵ khon¹ ni:⁴ ?e:ŋ¹
 Hom tramp three men this self

" It's the three rascals very selves."

to:¹ : phut³ di:¹ di:¹ na?⁴ khrap⁴ khun¹ ya:y¹
 To speak good good part. part. grandmother

" Say something nice, grandma."

Hom and To are acquaintances but are not intimates. Hom is older than To, who is a tramp. Hom addresses To with his given name /?ay³ kuy⁴/ "tramp".

There are many other given names found in the data such as: /mɛ:³ khon¹ khi:³ ra⁴ wɔŋ¹/ , /pho:³ ru:p³ lo:²/ , /pho:³ ru:p³ ɔa:m³/ , /?ay³ wa:y¹ ra:y⁴/ and /?ay³ tuə¹ ra:y⁴/.

3.2.9 Demonstrative Compound Terms

Demonstrative compound terms are address terms which have the demonstrative /ni:³ / ni:⁴ / "this" and /nan³ / nan⁴ / "that" following them. The listener who is near the speaker can be specified by /ni:³ / , /ni:⁴ / "this" such as /ʔay³ ni:³ /, /ya:y¹ phuək³ ni:⁴ / and /nag¹ khon¹ ni:⁴ /. If the listener is far away, the speaker usually employs the demonstrative /nan³ /, /nan⁴ / "that". A person who is older or more superior often uses the demonstrative compound terms to address a younger or more inferior person. The demonstrative compound terms are usually found to be used with acquaintances, and are used by males as well as females.

With an acquaintance

Drama No.16 Kwa Ca Suam Muak Khaw (Till Putting On A White Cap)

la ⁴ ʔiat ²	:	ya:y ¹	phuək ³	ni: ⁴	ca? ²	ri:p ³	pa:y ¹	nay ⁵
La-iat		<u>grandma group this</u>			will	hurry	go	where
		" Where do you think you're going, girls ? "						
kwa:g ¹	:	ca? ²	ri:p ³	klap ²	ba:n ³	ni: ³	kha? ⁴	
Kwang		will	hurry	return	home	this	part.	
		" We're in a hurry to get home."						

The role-relationship between them is a teacher-student. La-iat is the teacher and Kwang is her student. La-iat addresses her students with the demonstrative compound term /ya:y¹ phuək³ ni:⁴ / "group of you".

To sum up, the address terms in Thai television dramas can be divided into two kinds: those used to address oneself, and those used to address the interlocutor. The address terms can be separated by level of formality and politeness as shown in Table 1 for self-address terms and Table 2 for address terms.

Table 1 shows the use of self-address term and Table 2 shows the use of address term. There are 6 kinds of self-address terms in Table 1 as personal pronoun, personal name, kin term, title term, pseudo kin term, and teknonymy term. There are 8 kinds of address terms in Table 2 as personal pronoun, personal name, title term, pseudo kin term, friendship term, teknonymy term, given name and demonstrative compound term. Both the use of self-address terms and the use of address term depend on the role-relationship, sex, socio-economic status, and setting. The role-relationship between the addresser and addressee may be intimate, acquaintance or stranger. The addresser may be male or female. The addressee may be equal, inferior or superior. The setting may be formal and non-formal.

Table 1 The use of self-address terms

Self-address term	Role-relationship			Addresser		Setting		Addressee		
	intimate	acquaintance	stranger	male	female	formal	non-formal	equal	inferior	superior
<u>1. personal pronoun</u>										
-polite personal pronoun										
di ² chan ⁵	+	+	+	-	+	+	+	+	-	+
chan ⁵	+	+	+	+	+	+	+	+	+	+
phom ⁵	+	+	+	+	-	+	+	+	+	+
kra ² phom ⁵	+	+	+	+	-	+	+	-	-	+
khaw ⁴	+	-	+	+	+	-	+	-	-	-
raw ¹	+	+	+	+	+	-	+	+	-	-
phuək ² raw ¹	+	+	+	+	+	+	+	+	+	+
nu: ⁵	+	+	-	+	+	-	+	-	-	+
phuək ² nu: ⁵	+	+	+	-	+	+	+	-	-	+
mom ² chan ⁵	+	+	+	+	+	+	+	+	-	+
kha: ³ phra ⁴ caw ¹	-	+	-	+	+	+	-	-	-	+
?a:t ² ta ² ma: ¹	+	+	+	+	-	+	+	+	+	+
khoy ³	+	+	+	+	+	-	+	+	+	+
-non-polite personal pronoun										
ku: ¹	+	+	-	+	+	-	+	+	+	-
kha: ³	+	+	+	+	+	-	+	+	+	-
kan ¹	+	-	-	+	-	-	+	+	-	-
?uə ⁴	+	+	-	+	-	-	+	+	+	-
<u>2. personal name</u>										
full first name	+	+	+	+	+	+	+	+	+	+
shortened name/nickname	+	+	-	+	+	-	+	+	+	+
<u>3. kin term</u>										
	+	-	-	+	+	+	+	+	+	+
<u>4. title term</u>										
status title	+	+	+	+	+	+	+	+	+	+
occupational title	+	+	+	+	+	+	+	+	+	+
<u>5. pseudo kin term</u>										
	-	+	+	+	+	+	+	+	-	+
<u>6. Teknonymy term</u>										
	+	-	-	+	+	+	+	+	-	-

Note

+ = occur

- = not occur

Table 2 The use of address terms

Address term	Role-relationship			Addresser		Setting		Addressee		
	intimate	acquaintance	stranger	male	female	formal	non-formal	equal	inferior	superior
<u>1. personal pronoun</u>										
-polite personal pronoun										
raw ¹	+	+	-	+	+	-	+	-	+	-
nu: ⁵	+	+	+	+	+	+	+	-	+	-
tue ¹	+	-	-	+	+	-	+	+	+	+
the: ¹	+	+	+	+	+	-	+	+	+	-
phuek ² the: ¹	+	+	-	+	+	-	+	+	+	-
khun ¹	+	+	+	+	+	+	+	+	+	+
than ¹	+	+	+	+	+	+	+	-	-	+
yo:m ¹	+	+	+	+	-	+	+	+	+	+
-non-polite personal pronoun										
miŋ ¹	+	+	-	+	+	-	+	+	-	-
li: ⁴	+	+	+	+	-	-	+	+	+	-
kæ: ¹	+	-	-	+	+	-	+	+	+	-
?eg ¹	+	+	+	+	+	-	+	+	+	-
caw ³	+	+	+	+	+	-	+	+	+	+
lon ²	-	+	+	+	+	-	+	-	+	-
na:y ¹	+	+	-	+	+	-	+	+	+	-
<u>2. personal name</u>										
full first name	+	+	+	+	+	+	+	+	+	+
shortened name/nickname	+	+	-	+	+	-	+	+	+	+
kin term	+	-	-	+	+	+	+	+	+	+

Table 2 The use of address terms (cont.)

Address term	Role- relationship			Addresser		Setting		Addressee		
	intimate	acquaintance	stranger	male	female	formal	non-formal	equal	inferior	superior
<u>3. title term</u>										
status title	+	+	+	+	+	+	+	+	+	+
occupational title	+	+	+	+	+	+	+	+	+	+
honorific title	+	+	-	+	+	+	+	+	-	+
<u>4. pseudo kin term</u>	-	+	+	+	+	+	+	+	-	+
<u>5. friendship term</u>	+	-	-	+	+	-	+	+	-	-
<u>6. teknonymy term</u>	+	-	-	+	+	-	+	+	-	-
<u>7. given names</u>	+	+	+	+	+	-	+	+	+	+
<u>8. demonstrative compound term</u>	-	+	-	+	+	-	+	-	+	-

Note

+ = occur

- = not occur

3.3 Classification of Referent Terms in Thai Television Dramas

Referent terms are terms used by some speakers when referring to a person in speech communication. From the data, there are many forms of referent terms. The speaker has to choose a form of referent which is appropriate to the referent. The usage of referent term reflects more than one single relationship (as between speaker and addressee). It is the product of three relationships - speaker to referent, addressee to referent, and speaker to addressee. This three-ways relationship is best explained by considering the speaker-referent relationship as primary, with the possibility of adjustment by speaker to accommodate the addressee - referent relationship. The speaker must consider the personal relationship when he chooses the term of referent. The speaker - referent relationship is the most important relationship to consider when selecting the referent. The speaker-addressee is the least important relationship when choosing the referent. Sometimes, the speaker may have a difficult time in choosing the form of referent term, if he does not know the addressee-referent relationship. He is afraid that he may choose an unsuitable form of the referent terms when speaking to the listener.

The personal relationship may be intimate, acquaintance, or stranger. The referent terms can be used to refer to an equal, inferior and superior, or respected person. The referent terms which one uses to refer to the intimates are different from the ones which one uses to refer to strangers. In the same way, the referent terms which are used to refer to inferiors are different from the ones which are used to refer to superiors. In choosing the form of referent term, the speakers may depend on the situational setting and the mood of the speaker. If the speakers are in bad-temper, they may refer to the referent differently from when they are in good-humour. Alternately a formal

setting may cause the speaker to refer to the referents differently from in a non-formal setting. So the factors mentioned above are important factors which the speakers may consider when they refer to the referents in conversation. In Thai society, the referent terms may be personal pronouns, nouns, personal names, kin terms, or titles, etc. The use of referent terms shows the level of intimacy and formality between the speaker and the referent. The referent terms found in television dramas can be divided as follows:

3.3.1 Personal Pronoun

A personal pronoun is a pronoun used to refer to a person who is not in the conversation. Some personal pronouns can only be used to refer to males or females and some can be used to refer to both males and females. The personal pronouns used to refer to superiors are different from the ones used to refer to equals or inferiors. The personal relationship may be intimate, acquaintance or stranger. Some referent terms may have a variety of form in normal or rapid speech such as /khaw⁵/ "he/she" or /khaw⁴/ "he/she". Personal pronouns which are used as referent terms found in this study are grouped according to the level of politeness as follows:

3.3.1.1 Polite Personal Pronoun

There are three polite personal pronouns which refer to a referent found in Thai television dramas. The polite personal pronouns are usually used in formal conversation. But sometimes, they are used in a non-formal setting. The polite personal pronouns are usually used to refer to the equal and the superior.

a. /than³/ "he/she" is a highly deferential term which is used to refer to superiors such as parents, older kin, priest, high official, master, mistress, royalty, and others to whom the speaker wishes to show special respect. It is usually used in speaking of royalty, especially of lower rank when referring to the higher rank. /than³/ can be used by male or female inferiors, to superiors who are both males and females. The age of the referent may be equal, younger or older than the speaker and the addressee. The speaker-referent relationship may be intimate or acquainted. The addressee - referent relationship may be intimate, acquainted or stranger. It can be used in both formal and non-formal settings. It is not used to refer to the inferior, because it implies respect.

To intimates

Drama No.1 Kwa Ca Ru Diangsa (Till Getting Matured)

cak² thip⁴ : phom⁵ ca?² pay¹ phut³ kap² than³

Cakthip I will go speak with He

"I will speak with him."

mz:³ : ya:² na?⁴ ta:¹ cak²

Mother don't part. mark. Cak

"Don't do that, Cak."

The conversation takes place at home, in a non-formal setting. The speaker - referent and addressee - referent relationships are intimate, as the participants are mother and son. Cakthip is inferior and younger. The addressee is the same age and status as the referent. The referent is Cakthip's father and is mother's husband. Cakthip uses /than³/ "he" to refer to his father because he wants to show his respect when speaking to his father.

To superior

Drama No.49 Yut Tha Cak Nak Khit (The Thinking Empire)

phu:n¹ : than¹ no:n¹ kha:ŋ³ nay¹ ni:³ kha:ŋ³ no:k³

Phun He sleep inside here outside

"He is sleeping in the room, but we are outside, so don't worry about the noise."

sam⁵ li:¹ : siəŋ⁵ ?a:t² ca?² khaw³ pay¹ rop⁴ kuən¹ than³ ni:³ khrap³
Samli sound may enter go disturb He part.

"The sound may disturb him, sir."

The speakers - referent relationship is acquainted. The referent is more superior than the speakers because the referent is the speakers' manager. The conversation takes place in the non-formal office. Phun and Samli refer to their manager with /than³/ "he" because he is superior.

To the acquaintance

Drama No.13 Pret (The Demon)

pun² : luəŋ⁵ pho:³ pay¹ nay⁵ ko:³ may³ ru:⁴
Pun Luangpho go where aux. not know
: kha:³ klua¹ wa?²
I fear part.

"Where did Luangpho go? I'm scared."

thoŋ¹ : diəw⁵ than³ ko:³ ma:¹
Thong moment He aux. come

"Just a moment. He will come back."

The speaker - referent relationship is acquaintance. The addressee-referent is also acquaintance. Thong and Pun are younger and more inferior than the referent, who is the priest. The conversation takes place in a temple, considered a non-formal setting. Thong uses the referent term /than³/ "he" refers to him because the priest is the superior. /than³/ implies the respect on the part of the speaker.

b. /khaw⁵/ "he/she" is used to refer to an intimate, an acquaintance or a stranger who is being spoken about without respect or disrespect. It can be used to refer to both males and females, and also to an equal, an inferior or a superior, usually

in non-formal conversation. /khaw⁵/ has a variant form as /khaw⁴/. It has the same meaning as /khaw⁵/. /khaw⁴/ is usually used in normal or rapid speech. /khaw⁵/ or /khaw⁴/ does not imply the level of respect.

To stranger

Drama No.2 Ban Say Thong (Say Thong House)

?e:m¹ : ru:⁴ cak² khaw⁴ ri:⁵ kha?⁴

Em know she part.

"Do you know her?"

no:y⁴ : ko:³ khaw⁴ pen¹ khə:k² kho:ŋ⁵ mom² mɔ:³

Noy then she be guest of Mom mother

"She is my mother's guest."

The speakers-referent relationship is stranger. They have just met for the first time. The conversation takes place at Noy's home, in a non-formal setting. The speakers refer to the referent with /khaw⁴/ "she" is a common personal pronoun which is used to refer to strangers. It shows neither respect nor derision.

To an acquaintance

Drama No.16 Kwa Ca Suam Muak Khaw (Till Putting On A White Cap)

?ɔ:n³ : khaw⁵ ca?² ma:¹ ko:¹ hok² tham¹ may¹

On she will come lie why

"Why does she tell a lie?"

ta:y² : khaw⁵ ya:k² ca?² khɪ:n¹ di:¹ kap² khun¹ pho:³ tɜ:¹ na?² si:¹

Tay she want will reconcile with mark. father Tae part.

"Because she wants to be reconciled with my father."

Tay and Tae are acquainted with the referent. Tay and Tae are younger than the referent, though they are all the same sex. The conversation takes place at the dormitory, a non-formal setting. Both Tay and Tae refer to the referent with the personal pronoun /khaw⁵/ "she" which does not show special respect.

To intimate

Drama No.40 Phiman Din (Heaven On Earth)

phi² ma:n¹ : phi:³ may³ ya:k² hay³ tho:n¹ pen¹ khon¹ ya:ŋ² ni:⁴
 Phiman sister not want give Thon be man like this

" I don't want you to be like that."

tho:n¹ : khon¹ yaŋ¹ gay¹ phi:³ chan⁵ may³ khz:¹ chan⁵
 Thon man how sister I not care I

: kha:y¹ bo:k² phi:³ lz:w⁴ wa:³ chan⁵ kliet² khaw⁵
 ever tell sister already that I hate he

" What kind of person am I, sister? I'don't care.

I told you that I hate him."

Thon and the referent relationship is intimate. The referent is Thon's father. The setting is non-formal, taking place at home. In the conversation the speaker is talking to his father. Thon uses /khaw⁵/ "he" in referring to his father. It shows that he does not respect his father, because his father does not take care of him and usually treats his mother badly. For these reasons Thon has bad attitude towards his father.

/khaw⁵/ "he/she" may be a plural personal pronoun which can be used to refer to both males and females. It can be used to refer to strangers, acquaintances, and intimates. It can also be used to refer to inferiors, superiors and equals. And, it is used in both formal and non-formal settings.

To a superior

Drama No. 44 Sathon Doncedi (Sathon Doncedi)

ta:m¹ pho:n¹ : ?a: to:ŋ³ ?a:¹ tuəŋ¹ khaw⁵ baŋ¹ kha:p⁴ hay³
 Tamphon aunt Tong aunt Tuang they force give

: pho:³ kha:y⁵ phro?⁴ khaw⁵ toŋ³ ka:n suən² bɔ:ŋ²
 father sell because they want share

" Aunt Tong and Tuang, they want me to sell the house because they want a share."

ta:m ¹ phan ¹	:	phom ⁵	may ³	khə:y	hen ⁵	ʔa: ¹	tɔ:ŋ ³	ʔa: ¹	tuəŋ ¹	
Tamphan		I	not	ever	see	aunt	Tong	aunt	Tuang	
		:	khaw ⁵	son ⁵	cay ¹	yay ¹	di: ¹	thi: ³	ni: ⁴	lə:y ¹
		<u>they</u>	interest	care	here	part.				

" I never seen that they are interested or care about the house."

The speaker-referent relationship is intimate because they are relatives. Tamphan is older and more superior than the referents, but Tamphan is younger and less inferior than the referents. The conversation takes place at home. Both Tamphan and Tamphan refer to the referents with plural personal pronoun /khaw⁵/ "they", which does not imply the respect on the part of the speakers, even though Tamphan is an inferior.

c. /thə:¹/ is an elegant and respectful term which is more often used when speaking about females. It is usually used to refer to a superior, but sometimes to an equal. The speaker-referent relationship can be intimate, acquainted or stranger. The addressee - referent relationship is also acquainted or stranger, and the setting can be either formal or non-formal. The age of the referent is usually younger than the speaker and the addressee but the referent is usually more superior than the speaker and addressee. If /thə:¹/ is used to refer to the superior, it implies respect on the part of the speaker. If /thə:¹/ is used to refer to the equal, it implies elegance on the part of the speaker.

To a superior

Drama No.3 Photcaman Sawangwong (Photcaman Sawangwong)

bun¹ ruən¹ : khun¹ phu:³ yig⁵ saŋ²

Bunruan mark. mistress order

" The mistress ordered me."

fak⁴ : lɛ:w⁴ miə³ ko:n² thə:¹ may³ də:y³ saŋ² rə:⁵ kɛ:¹Fak then formerly she not get order part. you: thig⁵ tham¹ pen¹ khun¹ nɑ:y¹ khin³ pay¹ kin¹ bon¹ tɪk²

arrive do be mark. Madam up go eat on building

" Didn't she order you? You still eat on the building
like Madame."

The speaker-referent relationship is acquainted. Fak is older than the referent but the referent is more superior than the speaker. The conversation takes place at home. Fak refers to the referent with /thə:¹/ "she" which is the respectful term used to refer to the younger superior.

To an equal

Drama No.5 Hang Khrueng (The Bits Actress)

rə⁴ wi?⁴ : thə:¹ ca?² ?aw¹ siə³ pha:³ thi:³ nɑy⁵ say²Rawi she will take clothes where were

" Where can she take clothes to wear?"

thə:p³ : lɔn² dəŋ¹ phrɔ?⁴ məy³ mi:¹ siə³ pha:³ ca?² say² ni:³ lɛ?²

Thəp she famous because not have clothes will wear part.

" She is famous because she doesn't have clothes to wear."

The speaker - referent relationship is intimate. The speaker, Rawi, is older than the referent. The addressee is older than the referent. The setting is non-formal. Rawi refers to the referent with the personal pronoun /thə:¹/ "she" in speaking, showing his elegance.

3.3.1.2 Non-polite Personal Pronoun

There are three non-polite personal pronouns used as referent term found in Thai television dramas. They are usually used in non-formal settings when referring to a superior, inferior or equal. The speaker-referent relationship may be intimate, acquaintance, or stranger, while the addressee - referent relationship may be intimate, acquaintance, or stranger too. The speaker and the referent, and the addressee and the referent may be the same or different in age, sex and status.

a. /kz:¹/ is a non-polite personal pronoun which can be used to refer to the superior, inferior and equal, and both males and females. The speaker can be used to refer to the intimate, acquaintance or stranger. The addressee - referent relationship may be intimate, acquainted or stranger. The speaker and the referent may be the same or different in age or sex.

To a superior

Drama No.26 Samsip Paet Soy Song (38 Soy 2)

?it:⁴ : kz:¹ chɔp³ tət² kreɪt² khz:³ si:¹ di:¹

It he like cut grade only c d

"He likes to give c's and d's."

keŋ² : riəŋ³ lek⁴

Keng matter little

"It's a little matter."

The speaker - referent relationship is acquainted, but the referent is older and more superior than the speaker. The addressee-referent relationship is the same as the speaker - referent relationship. The referent is It's teacher. The speaker, It, refers to the referent with /kz:¹/ although the referent is the superior.

To an equal

Drama No.43 Khun Yay Kayssit (The miraculous Grandma)

nuaŋ¹ : mo:⁵ sit² pen¹ ?a² ray¹ ri:⁵ kha?⁴

Nuan doctor Sit be what part.

"How is Doctor, Sit?"

?a² phi⁴ cha:t⁴ : pen¹ ?i:¹ suk³ ?i:¹ say⁵ kɔ:¹ ?a:y¹ khon¹ may³ kla:³ ma:¹

Aphichat be chicken pox he shame man not dare come

"He has the chicken pox. He is embarrassed so he doesn't dare to come here."

The speaker-referent relationship is intimate. They are the of same age, sex, and status. The addressee-referent relationship is acquainted. They are different in age and sex, but the referent is superior. The conversation takes place at Nuan's home. The speaker refers to the referent with /kɔ:¹/ "he" in conversation because they are equal. It shows their intimate relationship.

To an inferior

Drama No.22 Bap Borisut (The Innocent Sins)

diən¹ : di² chan⁵ khit⁴ wa:³ kɔ:¹ soŋ⁵ say⁵ di² chan⁵ nɔ:³ nɔ:³

Duen I think that she suspect I surely

"I think that she is interested in me."

lug¹ : ?a:w³ tham¹ may¹ pen¹ ys:ŋ² nan⁴ la?⁴ the:¹

uncle interjection why be like that part. you

: pay¹ tham¹ ?a⁴ ray¹ hay³ ys:y¹ da:w¹ soŋ⁵ say⁵
go do what give mark. Daw suspect

"Oh! Why is it like that? What did you do to make her suspect you?"

The speaker-referent relationship and addressee - referent relationship are intimate. But the referent is inferior because she is the speaker's daughter. The conversation takes place at home. The speaker, Duen refers to the referent with /kɔ:¹/ "she".

b. /man¹/ is a referent term which is usually used to refer to the intimates or inferiors, especially males or children but sometimes it is used to refer to females. It is usually used in the non - formal setting. The speaker - referent relationship may usually be intimate, acquainted or stranger. The addressee - referent relationship is also intimate, acquainted or stranger. Sometimes, the speaker may refer to the referent with /man¹/ indicating he is in bad temper.

To an inferior

Drama No.40 Phiman Din (Heaven On Earth)

put² : kxɿ¹ law³ hay³ man¹ faŋ¹ lɿw⁴ man¹ wa:ɿ³
 Grandfather you told give she listen and she say
 : yaŋ¹ ɣay¹ ba:ŋ³ la?²
 how some part.

" What did she say when you told her?

ya:ɿ³ : man¹ ko:ɿ³ may³ hen⁵ wa:ɿ³ ?a² ray¹ phiəŋ¹ tɿ:²
 Grandmother she aux. not see say what only but
 : di:¹ cay¹ thi:³ da:ɿ³ kɰo:ŋ⁵ mɿ:³ man¹ thaw³ nan⁴
 glad that get thing mother she only

" She didn't say anything. She was only glad to get her mother's thing back."

The speaker-referent relationship is very intimate. The referent is the speakers' granddaughter. The grandfather and grandmother are talking about their granddaughter. The speakers refer to their granddaughter with /man¹/ "she". /man³/ "she" shows the level of power on the part of the speaker, because elders or superiors usually use /man¹/ to refer to the referent who is younger or inferior.

To the equal

Drama No.43 Khun Yay Kayasit (The miraculous Grandma)

?e:k² : man¹ pen¹ ma:¹ tag³ tz:² miə³ ray¹ wa?⁴
 Ek he be come since when part.

" Since when has he been like that?"

wa:n³ : chan⁵ ?a:p² nam⁴ set² khin³ ma:¹ ko:³ hen⁵

Waen I take a bath finish come up aux. see

: man¹ no:n¹ ta:¹ dɔ:g¹ dɔ:g¹ bon² ns:w⁵ yu:²
he lay eye red red complain cold be

" I took a bath and come up and found him lying here with red eyes."

The relationship between the speakers and the referent is very intimate. The speakers and the reference are the same age, status and sex. The speakers refer to the referent with /man²/ "he", which is used to refer to the intimate especially men. /man²/ implies the level of intimacy between the intimates.

To conclude, /man¹/ "he/she" can be used to refer to the intimate, acquaintance and stranger. The referent's status may be equal or inferior. It shows both a high level power and intimacy. The intimate friends, especially males, use this to refer to each other in non-formal settings.

c. /lon²/ "she" is a referent term which is only used to refer to females. The older or superior uses this to refer to girls or young women. The relationship between the speaker and the referent may be intimate, acquainted or stranger. Sometimes it can be used to refer to an equal. Royalty uses /lon²/ to refer to the common woman. Unfortunately, there was only one example found in

the data. In this situation /lon²/ is used to refer to the equal, acquaintance.

Drama No.5 Hang Khrueng (The Bits Actress)

ra⁴wi?⁴ : thə:¹ ca² ?aw¹ siə³ pha:³ thi:³ nay⁵ say²

Rawi she will take clothes at where wear

" where can she get clothes?

thə:p³ : lon² daŋ¹ phro?⁴ may³ mi:¹ siə³ pha³ ca?² say² ni:⁴ lɔ?²

Thep she famous because not have clothes will wear part.

" She is very famous because she doesn't have clothes to wear."

The relationship between the speaker and the referent is acquainted. The speaker is older than the referent, and they are opposite sex. The relationship between the addressee and the referent is intimate. The speaker refers to the referent with /lon²/ "she" which is the non-polite personal pronoun.

3.3.2 Personal Name

Personal name is a referent term used to refer to a person. Personal names may be full-first name or shortened name/nickname. The use of personal name also shows degree of intimacy between the participants. Personal names can be used to refer to both males and females. The full-first name can be used to refer to intimate, acquaintance and stranger. The shortened name/nickname can be used to refer to the intimate or the acquaintance. It is not used to refer to the stranger. The personal names can be used to refer to an inferior, a superior and an equal. Personal name can be used to refer to the referent in both formal and non-formal setting.

To intimate

Drama NO. 14 Mae Nam (The River)

nuaŋ¹ : nɔ:y⁴ man¹ khuəp³ khum¹ sa² ti?² da:y³ di:¹
 Nuan Noy it control mind get well
 : thi:¹ diəw¹ kha?³
 quite particle

" Noy can control her mind quite well."

phi⁴ roŋ¹ : khit⁴ da:y³ ya:ŋ² nan⁴ ko:³ di:¹ na?⁴
 Phirong think get like that particle good particle
 : khrap⁴
 particle

" It is good that she think like that."

The relationship between the speaker and the referent is very intimate. The referent is the speaker's niece. The referent is younger and more inferior than the speaker. The addressee and the referent are also acquainted. The conversational setting is non-formal. The speaker (Nuan) refers to the referent (Noy) with full first name /nɔ:y⁴/ "Noy" because the referent does not have the nickname.

To acquaintance

Drama No. 20 Bantuk Rak Phimchawi (Phimchawi's Love Diary)

təm¹ duəŋ¹ : nɔ:k³ ca:k² hen¹ khaw⁵ saw³ saw³ lɔ:w⁴
 Temdueng except see he sad sad and
 : ko:³ phut³ thiŋ⁵ khwa:m¹ phit² waŋ⁵
 particle speak to disappointment

" Except, he looks sad and speaks to the disappointment."

?a² ran¹ ya:¹ : khray¹ khray¹ khaw⁵ ko:³ ru:⁴ kan¹
 Aranya who who they particle know particle
 : thuə³ wa:³ ?a:¹ tho:n¹ mi:¹ ?a² ray¹ kap² phim¹ cha² wi:⁵
 all say Athon have what with Phimchawi

"Everybody knows that Athon has a relationship to

Phimchawi."

The relationship between the speaker and the referent is acquainted, they are the same age. The relationship between the addressee and the referent (Athon) is very intimate. The conversation takes place at Temdueng's house. The speaker refers to both referents with their full first names.

In addition, personal names can be preceded by markers of politeness : /khun¹/, /na:y¹/, /ca:w³/, /ʔay³/, /na:ŋ¹/, /ta:¹/, /ya:y¹/, /pha:³/ and /mz:³/. The personal names which are coupled with a marker of politeness may be full first names or shortened names/nicknames.

/khun¹/ is a marker of politeness which is used to precede the personal name. It shows the politeness or the respect on the part of the speaker. It is used to refer to both intimates and acquaintances. It is usually used to refer to the referent who is an equal or a superior.

To an equal

Drama No. 7 Dechani (Dechani)

cam¹ nian¹ : khun¹ ʔoŋ¹ ʔast² yaŋ¹ may³ klap² me:¹ ʔi:k² ri:⁵ kha?⁴
Camnien mark. Ong-at still not return come again part. part.

" Ong-at hasn't returned home yet , has he ? "

pra:ŋ¹ thip⁴ : me:¹ na:n¹ i:z⁴ kha?³
Prangthip come long already part.

" He has been here for a long time."

Camnien and the referent are acquainted. They are the same age and status but are the opposite sex. The conversation takes place at Prangthip's house. The setting is non - formal. Camnien refers to the referent with /khun¹/+full first name.

To a superior

Drama No. 40 Phiman Din (Heaven On Earth)

so:⁵ phon¹ : thə:¹ ni:⁴ huə⁵ way¹ di:¹ ciŋ¹ ciŋ¹ na?⁴

Sophon you this head quick good really part.

" You are very clever really."

phi⁴ ma:n¹ : kə:³ khun¹ nuan¹ la⁴ ?ɔ:¹ khaw⁵ khə:y¹ hay³

Phiman aux. mark. Nuanla-o she wait give

: kham¹ nɛ?⁴ nam¹ thi:³ di:¹ ni:⁴ kha?⁴

suggestion at good part.

"Because Mrs. Nuanla-o gave me good suggestions."

The relationship between the speaker and the referent is intimate and the referent is older and more superior than the speaker because the referent is a boss of the speaker. The relationship between the addressee and the referent is very intimate because they are husband-wife. The conversation takes place at the office, in a formal setting. The speaker, Phiman, refers to the referent with /khun¹/+full first name. It shows the respect on part of speaker.

/na:y¹/ is a marker of politeness which is added before personal names. It is only used to refer to male referents. It can be used to refer to intimates and acquaintances. The speakers use /na:y¹/+personal name to refer to the inferior and the equal. It is not used to refer to the superior. /na:y¹/ implies the level of intimacy, if it is used to refer to the intimate. But /na:y¹/ implies the level of power, if it is used to refer to the inferior. The personal name which is used with /na:y¹/ may be the full first name, or shortened name/nickname depending on the intimacy.

To inferior

Drama No. 44 Sathon Doncedi (Sathon Doncedi)

ta:m¹pha:n¹ : ?a²ray¹ ken¹ na:y¹ ko:ɔ³ yaɔ¹ may³ klap² chak⁴ca?²Tamphon what part. mark.Kong still not return will: le:w⁵ lay⁵ ma:k³ khin³ thuk⁴ wan¹ lz:w⁴

trash many up everyday already

" What ? Kong still hasn't returned. He gets more irresponsible everyday."

pha:n¹ : diəw⁵ ko:³ khog¹ ca?² ma:¹ lz:w⁴

Phan moment aux. may will come already

: la?³ kha?³

part. part.

" Just a minute, he will come, sir."

The relationship between the speaker and referent is intimate because the referent is the speaker's son. The conversation takes place at home. Tamphon and Phan are talking about their son. Tamphon refers to his son with /na:y¹ ko:ɔ³/.

To equal

Drama No. 20 Bantuk Rak Phimchawi (Phimchawi's Love Diary)

?a:¹tho:n¹ : phom⁵ ko:³ wa:³ du:¹ may³ phit² na?⁴ na:y¹ phit⁴ sa² nu?⁴Athon I aux. say see not wrong part. mark. Phitsanu: khaw⁵ wa:³ ca?² ma:¹ taɔ³ tɔ:² miə³ wa:n¹ ni:⁴ ciŋ¹ ciŋ¹

he say will come since yesterday this really

" I don't think I'm wrong. He told me that he would get here yesterday."

tem¹duəŋ¹ : ?a:it²ca?² ma:¹ lz:w⁴ tɔ:² ma:¹ thi:³ ba:n³ may³ thuk²

Temduang may come already but come at house not right

" He may have come already, but he didn't come to this house."

The relationship between the speaker, Athon and the referent is very intimate. They are of the same age but the referent is

wealthier than the speaker. The addressee - referent relationship is acquainted. Athon refers to the referent with /na:y¹/ plus his full first name /phit⁴sa²nu?⁴/ "phitsanu".

/ya:y¹/ is a marker of politeness which is added before the personal name, and only used to refer to females. The referent may be intimate or acquaintance, or equal and inferior. It is never used to refer to the superior or the elder. /ya:y¹/ implies the level of intimacy between the speaker and the referent. It is usually used in non-formal settings.

To an inferior

Drama No. 25 Khamoy (The Thief)

khe:t ²	:	phom ⁵	ma:y ⁵	thig ⁵	no:g ⁴	khz: ⁵
Khet		I	mean	sister	Khæe	
		" I think may be sister Khæe took it."				
lug ¹	:	<u>ya:y¹khz:⁵</u>	ma: ¹	kiaw ²	?a ² ray ¹	duay ³
Uncle		<u>mark.Khæe</u>	come	concern	what	with
		" How does this concern Khæe? "				

The relationship between the speaker and the referent is very intimate because the referent is the speaker's daughter. So the referent is an inferior. The conversation takes place at home, in non-formal setting. The speaker refers to his daughter with a polite marker /ya:y¹/ plus her full first name /khz:⁵/ "khæe". /ya:y¹+khz:⁵/ implies the intimacy between the speaker and the referent, and also shows that the speaker is superior at the same time.

To equal

Drama No. 19 Tay Phun (Typhoon)

nu ⁴ ca ² ri ¹	:	tham ¹	may ¹	<u>ya:y¹</u>	ca:m ¹	<u>ma⁴ri:¹</u>	na? ²	di: ¹	yag ¹	gay ¹
Nucari		why		<u>mark. Cammari</u>	part.	good	how			
		" Why? How is Cammari good? "								

di:n¹ na⁴ ri:¹ : Ca:m¹ ma⁴ ri:¹ kha:w⁵ ca?² pen¹ ya:g¹ gay¹ ko:³ cha:n³
 Dinnari Cammari she will be how never mind
 " How Cammari will be ? Never mind."

The relationship between the speaker and the referent is acquainted, and they are the same age. But relationship between the addressee and the referent is very intimate. The conversation takes place at school. The setting is non-formal. The speaker, Nutcari refers to the referent with /yay¹/ plus the full first name.

/pho:³/ is a marker of politeness which is added before personal names. In this case, it is not a kin term. It is only used to refer to male referents. It can be used to refer to the intimate and acquaintance. The referent is usually younger than the speaker. Sometimes, /pho:³/ can be used to refer to young superiors or to equals. It can be used with full first names and shortened names/nicknames, to show intimacy.

To an intimate

Drama No.14 Mae Name (The River)

nuan¹ : mi:¹ ?a² ray¹ kan¹ kha?⁴ kho:⁵ di² chan¹

Nuan have what together part. ask I

: fa:g¹ duay³ khon¹ da:y³ may⁵ kha?⁴

listen also man able part. part.

" What is it? May I listen to it too? "

ma⁴ li?⁴ : cha:n¹ kha?⁴ khun¹ ya:y¹ khi:¹ mɔ:⁵ may³ sa:p³ ca?²

Mali invite part. mark.grandmother be ah! not know will

: wa:³ ya:g¹ gay¹ khi:¹ pho:³ som⁵ pho:t³ kha:w⁵ pay¹ bo:k²

say how be mark. Somphot he go tell

: di² chan⁵

I

" Yes, grandmother. Ah! What can I say?. Somphot will

tell me."

The relationship between the speaker and referent is very intimate. Because the referent is the speaker's son, Nuan and the referent are acquaintances but Nuan is older than the referent. The conversation takes place at Nuan's house. Mali refers to her son with /phɔː³/ plus full first name to show their intimacy.

To an acquaintance

Drama No. 5 Hang Khrueng (The Bite Actress)

chɔːy⁴ : phɔː³ ra⁴ wi?⁴ phut³ thiŋ⁵ riəŋ³ tɔŋ² gə:n¹

Choy mark.Rawi speak to matter married

: riː⁵ plə:w²

part.

" Has Rawi talked about marrying you ? "

dien¹ : hay³ dien¹ dəŋ¹ kɔ:n²

Duen give Duen famous first

" Let me be famous first."

The relationship between the speaker and referent is acquainted. The speaker is older than the referent. The conversation takes place at home. The setting is non-formal. Choy refers to the referent with /phɔː³/ plus the full first name because although the referent is younger than her, he is more superior in status, because he is a teacher.

/mɔː³/ is a marker of politeness which is used to add before personal names. It is only used to refer to female referents. It is not kin term, and it does not mean mother. It is usually used to refer to younger people and those inferior in socio-economic status. Such as, the mistress usually uses /mɔː³/ plus personal name to refer to her servant or her maid. It can be used to refer to the intimate and acquaintance. At the same time, it shows the level of intimacy and power.

To an intimate

Drama No. 9 Con Do Minium (Condominium)

ya:³ : du:¹ thə?² khun¹ mo:⁵ mɛ:³ kan¹ khaw⁴ khon¹ huə⁵ may²
 Grandmother look part. mark. doctor mark. Kan she people modern
 : thɛ:⁴ thɛ:⁴ su:³ ya:³ ko:³ may² da:y³
 really fight grandmother aux. not get

"Look, doctor. Kan is a modern woman but she can't beat me."

?a² nu⁴ di?² : khun¹ kan¹ pen¹ huəŋ⁵ khun¹ ya:³ na?⁴ khrap⁴
 Anudit mark. Kan worry mark. grandmother part.

"Kan worries about you."

The relationship between the speaker and the referent is very intimate because the referent is the grandmother's granddaughter. The reference and the addressee are acquaintances. The setting is non-formal. The grandmother refers to her granddaughter with /mɛ:³/ plus her shortened name in order to show their intimacy.

To an acquaintance

Drama No. 14 Mee Nam (The River)

lam¹ ciak² : khun¹ na:¹ ri:¹ cho:k³ di:¹ na?⁴ mi:¹
 Lamciak mark.Nari good lucky part. have
 : lutk³ sa:w⁵ so:ŋ⁵ khon¹ da:y³ di:¹ thəŋ⁴ khu:³
 daughter two class. get good both pair

"Mrs.Nari is lucky. She has two daughters and they have done well."

lam¹ hap² : thi:¹ rɛ:k³ bon² wa:³ mɛ:³ no:y⁴ yu:² na?⁴
 Lamhap at first complain mark.Noy he part.

"At first, she also complained Noy."

The relationship between the speaker and referent is acquainted. The refernce is younger, but higher in status than the speaker. The conversation takes place at Lamciak's house. The speaker refers to the referent with /mɛ:³/ plus the full first name

/no:y³ / "Noy".

/ta:¹ / is marker of politeness which is used to added before personal name. It is only used to refer to males. It is not a kin term, but it can be used to refer to intimates and acquaintances. The referent may be the same or different in age. If it is used to indicate a younger referent, it shows the level of intimacy. If it is used to refer to an equal, it means that the speaker and the referent are at the same socio-economic level. It can show non-politeness on the part of the speaker. /ta:¹ / + full first name is usually used in a non - formal setting.

To the intimate

Drama No. 44 Sathon Doncedi (Sathon Doncedi)

ta:m¹ pho:n¹ : khun¹ pho:³ kap² na:y¹ ko:ŋ³ la?³

Tamphon mark. father with mark. Kong part.

"Where are Father and Kong?"

phan¹ : ta:¹ ko:ŋ³ yaŋ¹ may³ klap² la:y¹ kha?³

Phan mark. Kong still not return part.

"Kong still hasn't returned."

The relationship between the speaker and the referent is very intimate but the referent is younger and more inferior. The conversation is taking place at home, the speaker, Phan, refers to the referent, her son, with marker of politeness /ta:¹ / plus nickname /ko:ŋ³ / "Kong". /ta:¹ / plus nickname implies the level of intimacy between the speaker and the referent.

To the acquaintance

Drama No 20 Ban Thuk Rak Phimchawi (Phimchawi's Love Diary)

tem¹ duəŋ¹ : ?a² ray¹ ri:⁵ kha?⁴Tem¹ duəŋ¹ what part.

" What happened ? "

dien¹ : ko:³ ta:¹ thim¹ na?³ si:¹Duen aux. mark.Thim part.

" It just happened, Thim."

The speaker - referent relationship is acquainted. The conversation takes place at home, in a non-formal setting. The referent is the same age as the speaker, but is the opposite sex. The speaker is higher in socio-economic status. The speaker refers to the referent with /ta:¹/ plus full first name /thim¹/ "Thim".

/caw³/ is a marker of politeness which is added before people's names. It can be used to refer to males; primarily to those younger and inferior. It is used in the non-formal setting, and can be used by both males and females. In the data collected, parents usually refer to their son with /caw³/ plus his personal name. Sometimes, it can be used to refer to the equal. The use of /caw³/ implies the level of power and intimacy at the same time.

To the intimate

Drama No 20 Bun Thuk Rak Phimchawi (Phimchawi's Love Diary)

thim¹ : may³ mi:¹ ro:k² may³ mi:¹ cig¹ cig¹ caw³ ?a:¹ tho:n¹Thim not have part. not have really mark. Athon: man¹ may³ da:y³ khian⁵ cot² ma:y⁵ ma:¹ taŋ³ na:n¹ lz:w⁴

it not get write letter come since already

" I don't have any. Athon hasn't written letters to me
for a long time ."phim¹ cha⁴ wi:¹ : so:g⁵ pi:¹ lz:w⁴ phi:³ ?a:¹ tho:n¹ yaŋ¹ may³

Phimchawi two year already brother Athon still not

: cop² ?i:k² ri:⁵ ca?⁴

graduate again part.

" It's been two years. Brother, Athon hasn't graduated yet? "

The relationship between the speaker and the referent is very intimate, as Thim is the father and the referent is his son. The relationship between the addressee and the referent is intimate because they are devotees. The conversation takes place at Thim's home. The setting is non-formal. The speaker, Thim, refers to the referent with the marker of politeness /caw³/ plus his full first name.

To the acquaintance

Drama No 18 Khabuan Ken Nok Kang khen (The Magpie Movement)

ke:ŋ³ : klɔ:ŋ³ caw³ yɔ:t³ na?³ khaw³tha:³

Keng annoy mark.Yot part. to sound likely

" It sounds likely to annoy Yot."

nə:n³ : ɲan⁴ raw¹ pay¹ tha:ŋ¹ nan⁴ di:¹ kwa:²

Noen in that are we go way that good than

" In that case, it is better that we go that way."

The relationship between the speaker and the referent is acquainted. They are the same age and sex. The addressee and the referent are also acquainted. Keng refers to the referent with the marker of politeness /caw³/ plus the full first name to indicate that they are equal in status.

/ʔay³/ is a marker of politeness which is used to add before the personal name. It is only used to refer to the male referents. /ʔay³/ plus the personal name can be used to refer to both intimates and acquaintances, and equals and inferiors. Males usually use /ʔay³/ plus personal names to refer to each other, because it implies the level of intimacy. The elder or superior usually refers to the younger or inferior referent with /ʔay³/ plus personal name in order to show

his/her power. Sometimes, it shows the intimacy between the speaker and the referent. Primarily it is used in non-formal settings.

To the intimate

Drama No 40 Phiman Din (Heaven On Earth)

ya:³ : chan⁵ kam¹ lag¹ ru:⁴ sik² wa:² ?i:k² na:n¹ kwa:²
 grandmother I being feel say again long than

: ?ay³ phə:m³ ca?² klap² ma:¹

mark.Phoem will return

" I feel that it will be long time before Phoem returns home."

pu:² : ?i:¹

grandfather yes

" Yes."

The relationship between the speaker and referent is very intimate because the referent is the speaker's son. The conversation takes place at home, non-formal setting. The speaker refers to the referent with the marker of politeness /?ay³/ plus his full first name which implies the level of power on the part of the speaker.

To the acquaintance

Drama No 22 Bap Borisut (The Innocent Sins)

phog¹ : chay¹ du:¹ ?ay³ that⁴ si:¹ man¹ kha² yan⁵ ciŋ¹ ciŋ¹

Phong Chay look mark.That part. it diligent really

" Chai ! Look at that ! He is very diligent."

chay¹ : sog⁵ say⁵ man¹ ca?² thop⁴ ?i:k² na?⁴

Chay doubt it will top again part.

" Undoubtedly he will top the class again."

The relationship between the speaker and referent is acquainted. They are the same age and sex. The referent is Phong's servant. Chay and the referent are acquaintances, but Chay is higher in status. The conversation takes place at the school. Phong refers to the referent with /?ay³/ plus his shortened name /that⁴/ in order to

show his power.

/nag¹/ is added before the personal name. It is only used to refer to females. The relationship between the speaker and the referent may be intimate or acquaintance, of the same or different age and status. The elder or the superior usually uses /nag¹/ plus the personal name to refer to the younger or inferior person. /nag¹/ plus the personal name is never used to refer to the elder or the superior. It implies the level of power on the part of the speaker. The setting is usually non-formal.

To the intimate

Drama No 4 Thong Nue Kaw (The Solid Gold)

lam¹ yoo¹ : hiw⁵ khaw³ hay³ nag¹ lam¹ duan¹ man¹ faw³ phə:ŋ¹ ko:n²

Lamyong hungry give mark.Lamduan it watch shed before

"I'm hungry. I ordered Lamduan to watch the shed for me."

lx:¹ : lam¹ duan¹ nay⁵

Lae Lamduan where

" Who is Lamduan ? "

The relationship between the speaker and referent is very intimate. The referent is the speaker's sister. The conversation takes place at a shed where they sell things. The setting is non-formal. The speaker uses /nag¹/ plus the full first name to refer to the younger sister because it implies the level of power.

To the acquaintance

Drama No 26 Sam Sip Paet Soy Song (38 Soy 2)

ko:y³ : ta:y¹ lx:w⁴ nag¹ ke:⁵ ciŋ¹ ciŋ¹ duay³

Koy dead already mark.Ke really also

" My god ! is it really Ke?"

ta:ŋ¹ : ni:⁴ la?² khaw⁴ riak³

Taeng this part. they call

The relationship between the speaker and referent is intimate. The conversation takes place at the hospital. The setting is formal. Noy refers to her mother and her grandmother with the kin terms /mɛːʔ/ and /yɛːy¹/.

To the inferior

Drama No 35 Ba (The Mad)

phɔː³	:	plɛːw²	plɛːw²	chan⁵	yɛg¹	may³	dɛːy³	waː³	ʔa²	raːy¹
father		no	no	I	still	not	get	scold	what	
		: mən¹ ləːy¹								
		it part.								

"No ! No ! I haven't scolded him yet."

mɛːʔ³	:	may³	dɛːy³	waː³	koː³	lɛːk³	phuiːt³	chan⁵	caʔ²	khɔːy¹
mother		not	get	scold	aux.	stop	speak	I	will	wait
		: duː³ <u>luːk³</u>								
		look after <u>son</u>								

"If you haven't scolded him, then you should stop speaking. I will look after my son."

The relationship between the speaker and referent is very intimate. The reference is an inferior because the reference is the speaker's son. The conversation takes place at the hospital. The setting is non-formal. The mother refers to her son with the kin term /luːk³/ "child".

Kin terms plus personal names can be used as referent term in Thai society. The personal names may be full first names, shortened names or nicknames. It can be used to refer to both the superior and the inferior. The speaker and the referent may be the same or different in age.

To the superior

Drama No 2 Ban Say Thong (Say Thong House)

phan¹ na: ¹ ray¹ : ka?² ?i: ¹ khz: ³ hɔŋ³ hay³ naŋ¹ dek² nan⁴ yu: ²

Phanaray part. only room give mark.child that live

"It is only a room for a girl."

yay² : raw¹ ca?² cat² hɔŋ⁵ hay³ na: ⁴ phrɔ:w¹ lu:k³ ca?²

Yai we will manage room give aunt Phraew child will

: da:y³ saŋ² cat² hay³ phot⁴ ca?² ma:n¹ pay¹ phrɔ:m³ kan¹
get order manage give Photcaman go together

"We will arrange the room for Aunt Phraew. I will order them to arrange the room for Photcaman also."

The relationship between the speaker and referent is very intimate. The referent is older than the speaker because the reference is the speaker's aunt. The conversation takes place at home, a non-formal setting. Yai refers to the referent with a kin term plus shortened name /na: ⁴ phrɔ:w¹/. It shows the intimacy and the respect on the part of the speaker.

To the inferior

Drama No 36 Kaew Com kaen (The Unruly Kaew)

kz:w³ : phi:³ kay² kz:w⁴ chak⁴ ɲoŋ¹ lz:w⁴ la?³ kha?³

Kaew sister Kai Kaew will puzzle already part.

: nɔ:ŋ⁴ lek⁴ phutt³ sa?⁴ yuŋ³ pay¹ mot²

younger sister Lek speak part. all

"Sister Kai. My younger sister makes me puzzled."

kay² : may³ mi:¹ ?a² ray¹ yuŋ³ rɔ:k² ca?²

Kai not have what part.

"It's nothing."

The relationship between the speaker and referent is very intimate. The referent is an inferior because the referent is the younger sister. The conversation takes place at home, non-formal setting. The speaker, Kaew, refers to her with a kin term plus nickname

/nɔ:ŋ⁴lek⁴/.

Additionally, a kin term which is used as a referent term can be added by a marker of politeness. The use of markers of politeness plus kin terms implies politeness more polite than the use of kin term alone.

To the superior

Drama No 2 Ban Say Thong (Say Thong House)

phot⁴ca²ni¹ : khun¹phɔ:³ lam¹?iəŋ¹ rak⁴ tɜ:² phi:³ phot⁴

Photcani mark.father unfair love only sister Phot

"Father is unfair because he love elder sister Phot more."

mɜ:³ : tha:⁴ khun¹phɔ:³ ru:⁴ wa:³ lusk³ phut³ ya:ŋ²ni:⁴

Mother If mark.father know that you speak like this

: khun¹phɔ:³ ca?² siə⁵ca:y¹ na?⁴ lusk³

mark. father will sorry part. child

" If your father knew that you talked like this he would be very sad."

The relationship between the speaker and referent is very intimate. Photcani is the referent's daughter. The conversation takes place at home, non-formal setting. Photcani refers to her father with the marker of politeness /khun¹/, plus the kin term /phɔ:³/ which implies extreme politeness.

To the inferior

Drama No 1 Kwa Ca Ru Diengsa (Till Getting Matured)

pa:³ : khun¹ nɔ:ŋ⁴ pen¹ yaŋ¹gay¹ ba:ŋ³ kha?⁴ khun¹ mɔ:⁵

aunt mark.sister be how some part. mark. doctor

" How is my younger sister, doctor ? "

mɔ:⁵ : tɔ:n¹ni:⁴ phom⁵ hay⁵ ya:¹ hay⁵ kɜ:¹ phak³phon²

doctor this time I give medicine give she rest

: sa:²ba:y¹ pay¹ lɜ:w⁴ khrap⁴

comfortable go already part.

" I gave her medicine to let her rest comfortably."

The relationship between the speaker and referent is very intimate but the referent is an inferior because the referent is the speaker's sister. The conversation takes place at home, in a non-formal setting. The aunt refers to her younger sister with the marker of politeness /khun¹/ plus kin term /nɔɪŋ⁴/. It shows the level of politeness on the part of the speaker.

3.3.4 Title Terms

Title terms can be divided into three kinds : status title, occupational title, and honorific title. All of them can be used as referent terms in Thai society, both to refer to acquaintances and strangers. The referent is usually the superior. But sometimes, the referent may be the inferior who has a title term. The referent may be the same or different age, and the sex is inconsequential. Title terms can be used in both formal and non-formal settings.

To acquaintance.

Drama No. Ban Say Thong (Say Thong House)

som⁵ si⁵ : nay⁵ wa:³ moim² may³ hay³ yu:² gay¹ la?³ pa:³ ?eim¹

Somsi where that ST not give stay part. aunt Aem

" You say that Mom doesn't allow her to stay here."

?eim¹ : day³ yin¹ moim² wa:³ cam¹ pen¹ ro:k²

Aem get hear ST that necessary part.

" I heard Mom say that it is necessary."

The relationship between the speaker and referent is acquainted but the referent is more superior than the speaker. The referent is the speaker's mistress. The conversation takes place at home, in a non-formal setting. The servants refer to their mistress with her status title.

Drama No.13 Pret (The Demon)

pun² : luəŋ⁵ pho:³ pay¹ nay⁵ ko:³ may³ ru:⁴ kha:³ klua¹ wə:³
 Pun Luang Pho go where aux. not know I fear part.

" I don't know where he went. I am afraid."

thoŋ¹ : diəw⁵ than³ ko:³ mə:¹
 Thong moment you aux. come

" Wait , he will come."

The relationship between the speaker and the referent is acquaintance but the referent is the superior. The conversation takes place at the temple, non-formal setting. Pun refers to the referent with his status title /luəŋ⁵ pho:³/ and Thong also refers to the referent with the status title /than³/. The status title implies politeness.

Drama No 16 Kwa Ca Suam Muak Khaw (Till Putting On A White Cap)

pu?⁴ : chan⁵ ca?² bo:k² ?a:¹ ca:n¹ wa:³ may³ tɔ:³ ɣ³ ka:n¹
 Pu I will tell teacher that not want

: thəm¹ ɣa:n¹ khu:³ kap² thə:¹
 work pair with you

"I will tell the teacher that I don't want to work with you."

tay² : chan⁵ ko:³ ca?² bo:k² wa:³ thəm¹ ɣa:n¹ ruəm³

Tay I aux. will tell that work together
 : kap² thə:¹ may³ dəy³
 with you not get

" I will also tell him that I can't work with you."

The relationship between the speaker and referent is acquainted. The referent is older and more superior than the speaker because the referent is the speaker's teacher. The conversation takes place in the classroom. Pu refers to her teacher with the occupational title /?a:¹ ca:n¹/ "teacher". It implies politeness on the part of the speaker.

Drama No 42 Camcan Asa (Camcan Volunteer's)

ca:m² say⁵ : khun¹ phu:³ yig⁵ pay¹ yi:n¹ dak² ro:¹ klay³ klay³
 Caemsai mistress go stand wait near near
 : tho:¹ ra⁴ sap² pho:¹ dag¹ than³ ko:³ rap⁴ la:y¹
 telephon enough loud she aux. take part.

"The mistress is standing near the telephone. She will pick it up when it rings."

tha⁴ na:¹ : kɛ:¹ tɔŋ³ ra⁴ wəŋ¹ tuə¹ hay³ mə:k³ na?⁴
 Thana you must careful body give much part.

"You must be very careful."

The relationship between the speaker and referent is acquainted but the referent is more superior than the speaker. The referent is the speaker's mistress. The conversation takes place at Thana's house, a non-formal setting. Caemsay refers to her mistress with the honorific title /khun¹ phu:³ yig⁵/ "Madame".

The marker of politeness can occur with title terms such as /khun¹/, and /than³/. Markers of politeness plus the title emphasize the politeness on the part of the speaker.

To acquaintance

Drama No 36 Kaew Com Kaen (The Unruly Kaew)

nit⁴ : chan⁵ khɔ:⁵ cun¹ si:⁵ khun¹ khru:¹ mə:¹ lɛ:w⁴
 Nit I ask copper sulfate mark.teacher come already

"I asked the teacher for copper sulfate already."

?ɔy³ : kɔ:⁵ bɛ:ŋ² ha:ŋ⁴ si:¹
 Oey ask divid some part.

"Give me a little."

The relationship between the speaker and referent is acquainted. The referent is more superior than the speaker because the referent is the speaker's teacher. The conversation takes place at the school, in a non-formal setting. Nit refers to her teacher with /khun¹/

plus his occupational title /khrut¹/ "teacher". It implies politeness on the part of the speaker.

The title terms which are used as referent terms can occur with personal names ; full first names, shortened names or nicknames. They can be used with intimates, acquaintances and strangers. Title terms plus personal names imply the level of intimacy between the speaker and the referent.

Drama No.4 Ban Say Thong (Say Thong House)

som⁵si⁵ : caem² khun¹yig⁵yay² kám¹lǎŋ¹ phi:n⁴siə⁵ wa:³ kɔ:¹

Somsi Caem ST Yai being angry that you

: tham¹may¹ may³ yu:² du:¹ kha:n³bon¹

why not stay see above

"Caem ! Khun Ying Yai is angry that why you don't stay upstairs."

caem¹ : lɔ:w⁴ kɔ:¹ lə?³

Caem and you part.

" And you ? "

The relationship between the speaker and referent is acquainted. The referent is more superior than the speaker. The referent is the mistress. The conversation takes place at Say Thong House. Somsi is referring to her mistress. Somsi refers to her with the status term /khun¹yig⁵/ plus her nickname /yay²/ "Yai", to imply the level of respect on the part of the speaker.

Drama No 30 Luk Sue (Boy Scout)

pra²rin¹ya:¹ : rut⁴sik² khrut¹ cha⁴na?⁴ ca?² fit⁴ yay²

Prarinya feel teacher Chana will active big

"I feel that the teacher Chana will be more active."

kan¹ya:¹ : kɔ:¹ di:¹ lɔ:w⁴ may³chay³ ri:⁵kha?⁴

Kanya aux. good already not part.

" It is good, isn't it ? "

The relationship between the speaker and referent is acquainted. They are the same age and status. The conversation takes place at school, in a non-formal setting. Prarinya refers to the referent with the occupational title /khru:¹/ "teacher" plus the full first name.

Drama No 43 Khun Yay Kayasit (The Miraculous Grandma)

ma⁴li⁴ : chan⁵ yu:² ba:n³ khun¹na:y¹ sa:⁵ra⁴phi:¹

Mali I be house madam Saraphi

" I live in Madam Saraphi's house."

sam⁵li¹ : chan⁵ yu:¹ ba:n³ khun¹ya:y¹ ho:m⁵

Samli I live house mark.grandmother Hom

" I live in grandmother Hom's house."

The relationship between the speaker and referent is acquainted but the referent is more superior than the speaker. The referent is the speaker's mistress. The conversation takes place on the street, a non-formal setting. Mali refers to her mistress with the honorific title /khun¹na:y¹/ "Madam" plus the full first name /sa⁵ra⁴phi:¹/. It implies respect on the part of the speaker.

3.3.5 Pseudo Kin Term

Pseudo kin terms plus personal names can be used as referent terms in Thai society. They can be used to refer to intimates and the acquaintances. The speaker and the referent may be the same or different in age and sex, and in socio-economic status. The conversational setting can be both formal and non-formal.

To acquaintance

Drama No. 16 Kwa Ca Suam Musk Khaw (Till Putting On A White Cap)

po:g¹ : tha:¹ rian¹ thi:³ wit⁴tha⁴ya:¹lay¹ ni:⁴ ru:⁴ca:k²

Pong you study at college this know

: phi:³ na⁴thi:¹ may⁵ kha?⁴
 elder brother Nathi part.

"You study at this college. Do you know brother, Nathi?"

kra² tɛ:¹ : ?ɔ:⁵ khə:y¹ hen⁵ pay¹ thɛ:w⁵ ho:⁵
 Kratse interjection even see go neighborhood dormitory
 : yig⁵ boy² boy²
 woman always

" I have seen him before, going to the dormitory."

The relationship between speaker and referent is acquainted but referent is older than the speaker. The conversation takes place at the hospital. The setting is non-formal. Pong refers to the referent with the pseudo kin term /phi:³/ "brother" plus his full first name /na⁴thi:¹/ "Nathi".

To intimate

Drama No 15 Way Son (Naughty Day)

bug³ : ?a:¹ wit⁴ khaw⁵ may³ khit⁴
 Bung younger brother of father Wit he not think
 : ?a² ray¹ ro:k² pho:³
 what part. father

" He doesn't think anything , father."

cə:m¹ : tɛ:³ pho:³ may³ ya:k² rop⁴ kuan¹ khaw⁵
 Coem but father not want disturb he

" But I don't want to distrub him."

The relationship between speaker and referent is intimate. The speaker is younger than the referent. The conversation takes place at Wit's house. It is non-formal setting. The speaker, Bung refers to the referent with the pseudo kin term /?a:¹/ plus the full first name /wit⁴/.

To sum up, the referent terms found in Thai television dramas are personal pronouns, personal names, kin terms, title terms, and

pseudo kin terms. The use of referent terms shows the level of intimacy and formality between the addresser and the referent as shown in Table 3.

Table 3 shows the use of referent terms which implies the level of intimacy and formality between the addresser and the referent. The use of referent terms depends on the role-relationship between the addresser and the referent, sex, socio-economic status and setting. The role-relationship between the addresser and the referent may be intimate, acquaintance or stranger. The addresser may be male or female. The addressee may be equal, inferior or superior. The setting may be formal or non-formal. There are five referent terms as personal pronoun, personal name, kin term, title term, and pseudo kin term in this study.

Table 3 The use of referent terms

Referent terms	Role-relationship			addresser		Referent					Setting	
	between addresser and reference			male	female	socio-economic status			sex		formal	non-formal
	intimate	acquaintance	stranger			equal	inferior	superior	male	female		
<u>1. personal pronoun</u>												
- polite personal pronoun												
than ^a	+	+	-	+	+	+	-	+	+	+	+	+
khaw ^b	+	+	+	+	+	+	+	+	+	+	-	+
tha: ^c	+	+	+	+	+	+	-	+	-	+	+	+
- non-polite personal pronoun												
kə: ^d	+	+	+	+	+	+	+	+	+	+	-	+
man ^e	+	+	+	+	+	+	+	+	+	+	-	+
lon ^f	+	+	+	+	+	+	+	-	-	+	-	+
<u>2. personal name</u>												
full first name	+	+	+	+	+	+	+	+	+	+	+	+
shortened name/ nickname	+	+	-	+	+	+	+	+	+	+	+	+
<u>3. kin term</u>	+	-	-	+	+	+	+	+	+	+	+	+
<u>4. title term</u>	-	+	+	+	+	-	+	+	+	+	+	+
<u>5. pseudo kin term</u>	+	+	-	+	+	+	+	+	+	+	+	+

Note

+ = occur

- = not occur

CHAPTER IV

PATTERNS OF SPEAKING IN THAI TELEVISION DRAMAS

4.1 Introduction

This chapter presents the analysis of address terms as described in chapter III. The purpose of the analysis is to see whether or not there is covariation between linguistic forms and situational features. The linguistic forms which are brought into focus are the patterns in the use of address and the situational features which may be social and cultural factors, conversational settings or role-relationships of the participants governing the selection of such linguistic forms. Role-relationship of the participants determines the levels of formality and the degree of power and solidarity. It is clear that the relationship between linguistic forms and the situational features are very complex because a person may have more than one social role. For example, a person is a father at home but a teacher in school. His role is, therefore, in complementary distribution. But if he must take two social roles at the same time, he may have difficulty in presenting his social role to his child. The role relationship is found to have influence and determine the use of address terms in this study. The role-relationship of interlocutors may be teacher - student, husband-wife, employer-employee, merchant-customer, etc. The social factors also influence the form of address and referent terms. The social factors are age, sex, occupation, education, socio-economic status, all of which are found to determine the use of address.

The pattern in the use of address terms can be presented by situational features, which are: social factors, conversational settings, and role-relationships of the participants. The alternation rule is used to explain the use of address terms in Thai television dramas.

4.2 Pattern in the Use of Address Terms

There are many address terms found in television dramas scripts such as: personal pronouns, title terms, personal names, kin terms, friendship terms, teksonymy terms, given names, and demonstrative compound terms. The use of address terms can be divided into two patterns: reciprocal and non-reciprocal. The choice of address term depends on the social factors: age, sex, occupation, education and socio-economic status. The social factors may have influence on the choice of the pattern in the use of address terms. People who come from different community, setting: ie; urban and rural, usually use different address terms.

4.2.1 Reciprocal Address Terms

By reciprocal address terms, we mean two persons in the conversation use the same kind of terms to refer to each other. For instance, the interlocutors may exchange personal pronoun /khun¹/"you", or exchanging a kin term as when a mother addresses her daughter with kin term /luk²/"child" and the daughter addresses her mother with kin term /mzi³/"mother". The use of reciprocal address terms lies heavily on the social relationship between the speaker and the listener.

From the fifty television drama scripts used as data, there are seven kinds of reciprocal address terms as follows:

4.2.1.1 Mutual Title Term

The mutual use of title term implies that the participants in the conversation possess a title. In Thai, title can be divided into three kinds: status title, occupational title, and honorific title. The mutual titles can be divided into three groups as follows:

a. Mutual status title ± personal name

The mutual status title ± personal name is employed between members of the Royal Family who usually use a specific term when addressing each other. This register usually consists of special sets of lexicons. A member of the Royal Family with a lower status title will also use that register when speaking to one of higher status.

The status title and age of the participants may be equal or different. Generally speaking, age is a social factor which has the influence over the pattern in the use of address terms. However, this is not the case with members of the Royal Family since the choice of address terms is governed by the status title that the participants possess. Thus among the members of the Royal Family, the use of status titles is reciprocal and does not involve age or socio-economic status.

Members of the Royal Family, who are intimates, such as intimate friends or boy / girl friend usually address each other with the status title plus their nickname. A mutual status title+nickname is used between intimates or acquaintances, where the participants may be of the same or opposite sex. It is used with males as well as females. The setting may be formal or non-formal.

Between intimates

Drama No.3 Photcaman Sawangwong (Photcaman Sawangwong)

phan¹na:ra:y¹ : thaŋ³ so:ŋ⁵ ya:ŋ² lə?⁴kha?⁴ tha:n³phu:³yig⁵Phannaray both two kinds part. status title

"Both of them , my Lady."

chay⁵la:y¹ : ko:³ lə:w⁴ mom² ?e:ŋ²Chailai aux. already status title yourself: la?³ ca?² ?o:k² ca:k² ba:n³ sa:y¹

part. will out from home say

: tho:ŋ¹ may³ huəŋ² wa:³ lu:k³cha:y¹

Thong not worry say son

: ca?² thu:k² tam¹ni?² ba:ŋ³ rɪ:⁵

will get blame particle

"What's about you? If you leave Say Thong House like that, everyone will blame your son, for not taking care of you."

Chailai has the status of /tha:n³phu:³yig⁵/"Lady" and Phannaray is /mom²/ "a wife of momchaw". Chailai is older than Phannaray. The conversation takes place at Phannaray's house. They address each other with the status title although they are different in age.

Between acquaintances

Drama No.2 Ban Say Thong (Say Thong House)

to:m³ : diaw⁵ ca:m² ?a:t² ca?² bo:k² chə:n¹ khun¹cha:y¹Tom moment Caem may will tell invite status title: thə?²khrap⁴ klap² ma:¹ niəy² niəy²

part. return come tired tired

"Caem might have told her already. But please don't worry about that ; you just got home and must be exhausted."

kla:ŋ¹ : ɲan⁴ phom⁵ kho:⁵ tuə¹ ko:n² chə:n¹ than³Klang them I as he self first invite status title

: pra² thap⁴ ta:m¹ sa² bs:y¹ na?⁴ mom²
 sit down be at ease part. ST

"Then, allow me to excuse myself. Please make yourself at home."

Tom and Klang are both members of the Royal Family. They are men of the same age. Tom receives higher status title than Klang. Tom is /mom² ca:w³/ "a grandson of the king" while Klang is /mom² ra:t³ cha⁴ wog¹/ "a son of momchaw". They give mutual status title.

From the example below, it is noteworthy that Klang uses the final particle /mom²/, which functions the same as the final particle /khrap⁴/ or /kha?³/. The particle /mom²/ is the royal register. In the same conversation, Tom uses the final particle /khrap⁴/ when speaking to Klang. This implies that /mom²/ is the final particle used by an inferior to his superior. Sometimes, /mom²/ can be used as a self-address term when talking to momchaw. /mom²/ "I" is a shortened form of /kra² mom²/ or /mom² chan⁵/. The example is as follows :

Drama No.2 Ban Say Thong (Say Thong House)

Klang : mom² mi:t¹ ?ek² ka² sa:n⁵ duən² tɔŋ³ phit⁴ ca² ra⁴ na:t¹

Klang I have document express must consider

" I have to consider the expressed documents."

b. mutual = /khun¹/ + occupational title = full
 first name

The mutual = /khun¹/ + occupational title = full first name is employed by speakers who have an occupational title in addressing each other, regardless of their age or sex. Several occupational titles may be employed as address terms, including : /mo:⁵/ "doctor", /?a:t¹ ca:n¹/ "teacher" , /khu:¹/ "teacher" , etc indicating a service. In conversation, if a speaker knows the occupational title of the listener, he normally addresses him with that occupational title

regardless of whether he is older or younger. This shows that occupational title in Thai culture, once made known, is more important than age, sex, and socio-economic status. The occupational title can be employed to address intimates, colleagues, acquaintances whose occupation is known. They can be used in the formal and non-formal situations.

In high schools, colleges or hospitals, there are many people working together. They hold many different positions in school or college such as: teacher, doctor, nurse, guard or janitor. The name of each occupation is employed as an address term. The person who is a teacher is called /khru:¹/ or /ʔa:ca:n¹/. The person who is a guard is called as /ya:m¹/. A janitor is addressed as /pha:n¹ro:ŋ¹/. A doctor is addressed as /mɔ:⁵/ and a nurse is addressed as /pha⁴ya:¹ba:n¹/, etc.

Some occupational titles can occur with the marker of politeness /khun¹/ such as /khru:¹/ "teacher", /mɔ:⁵/ "doctor", /pha⁴ya:¹ba:n¹/ "nurse", /tam¹ruet²/ "police", etc. But some occupational titles cannot occur with the marker of politeness, /khun¹/ such as guard, coach, singer, boxer, writer, etc. People who give mutual /khun¹/ plus occupational title, indicate that they want to show respect for each other. The participants in conversation who usually give this kind of respect [(/khun¹/+ot) - (/khun¹/+ot)], are teacher-teacher, doctor - doctor, and doctor-teacher.

mutual ± /khun¹/+ occupational title ± name can be used between colleagues, acquaintances and strangers. It can be used in both formal and non-formal settings. It can be used by both people in city and country. It also implies level of formality.

Between colleagues

Drama No.22 Bap Borisut (The Innocent Sins)

sa² hst² : khru:¹Sahat teacher

"Teacher"

ca:¹ mo:n¹ : phom⁵ na?² ru:⁴ ma:¹ na:n¹ lz:w⁴ wa:³ khru:¹Camon I part. know come long already say teacher: ya:k² pen¹ kho:t⁴ tɛ:² may³ mi:¹ tha:g¹ ro:k²
want be coach but no have way particle"I've known for long time that you want to become a
coach, but no way."

Camon and Sahat are teachers in the same school. Sahat is younger than Camon. The conversation takes place in the field in an evening during the time when Camon is training his students.

Between acquaintances

Drama No.8 Mae Oep (Mae Oep)

phu:³ ko:g¹ : phu:³ yay² chiə⁴ yin¹ yan¹ man³ mo?²

Captain chief Chue confirm fix appropriate

: na?⁴ kam¹ nan¹particle village chief

"The chief, Chue, insists firmly, village chief."

to:m¹ : phom⁵ riən¹ pay¹ lz:w⁴ phu:³ ko:g¹ wa:³ miə¹ kho:g⁵Toem I report go already captian say wife of: ?ay³ bun¹ tham¹ man¹ pen¹ ro:k³ pra² sa:t²

mark. Buntham if is disease nerve

"I've told the Captain already that Buntham's wife is
nervous."

Toem and the Captain are both government workers. They are acquaintances, but Toem is older than the Captain. The conversation takes place at Toem's house. The Captain comes to see Toem in order to examine the crime. When they meet, they give mutual occupational

titles.

Between strangers

Drama No.22 Bep Borisut (The Innocent Sins)

su² ra:ŋ¹ : sa² wat² di:¹ kha?³ khun¹ mo:⁵ di² chan⁵

Surang good afternoon Pt. mark. doctor I

: pen khru:¹ kho:ŋ⁵ dek² kha?³
be teacher of child particle

"Good afternoon, doctor? I'm the teacher of the child."

mo:⁵ : sa² wat² di:¹ khrap⁴ ?i:k² pra² ma:n¹ diən¹ niŋ¹ dek²

Doctor good afternoon Pt. more about month one child

: ko:³ khoŋ¹ pay¹ ro:ŋ¹ riən¹ hay³ khun¹ khru:¹
aux. may go school give mark. teacher

: huət² kon³ da:y³ lə:w⁴
spank bottom get already

"Good afternoon. In just about one more month the child
can go to school and have his bottom spanked by you."

Surang and doctor are strangers, having just met for the first time. Surang is a female teacher. The doctor is older than Surang, and is a man. The conversation takes place in the hospital, in a formal setting. Surang greets the doctor first and then she introduces herself. They exchange /khun¹ mo:⁵/ and /khun¹ khru:¹/ in the greeting.

C. Mutual honorific title

People who have an honorific title usually address each other with the honorific title. There are seven honorific titles found in this data, including : /khun¹ na:y¹/ "Madame", /sia²/ "a wealthy Chinese", /thaw³ kə:²/ "a rich Chinese or the owner", /na:y¹/ "master", /khun¹ phu:² yiŋ⁵/ "mistress" and /khun¹ nu:⁵/ "son/daughter's master". The honorific titles are usually used to address the superior who is in status.

Some honorific titles can be used in the mutual honorific title pattern as: /khun¹na:y¹/ "madam", /siə²/ "a wealthy Chinese" and /thaw³kz:²/ "a rich Chinese or the owner" /khun¹na:y¹/ "madam" is the term used in addressing rich women. In Thai society, /khun¹na:y¹/ "Madam" is usually used to address a wife of a policeman or a soldier. The wives of police and soldiers usually use /khun¹na:y¹/ "Madam" to address one another.

/siə²/ "a wealthy Chinese" and /thaw³kz:²/ "a rich Chinese or the owner" are Chinese loan words in Thai. People used to address rich Chinese men with this title, but nowadays, the meaning has expanded to include all rich Thai men.

The mutual honorific title is used between participants who have the honorific title as well as regardless of their familiarity, age, sex or socio-economic status. The setting may be formal or non-formal. It implies the level of formality.

Between the acquaintances

Drama No. 11 Sarawat Thuen (The Crooked cop)

si² rin¹ thip⁴ : thaw³ kz:² mi:¹ ?a² ray¹ rə:⁵ kha?⁴

Sirinthip HT have what part.

"What's the matter, proprietor?"

həŋ¹ : ?a:¹ thom³ thoŋ¹ mə:¹ thi:³ ni:³ ri?⁴ pləw² khun¹ na:y¹

Heng mark. Thomthong come at here particle particle HT

"Is Thomthong here, Madam ? "

Sirinthip is the wife of a police inspector and Heng is a merchant. They are acquaintances. Heng is older but more inferior. Sirinthip addresses Heng as /thaw³kz:²/ "a rich Chinese" and he addresses her with the honorific title /khun¹na:y¹/ "Madam". The conversation takes place at Sirinthip's house. They use the honorific title because they respect each other even though they are different

in ages.

4.2.1.2. Mutual Personal Name

Addressing by personal names is very common in Thai society. Personal names can be grouped into two categories : full first name and shortened first name or nickname. The shortened first name is usually used as a nickname of a person who does not have a nickname. They also imply the level of intimacy between interlocutors. Reciprocal naming is used by two interlocutors operating on a horizontal line of intimacy. If they are acquaintances or strangers , they use mutual full first name [FN-FN], but if they are intimates they use mutual a shortened first name (SN) or nickname (NN) [SN/NN-SN/NN]. However, between intimates or acquaintances, mutual full first names are usually employed if they do not have a nickname. Mutual naming is used between intimates , acquaintances and strangers. The pattern of the use of mutual personal names found in this study can be categorized as follows :

a. Mutual = /khun¹/, /?ay³/ + full first name.

Speakers of the same socio-economic status usually address each other with full first names. The full first name can be used by both acquaintances and strangers. Intimates, friends, couples and relatives do not normally use full first names to address each other but rather invoke the shortened first name or nickname instead. Intimate friends and couples who do not have a nickname may use [FN-FN]. [FN-FN] is used in formal settings as well as in non-formal ones. It is used by people of higher socio-economic status as well as those of lower socio-economic status, regardless of sex and age.

The marker of politeness /khun¹/ and the marker of non-politeness /?ay³/ can occur with the full first name, but a person always addresses a stranger or a person who has just been introduced by /khun¹/+ full first name. Strangers also always use /khun¹/+ FN in the first meeting. Sometimes, /khun¹/ + FN is used between acquaintances, colleagues, and neighbours. /khun¹/, when placed before the full first name marks mutual politeness and mutual respect. Additionally, /khun¹/ can also occur with kin terms, pseudo kin terms and occupational titles. /khun¹/+FN is used in formal settings because the interlocutors must be aware of using appropriate words. Intimates may invoke /khun¹/+ FN if they do not have a nickname or if their names are mono syllabic. Examples of this are frequently found in the data. Between strangers, they give mutual /khun¹/+FN regardless of age, sex or socio-economic status, because they want to show politeness in the first meeting. It is a social etiquette between strangers.

On the contrary intimate male or female friends of equal socio-economic status may use /?ay³/+ full first name. /?ay³/+FN is a strong indication of intimacy, close relationship in the peer group, level of speaker's education and emotion of the speaker. /?ay³/ is also used with demonstratives such as /ni:³/ "this" and /nan³/ "that". /?ay³/ never occurs alone in a speech. The mutual /?ay³/+FN is found to be used by speakers in urban as well as rural areas. In an urban area, the speaker with lower levels of education are more likely to use /?ay³/+ FN in their daily life than those with a higher education. In rural communities, old people often address men of lower age or socio-economic status with /?ay³/+FN, such as /?ay³lek²/ "Lek". Males of the same status often mutually invoke /?ay³/+FN. The participants of the conversation may be young or old people of the same status. /?ay³/+FN can be used between acquaintances and intimates, because it indicates intimacy between interlocutors. The form of address terms are

not fixed. To explain, the interlocutors are not pressed to use the same form of address term throughout the conversation, and normally do not. The pattern of moving from one form of address to another depends on the relationship between the interlocutors. The changing of address terms is systematic. In this study, the mutual full first name [FN-FN] usually moves to the mutual personal pronoun. The personal pronoun may be polite or non-polite. There are many examples of moving from mutual full first names to mutual personal pronouns. The mutual = /khun¹/, /?ay³/ + full first name can be used between intimates, acquaintances and strangers.

Between intimates

Drama No. 41 Nam Khang Klang Daet. (Mid Day Dew)

ma:¹riə¹ : ma:¹riə¹yag¹ may³kz:² na?⁴ mon¹ thiə⁵ ca?² ?a:¹yu?⁴
 Maria Maria still not old part. Mon arrive will age
 : ma:k³ kwa:² mon¹ tɜ:² ma:¹riə¹yag¹ suəy⁵ yag¹
 more than Mon but Maria still beautiful still
 : sa:w⁵ yu:² ciə¹ may³
 young be real part.

"I'm not old yet, Mon. Although I'm older than you, I still look young and beautiful, isn't that right?"

mon¹ : ca:³ ma:¹riə¹yag¹ na:³rak⁴ sam⁵rap² mon¹
 Mon part. Maria still pretty for Mon

"Yeah. For me you're still lovely all the times."

Mon and Maria is a couple. Mon is the husband and Maria is his wife. Their relationship is a cordial one. Maria is older than Mon. They still give mutual full first name [FN-FN] because they do not have nicknames.

Between acquaintances

Drama No. 6 Luem Selap Lay (The Rainbow Sequin)

ne:t³ : ?a²run¹sa²wat² khrap³ khun¹pha:¹lay¹ di:¹cay¹ thi:³da:y³
 Net good morning part. mark.Phalai glad that get

: phop⁴ khun¹

meet you

"Good morning, Miss Phalai. I'm glad to meet you."

pha:¹lay¹ : tɜ:² chan⁴ may³ di:¹cay¹ lə:y¹ khun¹ne:t³ tsa:³ khun¹

Phalai but I not glad part. mark.Net if you

" But I'm not glad at all Mr. Net. If you....."

Net and Phalai are just acquainted. Net is a man but Phalai is a woman. Net tries to follow her in order to gain more familiarity but she does not like him. Net is higher in socio-economic status. Net is trying to find Phalai's house when he comes to visit her one morning. When he arrives at her house, Phalai has not yet gotten up. So Net keeps calling her until she wakes up, quite angrily. In greeting, he addresses her with /khun¹/+ FN (khun Phalai) and she addresses him with /khun¹/+FN (khun Net). They give mutual /khun¹/ plus full first names, but after a few minutes, they exchange /khun¹/"you".

Between colleagues.

Drama No.7 Dechani (Dechani)

ra⁴cit² : mo:g¹ phlə:n¹ chiəw¹ khun¹?og¹?a:t²

Racit look amuse part. mark. Ong-at

"You're quite engrossed in watching someone, Mr.Ong-at."

?og¹?a:t² : khun¹ ra⁴cit² phom⁵ ...

Ong-at mark. Racit I ...

"Oh, Miss Racit I..."

Ong-at and Racit are colleagues. They have the same socio-economic status but are the opposite sex. Ong-at is a man and Racit is a woman. Ong-at is older than Racit. The conversation takes place in the office one morning, but the conversational situation is non-formal. Ong-at is seeing Phakkhini who is Racit's friend. Racit comes in and greets him. Racit addresses him with /khun¹/ + FN : Khun Ong-at and he also addresses her with /khun¹/+FN: Khun Racit. Later, both Ong-at and Racit address each other with the personal pronoun /khun¹/"you".

Between neighbours

Drama No. 50 Cam Loey Rak (Victim of Love)

so:⁵ ra⁴ ya:¹ : khun¹ bun¹ lo:m⁴ bo:k² wa:³ ma:¹ ha:⁵ chan⁵ na?²Soraya mark. Bunlom tell say come find I part.
: chə:n¹ si?³ kha?⁴ mi:¹ thu⁴ ra?⁴ ?a² ray¹ kha?⁴
invite part. have business what part."You said that you wanted to see me, please
go ahead. What do you have in mind?"bun¹ lo:m⁴ : may³ mi:¹ thu⁴ ra?⁴ ?a² ray¹ ro:k² khrap⁴ phi:³

Bunlom not have business what part. sister

: mun¹ bo:k² wa:³ khun¹ so:⁵ ra⁴ ya:¹ ma:¹

Mun told say mark. Soraya come

"Nothing, sister Mun said that you would come."

Soraya and Bunlom are neighbors of the same age. Bunlom is a man and Soraya is a woman. Soraya is higher in socio-economic status. Soraya used to live in Nakhon Sawan province, before she moved to Bangkok. In the first greeting, they give mutual /khun¹/+FN because they are not intimate, as /khun¹/ + FN is normally employed in conversation. Soraya, however, self-addresses with /chan⁵/ "I".

Between strangers

Drama No.42 Caemcan Ass (Caemcan Volunteers)

cə:m² can¹ : ?aw¹ ma:¹ fa:k² kha?³ khun¹ ?u² dɔ:n¹

Caemcan take come give part. mark. Udon

"I'm bringing this for you, Udon."

?u² dɔ:n¹ : ru:⁴ cək² chi:³ phom⁵ duəy³

Udon know name I also

"You know my name too."

.....

?u² dɔ:n¹ : khun¹ cə:m² can¹ chay³ may⁵ khrap⁴

Udon mark. Caemcan part. part.

"By the way, are you Miss Caemcan?"

Caemcan and Udon are strangers of the same age. Caemcan is a woman but Udon is a man. Caemcan hit him on the street while he was crossing the road. She took him to the hospital. When they meet in the hospital, they give the mutual /khun¹/+FN [(/khun¹/+FN)~(/khun¹/+FN)]. It implies that they want to show their politeness on the first meeting.

To sum up, the mutual ±/khun¹/, /ʔay³/+FN is often used in Thai society. Mutual FN is usually used between intimates and acquaintances. Mutual /khun¹/ + FN is usually used between the acquaintances, colleagues, neighbours and strangers. Mutual /ʔay³/+FN is used between intimates and acquaintances.

b. Mutual ± /khun¹/ , /na:y¹/ , /naŋ¹/ , /ʔay³/ +
shortened/nickname

In Thai society, if a person has full first name of more than one syllable then the first and the last syllable of the full first name may be employed as a shortened name. A person who does not have a nickname usually shortens his name and uses it for a nickname. Therefore, shortened names are categorized as nicknames. If a person has a nickname, he/she does not usually use a shortened name, and vice-versa. Shortened names and nicknames are used as self-address terms as well as address terms. Intimates and acquaintances usually give mutual shortened names or nicknames. Intimate friends do not normally address each other with full first names except in some situation where it is intentionally used. A nickname is rarely used as an address term between strangers.

The marker of politeness /khun¹/, /na:y¹/ and the marker of non-politeness /naŋ¹/, /ʔay³/ are usually placed before other address terms such as full first names, shortened names/nicknames, kin terms and

occupational titles. Mutual /khun¹/+shortened name/nickname is used between the intimates and the acquaintances of the same age and socio-economic status, irregardless of the sex.

Mutual /na:y¹/+shortened name/nickname is used between intimate friends. Addressing with mutual /na:y¹/ can be used by males as well as females. However, male speakers use this word more frequently than female. Participants in the conversation are usually of the same age and socio-economic status. The marker of politeness /na:y¹/, should not be confused with the personal pronoun /na:y¹/ "you" and honorific title /na:y¹/ "master". The two later terms can occur alone in speech, but the markers of politeness cannot. Sometimes, mutual /na:y¹/+shortened name/nickname alternates with the mutual personal pronoun /na:y¹/ "you".

Alternately, between intimates of the same age group and socio-economic status, evidence of the use of mutual /nag¹/,/?ay³/+shortened name/nickname can be found. Both /nag¹/ and /?ay³/ are marker of non-politeness. /nag¹/+ SN/NN is only used by females but /?ay³/+ SN/NN is generally used by males, and only sometimes by females. Mutual /nag¹/, /?ay³/+ SN/NN is never used with strangers. Sometimes, /nag¹/ and /?ay³/ can occur with demonstratives such as : /ni:³/ "this" and /nan³/ "that". Mutual/nag¹/,/?ay³/ is found more with female or male speakers of lower status than those of higher status.

To sum up, the mutual = /khun¹/, /na:y¹/, /nag¹/, /?ay³/+shortened name/nickname is used between intimates and acquaintances. This pattern is used in non-formal settings. The participants are usually of the same age, sex and socio-economic status. These terms show the level of intimacy, are never used by strangers in Thai society.

Between intimate friends

Drama No. 26 Samsip Paet Soi Song (38 Soy 2)

tɔ:ŋ¹ : ?e?⁴ diaw⁵ ni:⁴ pen¹ dek² di:¹ kha² na:t² ni:⁴

Taeng inter. now be child good size this

: chiew¹ ra?⁴ nag¹ ko:y³part. mark. Koy

"Oh, my! I can't believe that you have turned into such a good girl, Koy."

koy³ : may³ chay³ kho:⁵ ?a² nu⁴ ya:t³ nag¹ tɔ:ŋ¹Koy not is ask permission mark. Taeng

"I'm not asking her permission, Taeng."

Taeng and Koy are intimate friends. They are female classmates of the same age and socio-economic status. The conversation takes place in Koy's bedroom. The setting is non-formal. Taeng is persuading Koy to go to see a film. They usually exchange /nag¹/ + nickname as Nang Koy and Nang Taeng because they are intimate friends. In Thai society, /nag¹/ + shortened name/nickname is not used in addressing female strangers because it is not a polite word.

Between intimates

Drama No. 50 Camloey Rak (Victim of Love)

tha² wat² chay¹ : tɔ:² san⁵ ya:² pay¹ thiaw³ kap² khray¹ na?⁴Thawatchay but San no go trip with who part.

"But don't you go out with anyone, you hear!"

san⁵ se⁴ ni:¹ : ?i:k² lɔ:w⁴ na?⁴ kha?⁴ wat⁴Sansani again already part. Wat

"Again, Wat."

Thawatchay and Sansani fall in love with each other and are going to be engaged. They are of the same age and socio-economic status. The conversation takes place in a restaurant one afternoon; an informal setting. They use mutual shortened names with each other. Thawatchai addresses her with the first syllable /san⁵/ "San" and

Sansani addresses him with the medial syllable /wat⁴/ "Wat". They self-address with shortened names in conversation. It implies that their relationship is very intimate because Thai people usually self-address with shortened names when speaking to intimates.

Between acquaintances

Drama No. 7 Dechani (Dechani)

?oŋ¹?a:t² : tɔ:² miə³ khun¹ phak⁴ lay³ phom⁵ kɔ:³ ca?² klap² khrap⁴
 Ongat but when mark. Phak chase I aux. will return part.

"But if you chase me-away, I will go."

phak⁴ khi⁴ ni:¹ : phak⁴ may³ da:y³ lay³ na?⁴ kha?⁴ khun¹ ?a:t²
 Phakkhini Phak not get chase part. mark. AT

: kro:t² chan⁵ ri:⁵ kha?⁴
 angry I part.

" Phak didn't chase you away. Are you angry with me?"

Ong-at and Phakkhini are colleagues, of the same socio-economic status and age but opposite sex. Ong-at is a man but Phakkhini is a woman. Ong-at is married but Phakkhini is single. Ong-at falls in love with Phakkhini but she does not return his feelings. The conversation takes place at the restaurant in a non-formal setting. Ong-at was hurt by Phakkhini's words. In conversation, they exchange shortened names : Khun Phak and Khun At. This pattern is used in order to show politeness of the speaker. Ong-at self-addresses with /phom⁵/ "I" which is the polite personal pronoun for males. Phakkhini self-addresses with her shortened name /phak⁴/ "Phak". Sometimes, she switches to /chan⁵/ "I". It is noticeable that in Thai society females have more choices of address term than males. That is, females may use personal pronouns or personal names to address themselves. Although males may self-address with personal name, it hardly ever occurs in Thai society. If males use the personal name to address themselves, he only uses it when talking to very intimate person, such as, his wife and relatives.

In summation, the use of mutual personal names can be divided into two patterns: mutual[±]/khun¹/,/?ay³/+ full first name and mutual[±] /khun¹/, /na:y¹/, /naŋ¹/,/?ay³/ + shortened name / nickname. The first pattern is usually used between intimates, acquaintances and strangers. The other pattern is used between intimates and acquaintances and is never used between strangers.

4.2.1.3. Mutual Personal Pronoun

The use of mutual personal pronouns is also found in Thai society. Some of these personal pronouns indicate the sex of the speaker. When they are employed the personal pronoun reveals the relationship between the dyads as well as their emotions. The use of mutual personal pronouns is found between intimates, acquaintances and strangers of the same sex or opposite sex and those who may or may not be of the same age or socio-economic status. Mutual personal pronouns can be used in both formal and non-formal settings. The mutual personal pronouns can be divided into two groups according to levels of politeness, as:

a. Mutual polite personal pronoun

The mutual polite personal pronoun is found in this study. The polite personal pronouns which are used as address terms in this pattern are /khun¹/, /thə:¹/, /tua¹/ and /na:y¹/ "you". People of equal status usually use mutual /khun¹/. /khun¹/ can be used by males as well as females. The mutual /khun¹/ can be used between intimates, acquaintances and strangers. Strangers give this pattern regardless of their age and sex. It indicates more of a level of formality than a level of intimacy. This pattern is found more frequently in speakers of urban areas than those in the rural areas,

however, this pattern, is not found in people of less than eighteen years of age. Mutual /thə:¹/ is used by speakers of either sex, but more often by women. The mutual /thə:¹/ is used between speakers of the same status, but preferably used when talking to intimates or acquaintances. Sometimes it may be used between strangers who have just met for the first time. Strangers use it regardless of their sex, age and socio-economic status. This pattern implies the level of intimacy between speakers.

Mutual /tuə¹/ is normally used by female speakers. Close female friends with equal status often give mutual /tuə¹/. It is preferably not used with strangers because it shows level of intimacy more than formality.

Mutual /nə:y¹/ is often used by male speakers. Men with equal status often give mutual /nə:y¹/. Mutual /nə:y¹/ is used between intimates and acquaintances but it is never used between strangers. Mutual /nə:y¹/ indicates the level of intimacy between interlocutors.

The mutual polite personal pronoun is often used between intimates, acquaintances and strangers of the same age, sex and socio-economic status. Mutual /khun¹/ shows the level of formality but mutual /thə:¹/, /tuə¹/, /nə:y¹/ imply the level of intimacy between speakers. Speakers usually give mutual polite personal pronoun regardless their socio-economic status. It is used in both formal and non-formal setting.

Between intimates

Drama No. 40 Phiman Din (Heaven on Earth)

nua¹ la⁴ ?ɔ:¹ : thə:¹ kɔ:³ ru:⁴ yu:³ lɜ:w⁴ wə:³ ɲop⁴ thi:³ tham¹
 Nuanla-o you aux. know be already that budget that do

: pro:¹ mo:t² khə:ŋ⁵ ha:ŋ³ raw¹ ni:³ man¹ no:y⁴
 promote of store we part. it little
 "You already know that the budget for promotion of
 our store is small."

so:⁵ phon¹ : no:y⁴ phro?⁴ thə:¹ tat² man¹
 Sophon little because you cut it
 "It is a little because you cut it."

Sophon and Nuanla-o are a couple. They are of the same age and socio-economic status. Sophon is the husband and Nuanla-o is his wife, and they own a department-store. The conversation takes place at the office. The setting is non-formal. Their emotions are running high, because they are quarreling about money. Normally, they would give mutual /khun¹/. But in this situation, they give mutual /thə:¹/ because they are angry. Here the terms of address imply that the mood of the speakers influences the choice of address term.

Between acquaintances

Drama No.15 Way Son (Naughty Days)

yay² : kho:⁵ to:n³ rap⁴ na:y¹ duəy³ khwəm¹ yin¹ di:¹
 Yai welcome you with gladness

"I welcome you gladly."

?ek² : chan⁵ ko:³ di:¹ cay¹ thi:³ na:y¹ yaŋ¹ yu:² thi:³ ni:⁴
 Ek I am glad that you still be here

"I am glad that you are still here."

Yai and Ek are acquaintances. They are men of the same age and socio-economic status. They are also college students. The conversation takes place at business college, in a non-formal setting. They give mutual /na:y¹/ "you" although they are not intimate friends. They use this pattern because they want to gain familiarity between them. Ek self-addresses with /chan⁵/ "you". Yai does not self-address in the conversation. It is noticeable that this pattern [/na:y¹/-/na:y¹/] can be used by acquaintances, if they are males.

Between strangers.

Drama No.41 Nam Khang Klang Daet (Mid Day Diw)

ma:¹riə:¹ : di²chan⁵ chi:³ ma:¹riə¹

Maria I name Maria

"My name is Maria."

ri⁴ta:³ : phu:t³ thə?² kha?³ ri⁴ta:³ kap² ?a²na:¹win¹ ca?²

Rita speak part. Rita with Anawin will

: ruəm³ fəg¹ riəg³ khə:g⁵ khun¹share listen matter of you

"Say it ,please. I and Anawin will listen to you."

ma:¹riə¹ : khi:¹ khi:¹ wa:³ di²chan⁵ ya:k² ca?² ma:¹

Maria be be that I want will come

: khə:⁵rə:g³ hay³ khun¹ lək³ tit²tə:² kap² mon²request give you stop contact with Mon

"That is, I want to request you to stop contacting Mon."

Rita and Maria are women of the same socio-economic status. They are strangers, and Maria is older than Rita. The conversation takes place at Rita's apartment. Maria comes to see Rita to ask her to stop contacting her husband, Mon. In the first meeting, they give mutual /khun¹/ "you" even though Maria is older than Rita. In Thai society, strangers usually choose address terms to address the listener by considering age more than other factors. If they are not sure about the interlocutors's age, they usually omit the address terms. Maria refers to herself with /di²chan⁵/ "I" because she feels that she is not acquainted with Rita and wants to show formality. Antithetically, Rita self-addresses with her full first name "Rita". Normally, a person does not self-address with his/her first name when talking to a stranger. In this case, it implies that she wants to become more familiar with Maria.

In summation, mutual polite personal pronouns can be used between intimates, acquaintances and strangers. Speakers of the same age, sex and socio-economic status often use this pattern in conversation. It implies politeness intimacy more than formality, except the mutual /khun¹/ "you" which is used between strangers. Mutual polite personal pronouns can be used in both formal and non-formal settings.

b. Mutual non-polite personal pronoun.

There are non-polite personal pronouns such as /caw³/ "you", /kz:¹/ "you", /?eŋ¹/ "you" and /mɨŋ¹/ "you" which are used as address terms. The use of mutual non-formal personal pronouns is found in speakers with equal status or when talking to inferiors in order to show their authority or power. Inferiors do not use this when speaking with their superior. This pattern may be used by speakers in urban areas as well as those from rural areas. Speakers in rural areas and speakers with low levels of education are often found to use this pattern in their daily speech and it is not considered rude, whereas speakers in urban areas do not usually use it in their daily speech. Mutual /caw³/, /?eŋ¹/, /kz:¹/ and /mɨŋ¹/ can be used between intimates, acquaintances and strangers in rural areas. In Thai society, intimate friends of equal status, especially males, often invoke this pattern. It shows intimate relationship of the interlocutors and in that sense it is not rude. Strangers in rural areas use this pattern regardless of age, sex and socio-economic status. On the contrary, speakers with high status in urban centers may use this pattern solely with intimates, but never with strangers. It is found in males' speech as well as females but primarily in males. Additionally, speakers in bad temper may use this pattern, regardless of age, sex and socio-economic status.

Between intimates

Drama No. 46 Noy Cayya (Noy Cayya)

no:y³ cay¹ya:¹ : kha:³ mi:¹ ga:n¹ tɔ:g³ tham¹ na?⁴

Noy Cayya I have work must do part.

"I have work. I must do."

na:n⁵ ?ay³ : ga:n¹ ra?⁴ ro:y⁴ wan¹ phan¹ pi:¹ kha:³

Nan Ay work part. hundred day thousand year I

: may³ khə:y¹ hen⁵ caw³ tham¹ga:n¹ ?a²ray¹not ever see you work what

"Is it really work? I haven't seen you work, in a thousand years"

no:y³ cay¹ya:¹ : caw³ khog¹ may³ khə:y¹ da:y³ yin¹ thi:³ kha:w⁵ wa:³Noy Cayya you likely not ever hear that he say

"You have never heard that they say..."

Cayya and Ay are intimate friends. They are men of the same age but Ay has a higher socio-economic status than Cayya. Their relationship is a cordial one. The conversation takes place at Ay's house, in non-formal setting. They give mutual /caw³/ "you". They both self-address with /kha:³/ "you".

Between acquaintances.

Drama No. 13 Pret (The Demon)

pun² : gan⁴ ?eg¹ ta:m¹ kha:³ ma:¹ tham¹ may¹Pun in that case you follow I come why

"In that case, why do you follow me?"

yo:y⁴ : ko:³ riəŋ³ thi:³ kha:³ khuy¹ ka?² ?eg¹ wan¹ nan⁴Yoy aux. matter that I talk with you day that

"It is that matter that I talked to you about that day."

Pan and Yoy are friends but not intimates. They are men of the same age, but Yoy is higher in socio-economic status than Pan. The conversation takes place near the temple, in a non-formal setting. They give mutual /?eg¹/ "you", and self-address with /kha:³/ "I".

Between strangers.

Drama No.46. Noy Cayya (Noy Cayya)

wa:n³ kɔ:w³ : lz:w⁴ caw³ ma:¹ tham¹ may¹Waenkaew and you come why

"And why have you come here?"

bua¹ ray¹ : ko:³ chan³ ya:k² ma:¹ du:¹ na:³ caw³Buarai aux. I want come look face you

"I wanted to see your face."

Waenkaew and Buarai are strangers. They are women of the same age and socio-economic status. They meet for the first time, at Waenkaew's house, in a non-formal setting. Buarai comes to see Waenkaew. They give mutual /caw³/ "you". Buarai self-addresses with /chan³/ "I" which is a polite personal pronoun.

In summation, mutual personal pronouns can be divided into two groups : mutual polite personal pronoun and mutual non-polite personal pronoun. It can be used between intimates, acquaintances and strangers of the same age, sex and socio-economic status.

4.2.1.4 Mutual Kin Term

In Thai society, relative relationships affect the way individuals behave toward one another. The explicit recognition of a relative relationship is found in the terms of address which individuals use in speaking to one another. There are a great deal of these in Thai. A relative is addressed differently from a non-relative, so there are many kin terms usually used as address terms in Thai. Kin terms found in conversation are /phɔ:³/ "father", /mɔ:³/ "mother", /lu:k³/ "child, both daughter and son", /phi:³/ "older sibling", /nɔ:⁴/ "younger sibling", /pa:³/ "aunt", /luŋ¹/ "uncle", /na:⁴/ "sister/brother of mother", /?a:¹/ "sister / brother of father"

and /la:n⁵/ "nephew/niece".

Between relatives, they usually use mutual kin terms. The role-relationship of the participants may be mother-son, father-daughter, older sibling - younger sibling or aunt- nephew. They give mutual kin term, regardless of age, sex and socio-economic status but with regard to the order of relation. An order of relation is an important factor which influence the use of mutual kin term because if a person is younger but has a high order of relation, the speaker must address the younger as /phi:³/ "older sibling" or /na:⁴/ "sister of mother". The order of relation is an important factor between relatives because it implies respect on the part of the speaker. Mutual kin terms show the level of respect and politeness between participants, and can be used in both formal and non-formal settings. Mutual kin terms can be divided into two groups on the basis of range of generation : mutual [(±/khun¹/+parent)-(child±personal name) and mutual± /khun¹/+ sibling ± personal name.

a. Mutual[(±/khun¹/+parent)-(child±personal name)]

Mutual [(±/khun¹/ + parent) - (child ± personal name)] can be found in this study. The relationship between parent and child is very intimate in Thai society. Children are taught to love and respect their parents. Thai children usually address their parents with the kin terms /pho:³/ "father", /mɔ:³/ "mother" or /khun¹ pho:³/ "mark. + father", /khun¹ mɔ:³/ "mark.+mother". /khun¹/ is a marker of politeness which can occur with a kin term, personal name or occupational title. It indicates the degree of politeness on the part of the speaker. Children in urban areas, especially those in high society usually address their parents with /khun¹/+ kin term /pho:³/ "father" or /mɔ:³/ "mother". Speakers with higher levels of education use /khun¹/+kin term

to address their parents more often than speakers with lower levels of education. Normally Thai parents can employ various terms to address their children. They may address their children with kin terms /luk³/ "child, both son and daughter", /luk³ + personal name/"child +personal name", personal name and personal pronoun. A personal name may be the full first name, or shortened name/nickname. Not all Thai parents will address their children with a kin term plus personal name, but some parents, especially parents with high levels of education may follow this.

In general, if parents, especially in high society usually give their children with kin terms /luk³/ "child" plus personal name, they usually receive /khun¹/ plus the kin the term /pho:³/"father" or /mz:³/ "mother" from their children in return. Therefore /luk³/ + personal name usually occurs with /khun¹/ + /pho:³, mz:³/. Mutual (/khun¹/ + pho:³/mz:³)-(luk³ + personal name) is rarely found in speakers in rural areas or speakers with low levels of education.

Mutual [(±/khun¹/ + pho:³/mz:³) - (luk³ ± personal name) can be used between parents and children both in urban and rural areas. Speakers with high levels of education use this pattern more frequently than do speakers with low levels of education. It can be used in non-formal and formal settings.

Between father - daughter

Drama No. 16 Kwa Ca Suam Musak Khaw (Till Putting On A White Cap)

tin¹ : riəp⁴ rɔ:⁴ y⁴ lɔ:w⁴ chay³ may⁴ luk³ tɔ:¹

Tin ready part. part. daughter Tae

"Are you ready, daughter Tae?"

kra² tɔ:¹ : khun¹ pho:³ thɔŋ³ kham¹ ni:⁴ way⁴ ri:⁵ pla:w² kha?⁴

Kratae mark. father learn by heart word this keep part. part.

"Did you learn this word by heart?"

Their relationship is father - daughter. Tin is the father and Kratae is his daughter. They live in the city and have a high level of education. The conversation takes place at a nursing college, in a non-formal setting. Tin comes to pick up Kratae. They give mutual (/khun¹/+pho:³)-(lu:k³+name) in conversation. Tin addresses his daughter with /lu:k³/+Tae. Kratae addresses her father with /khun¹/+pho:³. Tin self-addresses with the kin term /pho:³/ "father" which indicate intimacy more than politeness or formality. Kratae self-addresses with her shortened nickname /tɛ:¹/ "Tae".

Between father - son

Drama No. 22 Bap Borisut (The Innocent Sins)

yut⁴tha⁴de:t² : chay³ lu:k³ tɛ:² tɔ:n¹ni:⁴ yig¹ may¹ daty³

Yutthadet yes son but now shoot not

: phro?⁴ pho:³ may³daty³ say² kha²sun⁵

because father not put bullet

" Yes, son. But it does not shoot now because

father doesn't put bullets in it."

kha⁴no:g¹de:t² : pho:³ kho:⁵ phom⁵ cap² noy²

Khanongdet father beg I catch part.

" Father! Let me catch it."

Yutthadet is a forty year old soldier and Khanongdet is his son who is thirteen years old. They live in the city. Their conversation takes place at home, in a non-formal setting. They give mutual parent-child [pho:³-lu:k³]. Khanongdet addresses his father with the kin term /pho:³/ "father". Yutthadet also addresses his son with the kin term /lu:k³/ "son". This pattern indicates the intimacy between them. Yutthadet self-addresses with the kin term /pho:³/ "father", while Khanongdet self-addresses with the personal pronoun /phom⁵/ "I".

Between mother - daughter

Drama No. 24 Ni Thi Khang Chamra (The Unsettled Debt)

ra⁴ti²rot⁴ : ?a:sw³ mzɪ³ yaŋ¹ may³ nɔ:n¹ ?i:k² rə?⁴kha?⁴

Ratirot eh. mother yet not sleep again part.

"Eh! Mother, you're not sleep yet?"

non¹tha⁴li:¹ : yaŋ¹ lu:k³ mzɪ³ yu:² kha:y¹ lu:k³

Nonthali yes daughter mother be wait daughter

"Yes, daughter. I've been waiting for you."

Nonthali is the mother and Ratirot is her daughter. They have a high level of education. Nonthali is a film producer and Ratirot is a movie star. They live in the city. The conversation takes place at home one evening in a non-formal setting. Ratirot returns home and sees her mother who has not yet gone to sleep. They give mutual parent-child [mzɪ³-lu:k³] in conversation. Nonthali self-addresses with the kin term /mzɪ³/ "mother" and Ratirot self-addresses with her shortened first name /rot⁴/ "Rot".

Between mother - son

Drama No. 22 Bap Borisut (The Innocent Sins)

keŋ¹ : suk² san⁵ wan¹kaɪt² khrap⁴ mzɪ³

keng happy birthday part. mother

"Happy birthday, mother."

ri:⁴di:¹ : mzɪ³ kam¹lag¹ kha:y¹ yu:² chɪaw¹lu:k³ khɔŋ¹ sɔ:p² daj³

Rudi mother -ing wait be part. son surely test pass

: pen¹ kha:ŋ⁵khwa:n⁵ wan¹kaɪt² hay³ mzɪ:³ chay⁴may⁴ lu:k³

be gift birthday give mother part. son

"I am waiting. You can surely pass an exam, as birthday gift to your mother, can't you?"

keŋ¹ : mzɪ³ ha?⁴ mzɪ³ phom⁵ sia⁵cay¹ phom⁵ sɔ:p²tok² ha?⁴

Keng mother part. mother I sorry I fail in exam part.

: mzɪ³

mother

" Mother, Mother ! I am sorry. I failed the exam, mother."

Rudi is the mother and Keng is her son. He is a student. The conversation takes place at the mother's birthday party. They give mutual parent-child [mz:³-lu:k³]. Rudi addresses Keng with the kin term /lu:k³/ "son" and Keng also addresses his mother with kin term /mz:³/ "mother", and self-addresses with the polite personal pronoun /phom⁵/ "I". This is normal for son to use when talking to his parents.

b. Mutual ± /khun¹/+ sibling ± personal name.

In Thai society, the relationship between elder and younger siblings is very cordial and intimate although they are not of the same age or sex. They show their cordial relationship by addressing with the kin term /phi:³/ "elder sibling" or /nɔ:ŋ⁴/ "younger sibling". In Thai society, elder sibling may address their younger sibling with kin term, kin term plus personal name, personal pronoun or /khun¹/ plus kin term. Younger siblings usually address their elder siblings with a kin term, kin term plus personal name or /khun¹/ plus a kin term. It is noticeable that elder siblings have more choices to address younger sibling because they are older. Normally, the older person or superior has many choices to address the younger or inferior person.

Speakers who are real relatives usually use kin terms to address each other. They usually give mutual [phi:³ - nɔ:ŋ⁴] in order to show their cordial relationship. This pattern indicates degree of intimacy, while it is assumed that the participants are different in age. They may be the same or opposite sex.

Mutual sibling + personal name is used between siblings too. Elder siblings usually address their younger sibling with the younger sibling term /nɔ:ŋ⁴/ plus a personal name such as /nɔ:ŋ⁴ thip⁴/ "younger

sibling+Thip". In the same way, younger siblings usually address their elder siblings with the elder sibling term /phi:³/ plus a personal name such as /phi:³ cz:w⁵/"elder sibling + Caew". Personal names which are used in this pattern may be full first names, shortened names or nicknames. Normally, a shortened name or nickname is usually used in this pattern because it indicates intimate friendship more than the use of the full first name. Between siblings, the shortened name or nickname is usually used more often than the full first name. Mutual [phi:³ + name - nɔ:ŋ⁴ + name] can be used by speakers in the city as well as speakers in the country. Speakers with high levels of education or speakers of high socio-economic status usually use this pattern. It is rarely found in speakers with low education or speakers of low socio-economic status.

Additionally, elder siblings may address their younger siblings with /khun¹/ "marker of politeness" plus the kin term /nɔ:ŋ⁴/ "younger sibling". In the same way, younger siblings may address their elder siblings with /khun¹/ plus the kin term /phi:³/ "elder sibling". Mutual /khun¹/ + sibling is used to indicate that speakers want to give mutual politeness and honour. Because they rarely address their younger sibling with /khun¹/ "marker of politeness" plus kin term /nɔ:ŋ⁴/ "younger sibling, when they use it, it implies that the speakers want to give their younger sibling special honour. This pattern is sometimes used by speakers in the city, especially speakers with high levels of education and socio-economic status.

Mutual ± /khun¹/ + sibling ± personal name can be used between siblings in order to show their politeness and intimacy. This pattern can be used by speakers in the city as well as speakers in the country. But speakers with high education or socio-economic status use this pattern more frequently than speakers with low education or

socio-economic status. This pattern can be used both in non-formal and formal settings. The participants may or may not be the same.

Between elder sister-younger sister.

Drama No. 1 Kwa Ca Ru Diangsa (Till Getting Matured)

pa:³ : tham¹ may¹ ba:n³ giap³ nak¹ la?³ khun¹ no:ŋ⁴ may³ sa² bay¹
Aunt why house quiet part. mark. younger sick

: ri?⁴ gay¹ wan¹ ni:⁴ ya:y¹ thip⁴ klap² ba:n³ ri?⁴ pla:w² ni:³
part. today mark. Thip return home part. this

: du:¹ si?² phi:³ si:⁴ tuk⁴ ka² ta:¹ ma:¹ fa:k² thip⁴ duay³
look part. elder buy doll come for Thip also

"Why is the house so quiet? Are you sick, younger sister?"

Will Thip return home today? I bought a doll for her too."

mz:³ : may³ to:ŋ³ ma:¹ yo?⁴ ya:y⁴ chan⁴ may³ to:ŋ³ sei⁵ sa:ŋ³
Mother not come ridicule I not pretend

: klz:ŋ³ tham¹ phrɔ?⁴ khun¹ phi:³ khon¹ diaw¹
pretend because mark.elder sister class. one

"Don't ridicule me. Don't act like that, just Because you are the only one."

Aunt and mother are siblings. Aunt is the elder sister and mother is her younger sister. They are not very intimate. Mother is higher in socio-economic status than aunt. They live in the city, and both have a high level of education. The conversation takes place at home in the evening, in a non-formal setting. They give mutual [(/khun¹/ + phi:³)-(/khun¹/ + no:ŋ⁴)]. Aunt addresses her younger sister with the marker of politeness /khun¹/ plus /no:ŋ⁴/ "younger sister". In the same way, mother also addresses her elder sister with the marker of politeness /khun¹/ plus /phi:³/ "elder sister". Because, they want to give mutual politeness and honour. This pattern indicates degrees of politeness more than degrees of intimacy. Aunt self-addresses with kin the term /phi:³/ "elder sister". But mother self-addresses with the personal pronoun /chan⁴/ "I". It is a variant from of /chan⁵/ "I". It

indicates politeness, and it can be used by males as well as females.

Between elder brother - younger sister

Drama No.2 Ban Saythong (Say Thong House)

to:m³ : no:g⁴ tiw⁵ ya:t³ kho:g⁵ yig⁵ lek⁴ khon¹ thi:³ chi:³

Tom younger sister Tiu cousin of Ying Lek person that name
: phot⁴ ca² ma:n¹ na?³ klap² ca:k² ro:g¹ pha⁴ ya:¹ ba:n¹ ri?⁴ yag¹
Photcaman part. return from hospital part. yet

"Tiw ! Has Ying Lek's consin, Photcaman, returned from hospital yet ?"

tiw⁵ : ?e⁴ phi:³ to:m³ tha:m⁵ thi:g⁵

Tiw an exclamation elder brother Tom ask after

: dek² khon¹ nan⁴ tham¹ may¹
child class. that why

" Why! Why did you ask after that girl ?"

Tom and Tiw are relatives. Tom is the elder brother and Tiw is his younger sister. They are members of the Royal Family. They are both momchaw. Their relationship is very intimate and close. They usually give mutual [(phi:³+n)-(no:g⁴+n)]. Tom usually addresses Tiw, his younger sister, with /no:g⁴/ "younger sister" plus her nickname /tiw⁵/ "Tiw". In the same way, Tiw usually addresses Tom, her brother, with /phi:³/ "elder brother" plus his nickname /to:m³/ "Tom". They give mutual [(phi:³+ name) - (no:g⁴+ name)] although they have status titles. This pattern shows their intimacy, and they do not self-address during the conversation.

Between elder sister-younger brother.

Drama No.2 Ban Say Thong. (Say Thong House)

kla:g¹ : phom⁵ ma:¹ lz:w⁴ phi:³ yay² khra:w¹ ni:⁴

Klang I come already elder sister Yai this time

: may³ to:g³ pay¹ ?i:k² na:n¹...

not must go again long time...

"I have finally come, elder sister, Yai, so don't

have to go out again."

yay² : no:ŋ⁴ kla:ŋ¹ phɔ:m⁵ pay¹ na?⁴

Yai younger brother Klang thin go part.

"You are so thin."

Yai and Klang are relatives. Yai is the elder sister and Klang is her younger brother. As they are members of the Royal Family, they are both momratchawongs. Their relationship is a close and intimate one. The conversation takes place at home, in a non-formal setting after Klang has returned from abroad. They give mutual [(phi:³ + nickname)-(no:ŋ⁴ + nickname)]. Yai addresses Klang, her younger brother, with /no:ŋ⁴/ "younger brother" plus his nickname /kla:ŋ¹/ "Klang". Klang also addresses his elder sister with /phi:³/ "elder sister" plus her nickname /yay²/ "Yai". They address each other with kin terms plus personal names, although they have a status title. This pattern indicates the intimacy between them. Klang self-addresses with personal pronoun /phom⁵/ "I" which indicates politeness on his part, but Yai does not self-address.

4.2.1.5 Mutual Pseudo Kin Term

In Thai society, mutual pseudo kin terms are used between non - relative such as strangers , acquaintances or colleagues. This is because the Thai people are usually taught to pay respect to an older person and be kind to a younger one even if they are not relatives. The respect and kindness can be shown through the choice of address term i.e., they address each other with pseudo kin term. They give mutual pseudo kin term regardless of sex or socio-economic status. However, age, in this case, is an important factor because it will govern the choice of an appropriate pseudo kin term. Normally, if a person is older, he will receive the pseudo kin term /phi:³/ "elder sibling", /lug¹/ "uncle", /na:⁴/ or /pa:³/ "aunt". If

he/she is younger, the pseudo kin term he/she receives can be /nɔ:ŋ⁴/ "younger" sibling" or /lɔ:n⁵/ "niece or nephew". Sometimes, they may address each other with a pseudo kin term plus a personal name such as /phi:³ko:ŋ²/ "elder brother named Kong" or /nɔ:ŋ⁴ke:⁵/ "younger sister named Ke".

Mutual pseudo kin terms indicates the degree of intimacy. Participants usually use it when they want to gain familiarity of one another. This pattern can be used by speakers in urban and rural areas. Speakers with low levels of education tend to give more mutual pseudo kin term than those of high education, regardless of sex, economic status or settings. The pattern in the use of pseudo kin terms can be divided into two groups:

- a. Mutual pseudo kin term between people of the same generation ± personal name.

Between non-relatives of the same generation, they may give mutual pseudo kin terms such as /phi:³/ "elder sibling"-/nɔ:ŋ⁴/ "younger sibling", /phi:³cha:y¹/ "elder brother" - /nɔ:ŋ⁴sa:w⁵/ "younger sister" or /phi:³sa:w⁵/ "elder sister"- /nɔ:ŋ⁴cha:y¹/ "younger brother".

A younger person may address an older person with the pseudo kin terms /phi:³/ "elder sibling", /phi:³cha:y¹/ "elder brother" or /phi:³sa:w⁵/ "elder sister" depending on sex of the elder. On the other hand, an older person may address a younger person with the pseudo kin terms /nɔ:ŋ⁴/ "younger sibling", /nɔ:ŋ⁴cha:y¹/ "younger brother" or /nɔ:ŋ⁴sa:w⁵/ "younger sister" depending on the sex of the younger person.

Mutual [phi:³/... - nɔ:ŋ⁴/...] can be used between intimates such as couples, colleagues or acquaintances and strangers. Sometimes,

mutual [(phi:³/... + n) - (no:ŋ⁴/... + n)] can be used between non-relatives. The pseudo kin terms may be /phi:³/ "elder sibling" and /no:ŋ⁴/ "younger sibling". The personal name may be the full first name or shortened name/nickname. Normally, a shortened name/ a nickname is usually used with the pseudo kin term while a full first name is normally used when a person does not have a nickname. Mutual [(phi:³/... + n) - (no:ŋ⁴/... + n)] can be used between intimates, acquaintances or colleagues but never employed between strangers since strangers do not know each other's name.

Mutual pseudo kin terms between people of the same generation ± personal name is employed between non-relatives regardless of sex and socio-economic status, but with regards to the age of the participants. It is to be found in the city as well as in the country and in both formal and non-formal settings. The use of this pattern implies more intimacy than formality.

Between stranger

Drama No. 16 Kwa Ca Susm Muak Khaw (Till Putting On A White Cap)

phon⁵ : phi:³ phəŋ³ ma:¹ ca:k² ta:ŋ² caŋ¹ wat² chay³ may⁴
Phon elder brother just come from province part.

"Have you just come from the province?"

wo:n¹ : lɛ:w¹ no:ŋ⁴ ru:⁴ da:y³ yaŋ¹ ɲay¹
Wan and younger brother know can how

"How do you know?"

phon⁵ : phom⁵ du:¹ ?o:k² na?² si:¹ phro?⁴ ths:³ ths:ŋ¹ phi:³
Phon I see out part. because bearing elder brother
: pen¹ kon¹ mi:¹ na:m⁴ cay¹
be man have kindness

"I know because you are a kind man."

Phon and Won are strangers. They are men of the same socio-economic status but Won is older than Phon. The conversation takes

place at a hospital, in a non-formal setting. They give mutual pseudo kin term: [phi:³-no:⁴] "elder sibling - younger sibling" in the first greeting in order to gain familiarity of each other.

Between acquaintances

Drama No. 15 Way-son (Naughty Days)

cu²la:¹ : tham¹may¹ khrap¹ khray¹ khray¹ thig⁵ chɔ:p³ yug⁵
 Cula why part. who who to like busy

: kap² chi:¹wit⁴ khɔ:⁵ phi:³
 with life of elder brother

"Why does everybody like to worry about my life?"

....

cu²la:¹ : lz:w⁴ no:⁴ la?³
 Cula and younger sister part.

"And you?"

su²da:¹ : su?² kɔ:³ huəŋ² phi:³ mien⁵ kan¹ na?⁴ si:¹ kha?⁴
 Suda Su aux. worry elder brother too part. part.

"I also worry about you."

Cula and Suda are acquaintances. Cula is a man and Suda is a woman. Cula is older than Suda, and they are students together in a Business College. Their relationship is a cordial one. The conversation takes place in the college, in a non-formal setting. Suda is telling Cula that what he is doing is bad. They give mutual pseudo kin terms: [phi:³-no:⁴]. Cula addresses Suda with /no:⁴/ "younger sister" and Suda addresses him with /phi:³/ "elder brother". This pattern indicates intimacy rather than politeness. Cula self-addresses with the pseudo kin term /phi:³/ "elder" when talking to Suda. Suda also self-addresses with her shortened name /su²/ "Su". Both the pseudo kin term and the shortened name are usually used when talking to acquaintances or intimates.

place at a hospital, in a non-formal setting. They give mutual pseudo kin term: [phi:³-no:⁴] "elder sibling - younger sibling" in the first greeting in order to gain familiarity of each other.

Between acquaintances

Drama No. 15 Way-son (Naughty Days)

cu²la:¹ : tham¹ may¹ khrap¹ khray¹ khray¹ thiŋ⁵ cho:p² yuŋ²

Cula why part. who who to like busy

: kap² chi:¹wit⁴ kho:⁵ phi:³

with life of elder brother

"Why does everybody like to worry about my life?"

....

cu²la:¹ : lz:w⁴ no:⁴ la:³

Cula and younger sister part.

"And you?"

su²da:¹ : su?² ko:³ huəŋ² phi:³ mian⁵ kan¹ na?⁴ si:¹ kha?⁴

Suda Su aux. worry elder brother too part. part.

"I also worry about you."

Cula and Suda are acquaintances. Cula is a man and Suda is woman. Cula is older than Suda, and they are students together in a Business College. Their relationship is a cordial one. The conversation takes place in the college, in a non-formal setting. Suda is telling Cula that what he is doing is bad. They give mutual pseudo kin terms : [phi:³-no:⁴]. Cula addresses Suda with /no:⁴/ "younger sister" and Suda addresses him with /phi:³/ "elder brother". This pattern indicates intimacy rather than politeness. Cula self-addresses with the pseudo kin term /phi:³/ "elder" when talking to Suda. Suda also self-addresses with her shortened name /su²/ "Su". Both the pseudo kin term and the shortened name are usually used when talking to acquaintances or intimates.

Between intimates.

Drama No. 41 Nam Khang Klang Daet (Mid Day Dew)

?a²na:¹win¹ : kho:³tho:³ no:⁴ da:w¹ khog¹ ca? may⁵thi:⁵

Anawin excuse me younger sister Daw surely will mean

: ?a²no:¹ ...

Ano ...

"Excuse me ,younger sister. You are talking about Ano, aren't you?"

phim¹da:w¹ : phi:³ ?a¹na:¹win¹ ca?² pay¹ rap⁴ ?a:¹

Phimdaw elder brother Anawin will go take self

: ri:⁵ pla:w² kha?⁴

part.

" Will you go to pick him up by yourself?"

Anawin and Phimdaw are a couple. Anawin is the husband and Phimdaw is his wife. They live in Bangkok and they are well educated. The conversation takes place in a non-formal setting. They give mutual [pseudo kin term + personal name]. Anawin usually addresses Phimdaw with /no:⁴/ "younger sister" plus her shortened name /da:w¹/ "Daw". In the same way, Phimdaw also addresses Anawin with /phi:³/ "elder brother" plus his full first name /?a²na:¹win¹/ "Anawin". Anawin self-addresses with pseudo kin term /phi:³/ "elder brother" when talking to his wife who calls herself by her shortened name /da:w¹/ "Daw".

b. Mutual ± /khun¹/+pseudo kin term between people of different generations

In Thai society, non - relatives who are different in generation, may address each other with pseudo kin terms. Pseudo kin terms include : /pu:²/ "father's father", /ya:y³/ "mother's father", /ts:¹/ "mother's father", /ya:y¹/ "mother's mother", /pa:³/ "elder sister of parents, /lu:¹/ "older brother of parents", /na:⁴/ "mother's younger

sig⁵ : pla:w² pla:w² chan⁵ ?a:¹ say⁵ co:t² rot⁴ kha:y⁵ som³ tam¹
 Sing no no I live stop car sell Sontam

"No. No, I don't. I only sell Sontam in front of Heng's shop."

Son and Sing have just met for the first time. Son is older and higher in socio-economic status than Sing, though they both come from the country. The conversation takes place in a non-formal setting. Son and Sing give mutual pseudo kin term [na:⁴-la:n⁵cha:y¹]. Therefore, we can see that they give mutual pseudo kin terms regardless of sex and socio-economic status in order to gain familiarity from each other. Son self-addresses with /kha:³/, and Sing self-addresses with /chan⁵/ "I".

Between acquaintances.

Drama No. 42 Caemcan Asa (Caemcan Volunteers)

tha⁴ na:¹ : cha:n¹ la:n⁵ sa:w⁵ sam⁵ phat³ kan¹?e:g¹ yig³ di:¹
 Thana come in niece interview together good
 : si?⁴ na?⁴ mi:¹ ?a² ray¹ phlat³ kzi:³ khay⁵ daz³
 part. have what miss correct can

"Please come in, niece. It is good that you are the interviewer because if there is some mistake, we can correct it."

cz:² m² can¹ : sa² wat² di:¹ kha?³ khun¹ lug¹
 Caemcan good morning part. mark.older brother's father
 "Good morning, uncle."

tha⁴ na:¹ : pay¹ chut² nan⁴ the?² ko:³ no:y² so:¹ fa:¹ bz:p²
 Thana go class. that part. smart part. sofa stlye
 : ?ag¹ kit² lug¹ cho:p² nak⁴ phu:³ yig⁵ keg²
 English uncle like part. woman clever

"Sit down on that comfortable English sofa. I like a clever woman."

Thana and Caemcan are acquaintances. Thana is an old man, and Caemcan is a young woman. Their relationship is very cordial because

Thana is an intimate friend of Caemcan's father. So Caemcan respects Thana who treats her as if she were his own daughter. The conversation takes place in Thana's house, a non-formal setting. Thana addresses Caemcan with /la:n⁵sa:w⁵/ "niece" and Caemcan addresses him with /khun¹/ "marker of politeness" plus pseudo kin term /luŋ¹/ "older father's brother". Thana self-addresses with the pseudo kin term /luŋ¹/ "older father's brother" in order to show their intimacy. Caemcan does not self-address.

4.2.1.6 Mutual Friendship Terms

Mutual friendship terms are usually used between intimates in order to emphasize interpersonal relationships. Intimate people in this study means a couple and intimate friends. Between intimates, the mutual friendship term is very often used regardless of sex and socio-economic status, though participants are usually of the same age. There are three friendship terms found in this study, such as: /phian³/ "friend", /sa²haly⁵/ "friend" and /thi:³rk⁴/ "darling". Mutual friendship terms can be used by speakers in the city as well as speakers in the country. Mutual friendship terms are used by men more frequently than by women. this pattern is usually used in non-formal settings. Mutual friendship terms can be divided into two groups on the basis of intimacy :

- a. Mutual friendship term: [phian³/sa²haly⁴ -
phian³/sa²haly⁵]

In Thai society, mutual friendship term : [phian³ / sa²haly⁵ -
phian³ / sa²haly⁵] are usually used between intimate friends in order to emphasize their relationship and show their intimacy regardless of their age, sex, and socio-economic status. However, males

use these terms more frequently than females. This pattern can be used in non-formal settings and by speakers in the city as well as by speakers in the country, but is never used between strangers.

Between intimate male friends.

Drama No. 21 Suan Thang Thuen (Up Against the Outlaw)

cha¹weiŋ¹ : ma:¹thiŋ⁵miə³ray¹wa?⁴ phien³
 Chaweng arrive when part. friend
 "When did you arrive here, friend?"

?at²sa²win¹ : ma:¹tag³tz:²chaw⁴lz:w⁴
 Atsawin come since morning already
 "I have been here since this morning."

.....
 ?a²sa²win¹ : khɔp³cay¹ phien³
 Atsawin thank you friend
 "Thank you ,Friend."

Atsawin and Chaweng are intimate male friends of the same age and socio-economic status. Atsawin is a policeman and Chaweng is a sheriff, who have a very intimate relationship. The conversation takes place at the district office, in a non-formal setting. They give the mutual friendship term [phien³ - phien³] in greeting. No self-address terms are found in conversation.

b. Mutual friendship terms: [thi:³rak⁴-thi:³rak⁴]

This pattern may be used between intimate people, which includes couples or fans or devotees. Participants are usually of the opposite sex but may be of the same age and socio-economic status. This pattern is found to be used only by speakers in the city in non-formal settings. Unfortunately, there is only one example found in the data.

Draws No. 10 Lep Khrut (Garuda Claws)

sig⁵ : sa² wat² di¹ ca?³ thi:³ rak⁴ ni:³ la:¹ phoŋ¹ phu:t³ ca?³
Sing good evening part. darling this Loephong speak part.

"Good evening, darling. I am speaking."

mo:¹ ra⁴ kot² : kot² kam¹ laŋ¹ fan⁵ thiŋ⁵ yu:² kha?⁴ thi:³ rak⁴
Morakot Kot -ing dream to be part. darling

"I'm dressing about you, darling"

sig⁵ : chen² kan¹ ca?³ thi:³ rak⁴ phom⁵ yat² hay³ li:m¹
Sing the same part. darling I want give forget

: ri:ŋ³ caw³ chi:p³

matter mark. Chip

"So am I, darling. I want you to forget Chip."

Morakot and Sing are girlfriend and boyfriend. Morakot is a woman and Sing is a man. They both live in the city, and they are of the same age and socio-economic status when talking over the telephone, they give the mutual friendship term: [thi:³ rak⁴-thi:³ rak⁴]. Sing self-addresses with his full first name /la:¹ phoŋ¹/"Loephong" at first. After a few minutes, he uses the polite personal pronoun /phom⁵/"I" instead. Morakot self-addresses with her shortened first name. /kot²/"Kot".

4.2.1.7 Mutual Teknonymy Term

Mutual Teknonymy terms may be used between husband and wife. In Thai society, it is possible for husband and wife to use /pho:³/"father" and /mɛ:³/"mother" for "I" or "you" in speech to each other. A husband may address his wife with /mɛ:³/"mother" and a wife may address her husband with /pho:³/"father" imitating their children. They can give mutual teknonymy term [pho:³-mɛ:³] both in the presence and absence of their children, and can be used by speakers in the city and in the country, and it is used in formal and non-formal situations. Some couples use mutual teknonymy terms [pho:³-mɛ:³] freely in

their daily speech. This pattern indicates the degree of intimacy.
Between couples.

Drama No. 22 Bap Borisut (The Innocent Sins)

phan¹ni:¹ : chan⁵ na?⁴ may³ cho:p³ la:y¹

Phanni I part. not like part.

"I don't like that at all."

yut⁴tha⁴de:t² : mz:³ may³ cho:p³ ?a² ray¹ la?⁴ may³ cho:p³

Yutthadet mother not like what part. not like

: phom⁵ ri:⁵ may³ cho:p³ thi:³ luk³ mien⁵ phom⁵

I or not like that child same I

"What don't you like? You don't like me or you
 don't want our son to be like me?"

phan¹ni:¹ : may³ ?aiw¹ nai³ pho:³ may³ dai:y³ mai:y⁵khwa:m¹

Phanni not take part. father not get mean

: ya:g² gan⁴ sak² no:y²

like that part.

"Don't think like that, father. I don't mean
 anything like that."

Yutthadet and Phanni are couple. Yutthadet is the husband and Phanni is his wife. They live in the city. The conversation takes place in the bedroom, a non-formal setting. They use mutual teknonymy terms : [pho:³ - mz:³]. Yutthadet usually addresses Phanni with the teknonymy term /mz:³/ "mother". In the same way, Phanni addresses Yutthadet with the teknonymy /pho:³/ "father" in conversation. Yutthadet self-addresses with the polite personal pronoun /phom⁵/ "I" when talking to his wife and Phanni also self-addresses with the polite personal pronoun /chan⁵/ "I", used by women as well as men.

To sum up, the reciprocal address terms can be divided into seven kinds in this study. The use of reciprocal address term depends on the role - relationship between the addresser and the addressee and

the setting as shown in Table 4.

Table 4 shows the use of reciprocal address terms which depends upon the role-relationship between addresser and addressee and setting. The role-relationship between addresser and addressee may be intimate, acquaintance or stranger. The setting may be formal or non-formal. There are 7 patterns of reciprocal address terms which found in this study as mutual title terms, mutual personal names, mutual personal pronouns, mutual kin terms, mutual pseudo kin terms, mutual friendship terms, and teknonymy terms.

Table 4 Reciprocal address terms

Reciprocal address terms	Role-relationship			Setting	
	intimate	acquaintance	stranger	formal	non-formal
1. Mutual title terms					
a. mutual ST \neq PN	+	+	-	+	+
b. mutual \neq /khun ¹ /+OT \neq FN	-	+	+	+	+
c. mutual HT	-	+	-	+	+
2. Mutual Personal name					
a. mutual \neq /khun ¹ /,/?ay ³ /+FN	+	+	+	+	+
b. mutual \neq /khun ¹ /,/na:y ¹ /,næg ¹ /, /?ay ³ /+SN/NN	+	+	-	-	+
3. Mutual personal pronouns					
a. mutual polPP	+	+	+	+	+
b. mutual non-polPP	+	+	+	-	+
4. Mutual kin terms					
a. mutual [(\neq /khun ¹ /+parent)-(child \neq PN)]	+	-	-	+	+
b. mutual \neq /khun ¹ /+sibling \neq PN	+	-	-	+	+
5. Mutual pseudo kin terms					
a. mutual PK between people of the same generations +PN	+	+	+	+	+
b. mutual \neq /khun ¹ /+PK between people of different generations	-	+	+	+	+
6. Mutual friendship terms					
a. mutual FT:[phien ³ /sa ² ha:y ⁵ - phien ³ /sa ² ha:y ⁵]	+	-	-	-	+
	+	-	-	-	+
b. mutual FT:[thi: ³ rak ⁴ - thi: ³ rak ⁴]	+	-	-	-	+
7. Mutual teknonymy terms	+	-	-	+	+

Note

+ = obligatory, occur

- = not occur

 \neq = optional

4.2.2 Non-reciprocal Address Terms

Non - reciprocal address terms, are two people in conversation using different kinds of terms to refer to each other. The use of non - reciprocal address terms lies heavily on the social relationship between the speaker and the listener. Non-reciprocal address terms reflect the vertical axis of social relationship : the axis of power. In these examples, one participant in the conversation gives FN or SN/NN while the other gives TFN or T. The participants must be different in age, socio-economic status or level of education, but gender is irrelevant.

In Thai society, age is one of the important social factors which influences the choice of address term by participants in a conversation. In non-reciprocal address terms, age seems to be the sole outstanding factor which governs the choice of address terms in this study. Participants of different in age usually use different address terms to address each other. In fact, older speakers have more alternatives in addressing the younger listener.

In addition, the social relationship between the participants also influences the kind of address term chosen by them. If they are intimates, they can choose among kin term, personal name or personal pronoun. If they are strangers, they may choose personal pronouns or personal name. Therefore, age and social relationship are the two important factors in non-reciprocal address terms.

The use of non-reciprocal address terms also depends on other social factors such as socio-economic status, level of education and emotion of the participants. But these factors are even less important than age and social relationship.

From fifty television drama scripts, the non-reciprocal address terms can be divided into two groups on the basis of social relationship as follows :

4.2.2.1 Non-reciprocal Address Term between Kinsmen

According to the data, non-reciprocal address terms which are used between kinsmen, involving relationships between parents - child , aunt - niece, uncle - nephew , and elder sibling - younger sibling , etc show both power and solidarity at the same time. The superior may give FN, PP, or PN and receives KT or KT+PN. The inferior usually gives KT or KT+PN and usually receives FN , PP or PN. The kind of non-reciprocal address terms chosen by the interlocutors depends on their level of education and emotion. The participants must be different in age but may be of the same sex. The non-reciprocal address term between kinsmen can be divided into two subgroups as follows :

- a. Non-reciprocal personal pronoun - (\neq marker of politeness \neq title term + kin term \neq personal name)

Non - reciprocal PP - (\neq Mark. \neq TT + KT \neq PN) is usually used between kinsmen in Thai society. The older or superior usually addresses the younger or inferior person with a personal pronoun. Alternately the younger or inferior may choose to address the superior with a kin term, /khun¹/ + kin terms, title terms + kin terms or kin terms + personal name. In Thai society, the younger never addresses the older or superior with a personal pronoun, but he usually addresses the superior with a kin term in order to show their politeness. Personal pronouns used by the elder in addressing the younger may be polite

personal pronoun including /thə:¹/, /nu:⁵/, /rə:w¹/ and /təə¹/ "you" and non-polite personal pronoun such as /kz:¹/, /ʔeŋ¹/ and /lo:n²/ "you". /khun¹/ is a marker of politeness which can occur with kin terms and personal name. /khun¹/ implies of politeness on the part of the speaker. A status title term used between kinsmen is /mɔm²/ "Mom". Personal names can be full first names and shortened name / nicknames but shortened name / nicknames are used more often than the full first name. All kin terms including Chinese kin terms which are used to address the superior can be used in this pattern.

Between parent - child, they may use non-reciprocal term PP - KT, PP - /khun¹/ + KT or PP - TT+ KT. Personal pronouns used by parents depend on the level of education and emotion of the parents. Speakers with high levels of education often use polite personal pronouns. Predictably, speakers with a low level of education or with a bad temper often use a non-polite personal pronoun. Speakers with low levels of education and socio-economic status rarely use non-reciprocal PP - /khun¹/+KT and PP -TT+KT.

Between relatives such as aunt- niece, uncle - nephew, mother's mother - niece/nephew and etc, they may use the non-reciprocal PP - KT, PP - /khun¹/+KT, and PP - TT+KT. Non-reciprocal PP-/khun¹/+ KT and PP - TT + KT are used more by speakers with high levels of education and socio-economic status, than by speakers with little education and low socio - economic status.

Elder - younger sibling, they may use non-reciprocal PP - KT , PP - /khun¹/ + KT and PP - KT+PN between themselves . Both speakers in the city and in the country usually give non-reciprocal PP - KT and PP- KT+PN. But speakers in the country rarely give non-reciprocal PP-/khun¹/+KT, especially speakers with low level of education and socio-

economic status. In conversation, the superior may switch from one personal pronoun to the other such as from /tə:¹/ "you" to /rəw¹/ "you".

/khun¹/, TT and PN used in non-reciprocal PP - (±/khun¹/ ± TT + KT ± PN) occur alternately in conversation depending upon social relationship, level of education, and emotion of the participant. This pattern can be used by speakers in the city as well as in the country, and in formal and non-formal setting regardless of gender. The pattern implies both power and solidarity at the same time.

Between Mother - daughter

Drama No.25 Khamoy (The Thief)

datw¹ : khun¹ mət³ kha:w³ mət¹ nəy¹ hɔŋ⁴ nu:⁵ tham¹ məy¹ rɪ:⁵ kha?⁴

Daw mark. mother enter in room I why part.

"Why did you come into my room?"

diən¹ : mət³ nɪk⁴ wət³ nu:⁵ yu:² nəy¹ hɔŋ⁴

Duen mother think say you be in room

"I thought that you were here."

Duen is a mother and Daw is her daughter. Their relationship is very intimate. They are well educated and live in the city. The conversation takes place at home, in a non-formal setting. They give non-reciprocal PP - /khun¹/ + KT. Duen addresses her daughter with the polite personal pronoun /nu:⁵/ "I" and Daw addresses her mother with /khun¹/ + kin term /mət³/ "mother". Duen self-addresses with the kin term /mət³/ "mother" and Daw self-addresses with /nu:⁵/ "I" when talking to her mother.

Between mother - son

Drama No.1 Kwa Ca Ru Diangsa (Till getting Matured)

lam¹ yɔŋ¹ : ku:¹ ca?² khɔ:y¹ du:¹ wət³ mɪŋ¹ ca?² nɪ:³ sək² khz:³ nəy⁵

Lamyong I will wait see that you will clever how

"I will wait to see how clever you will be."

wan¹ cha² lə:m⁵ : mət³ may³ ya:k² hay³ rien¹ the:³ wan¹ buət² la?³
 Wanchaloem mother not want give study if Wan ordain part.
 "You don't want me to study, if I will be a novice."

Lamyong is a mother and Wanchaloem is her son. They live in the city but have a low level of education and a low socio-economic status. The conversation takes place at home, in a non-formal setting. Lamyong is angry at her son because he wants to study but she does not want that. They use non-formal PP - KP. Lamyong addresses her son with the non-formal personal pronoun /mɨŋ¹/ "you" and self-addresses with the non-polite personal pronoun /ku:¹/ "I". Wanchaloem addresses his mother with the kin term /mət³/ "mother".

Between father - daughter

Drama No. 15 Way Son (Naughty Days)

wz:n³ : ʔa² ray¹ ne?⁴ kha?⁴ khun¹ pho:³ ca?² rap⁴ dek²
 Waen what part. mark. father will take child
 : thi:³ nay⁵ ma:¹ yu:² ba:n³ raw¹
 where come stay house our
 "What's the matter! Will you let the
 girls to stay in our house?"

wit⁴ : la:n⁵ kho:ŋ⁵ pho:³ lusk³ phi:³ lusk³ no:ŋ² kap² kzi:¹
 Wit niece of father cousin with you
 "She is my niece and she is your cousin."

wz:n³ : tzi:² wz:n³ may³ ru:⁴ cak²
 Waen but Waen not know
 "But, I don't know her."

Wit and Waen are father-daughter. Wit is a father and Waen is his daughter. Their relationship is a very intimate. They live in the city and have a high level of education. The conversation takes place at home, in a non-formal setting. Wit addresses his daughter with the non-polite personal pronoun /kzi:¹/ "you" and self-addresses with the kin term /pho:³/ "father". Waen addresses her father with /khun¹/ + kin

term /pho:³/ "father" and self-addresses with her nickname /wɔ:n³/ "Wæn".

Between father - son

Drama No.22 Bap Borisut (The Innocent Sins)

thuen¹ : pho:³ ca?² riak³ kɔ:¹ ma:¹ phu:t³ khuy¹

Thuan father will call you come speak

: sak⁴ tha:m⁵ ha:ŋ³ may³ da:y³ ri:⁵ ɣay¹

ask some not get part.

"I will call you to speak with you, can't I?"

that⁴ : da:y³ khrap⁴ phom⁵ ma:¹ naŋ³ hay³ pho:³ tha:m⁵ lɔ:w⁴

That get part. I come sit give father ask already

"Yes, you can! I'm ready to answer your questions."

Thuan is a father and That is his son. They are very intimate. They live in the city. Thuan is a car driver and has low education. The conversation takes place at home, in a non-formal setting. Thuan and That give non-reciprocal PP-KT. Thuan addresses his son with /kɔ:¹/ "you", and That addresses his father with the kin term /pho:³/ "father". Thuan self-addresses with the kin term /pho:³/ "father" and That self-addresses with the polite personal pronoun /phom⁵/ "I".

Between elder - younger sibling

Drama No.1 Kwa Ca Ru Diangsa (Till Getting Matured)

lam¹duen¹ : chan⁵ may³ ko?² mɔ:² kin¹ ro:k² phi:³ lam¹yo:ŋ¹

Lamduen I not catch mother eat part. elder sister Lamyong

"I don't want to live with mother, elder sister Lamyong."

lam¹yo:ŋ¹ : lɔ:w⁴ ?eŋ¹ ca?² pay¹ sa² mak² miə³ ray² wa?⁴

Lamyong already you will go apply when part.

"And when will you go to apply?"

Lamyong is the elder sister and Lamduen is her younger sister. They live in the city but they both have little education. The conversation takes place at home, in a non-formal setting. Lamduen tries to persuade Lamyong, her elder sister, to apply for a job. They

employ non-reciprocal PP-KT+PN with each other. Lamyong addresses her younger sister with the non-polite personal pronoun /?eŋ¹/ "you". Lamduen addresses Lamyong with a kin term plus full first name /phi:³ + lam¹yoŋ¹/ "elder sister+Lamyong" and self-addresses with the polite personal pronoun /chan¹/ "I".

Between relatives

Drama. No.22 Bap Borisut (The Innocent Sins)

pra²sit² : luŋ¹ kho:⁵boŋk² ?i:sk² hon⁵ wa:³ roŋ¹riən¹ raw¹ ca?²

Prasit uncle tell again one time that school our will

: may³ rap⁴ naŋy¹ ?ek²ka²chay¹ me:¹ riən¹ thi:³ni:⁴ ?i:sk²

not take mark. Ekachai come study here again

"I will tell you again that I will not allow Ekachai to be our student."

tha⁴wat⁴ : khun¹ luŋ¹ mi:¹ he:²phon⁵ ?a²ray¹ khrap⁴

Thawat mark. uncle have reason what part.

"What is your reason?"

pra²sit² : the:¹ ko:³ na:³ca?² ru:⁴ di:¹ lɔ:w⁴

Prasit you part should know good already

"You should know already."

.....

tha⁴wat⁴ : phom⁵ wa:³ may³ na:³ca?² mi:¹ pen¹ha:⁵ ?a²ray¹ ləy¹

Thawat I that not should have problem what part.

"I think there shouldn't be any problem."

Prasit is an uncle and Thawat is his nephew. Their relationship is very intimate. Prasit is a principal and Thawat is a teacher. The conversation takes place at school, in a non-formal setting. They give non-reciprocal PP-/khun¹/+KT. Prasit addresses Thawat with the polite personal pronoun /the:¹/ "you" and self-addresses with the kin term /luŋ¹/ "uncle". Thawat addresses Prasit with /khun¹/ + kin term /luŋ¹/ "uncle" and self-addresses with the polite personal pronoun /phom⁵/ "I".

b. Non-reciprocal ± marker of politeness +
 personal name ± /khun¹/ + kin term ±
 personal name

In Thai society, non-reciprocal (±mark.+PN)-(±/khun¹/+KT+PN) is usually used between intimate kinsmen who are different in age. They may be the same or opposite sex. The interlocutors may be parent-child, aunt-niece, uncle-nephew, grandmother-granddaughter, or elder-younger sibling. The older person may address the younger person with his personal name (PN) or a marker of politeness plus personal name (mark + PN). The younger participant may address the older with a kin term (KT), or kin term plus personal name (KT+PN) or /khun¹/ plus kin term (/khun¹/ + KT).

Personal names may be full first name, shortened name or nicknames. All kin terms which are used to address the elder can be used in this pattern. Markers of politeness, used to address the younger by the older can be /ya:y¹/, /ta:¹/, /mz:³/, /nag¹/, /caw³/, /?i:¹/ and /?ay³/ occur with personal name in order to show the power on the part of the speaker. /khun¹/ is the one marker of politeness which is used with a kin term.

Parents and child, may use non-reciprocal PN-KT, PN-/khun¹/+KT, mark. + PN-KT and mark. + PN - /khun¹/ + KT between them. The marker of politeness selected by the parents depends on their level of education, and emotion at the time. Speakers with high levels of education, and with good temper often use /ya:y¹/, /ta:¹/ and /mz:³/. But if the speaker has little education or a bad temper, they may use /nag¹/, /?i:¹/, /?ay³/ to address their children. The non-reciprocal PN - /khun¹/ + KT is often used between parents and children who have high levels of education, while it is hardly used with speakers with a

low level of education. The non-reciprocal mark. + PN - /khun¹/ + KT is sometimes used between parents and children. The marker of politeness which is used in non-reciprocal mark. + PN - /khun¹/ + KT are often /ya:y¹/ and /ta:¹/.

Relatives may use PN-KT, PN-KT+PN, PN-/khun¹/+KT, mark.+ PN-KT, mark.+ PN - /khun¹/ + KT and mark.+ PN - KT + PN in conversation among themselves. The non-reciprocal PN-/khun¹/, mark.+PN-/khun¹+KT are often used by speakers with high levels of education and never used by speakers with low levels of education. The use of markers of politeness depends on the level of education and emotion of the speakers.

Between elder and younger siblings, the older may address the younger with a personal name (PN) or a marker of politeness plus personal name (mark.+PN). The younger sibling may address the older with a kin term /KT/, a kin term plus personal name (KT+PN), a marker of politeness /khun¹/ plus kin term (/khun¹/+KT) or /khun¹/ plus kin term and personal (/khun¹/+KT+PN). But /khun¹/+KT+PN is rarely surfaces in this data. The non-reciprocal terms between elder - younger siblings includes: PN-KT, PN-/khun¹/+ KT, PN-KT+PN, mark.+PN-KT, mark.+PN-KT+PN, mark.+PN - /khun¹/+KT, and mark+PN - /khun¹/+KT+PN. The non-reciprocal PN-KT, PN-/khun¹/+KT and PN-KT+PN are often found in the data and often used between elder-younger sibling. Non-reciprocal PN - /khun¹/+KT, mark.+PN-/khun¹/+KT and mark.+PN-/khun¹/+KT+PN are usually used by speakers with high levels of education.

The non-reciprocal (±mark+PN)-(±/khun¹/+KT±PN) is usually used between kinsmen who are different in age. The interlocutors may be the same or opposite sex. The use of marker of politeness in this pattern depends upon the level of education and the emotion of the speakers. This pattern can be used in both formal and non-formal settings. Non-

reciprocal (\neq mark.+PN) - (\neq /khun¹/+KT \neq PN) is used by speakers in the city more frequently than speakers in the country.

Between parents - child

Drama No. 50 Camloey Rak (Victim of Love)

?at² : diaw⁵ the² ya:y¹ san⁵ ko:³ yut² sak² pre² diaw⁵ si?³
 At moment part.mark. San aux. stay just moment part.

"San, you should stay for a moment."

san⁵ sa² nit¹ : khun¹ pho:³ kha?⁴ nu:⁵ ca?² ri:p³ pay¹ na⁴ kha?⁴
 Sansani mark father part. I will hurry go part.

"Father, I'm in a hurry to go."

At is a father and Sansani is his daughter. Their relationship is a very close one. They have a high level of education and socio-economic status. They live in the city, and their conversation takes place at home, a non-formal setting. At addresses his daughter with a marker of politeness /ya:y¹/ plus her shortened name /san⁵/ "San". Sansani addresses her father with a marker of politeness /khun¹/ plus kin term /pho:³/ "father" and self - addresses with the personal pronoun /nu:⁵/ "I". They give non-reciprocal (mark.+PN) - (/khun¹/+KT). This pattern implies the intimacy between the interlocutors. It is rarely used by speakers in the country or by those with a low level of education.

Between relatives

Drama No. 19 Tay Phun (Typhoon)

ca:m¹ ma:¹ ri:¹ : sa² wat² di:¹ kha?³ khun¹ ya:y¹
 Cammari good afternoon part. mark. grandmother

"Good afternoon, grandma."

ya:y¹ : tham¹ may¹ to:g³ khit⁴ ya:y¹ tha:m⁵ khə:³ ni:⁴
 Grandmother why must think grandmother ask thus this
 : kam¹ laŋ¹ ha:⁵ tha:g¹ kə:³ tuə¹ ri:⁵ pay¹ ya:y¹ ca:m¹
 ing find way excuse part. mark.Cam

"Why do you think (when I ask you to do something?)

Are you trying to find an excuse, Cammari?"

They are grandmother and granddaughter. Cammari is the granddaughter. Their relationship is very intimate. They live in the city and have a high level of education. They give non-reciprocal (mark.+PN) - (/khun¹/+KT). Grandmother addresses her niece with the marker of politeness /yasɿ¹/ plus the shortened name /ca:m¹/ "Cam" and self-addresses with a kin term /yasɿ¹/ "Grandmother". Cammari addresses her grandmother with /khun¹/ plus kin term /yasɿ¹/ "Grandmother" and self-addresses with her shortened name /ca:m¹/ "Cam". This pattern is usually used by speakers with high levels of education.

Between elder-younger sibling

Drama No. 44 Sathon Doncedi (Sathon Doncedi)

bu²ri: sak² : həy⁴ ?i: ¹ wa:n⁵ ?i: ¹ wa:n⁵ ciŋ¹ ciŋ duay³

BurisaK inter.mark. Wan mark.Wan really also
"Hi! Wan."

sa²wan⁵ : sa²wat²di: ¹ phi: ³ bu²ri: ¹

Sawan good morning elder brother Buri
"Good morning, elder Brother Buri."

BurisaK and Sawan are relatives. BurisaK is a man and Sawan is a woman. BurisaK is older than Sawan. They are very intimate. They live in the country, but BurisaK comes to study in Bangkok. BurisaK is well-educated but Sawan is not. The conversation takes place at BurisaK's house. They give (mark.+PN)-(KT+PN). BurisaK addresses Sawan with a marker of non-politeness /?i: ¹/ plus her shortened name /wan⁵/ "Wan". Sawan addresses BurisaK with the kin term /phi: ³/ "elder brother" plus his shortened name /bu²ri: ¹/ "Buri". The non-reciprocal (mark.+PN)-(KT+PN) is usually used by speaker in the country. It is not considered to be rude, but it is rarely used between speakers in the city.

4.2.2.2 Non-reciprocal between Non-kinsmen

Non - reciprocal address terms frequently occur between non-kinsmen, or participants not relative. The interlocutors may be the same or different in age and gender. The relationship of the participants may be intimate, acquaintance or stranger. In Thai society, the superior may address the inferior with a personal name (PN) or personal pronoun (PP). Sometimes, the superior may place the marker of politeness before the personal name (PN) and personal pronoun (PP) in addressing the inferior. And the inferior may address the superior with a pseudo kin term (PK), a pseudo kin term plus personal name (PK+PN) or a title term (TT). Sometimes, the marker of politeness /khun¹/ or /than³/ can be placed before a pseudo kin term or title term in addressing a superior. /khun¹/ or /than³/ are used to address the superior by speakers with high levels of education or speakers in the city. Age and socio-economic status are important factors which influence the choice of non-reciprocal terms between non-kinsmen. If the interlocutors are the same age but different in socio-economic status, they will address each other with personal name, personal pronoun or title but the superior often uses PP or PN and receives /khun¹/ + PN or TT in conversation. The choosing of kinds of personal terms and markers of politeness depends on the level of education and emotion of the speaker. The non-reciprocal terms between non-kinsmen can be used between intimates, acquaintances and strangers, and can be used in both non-formal and formal settings. The non-reciprocal between kinsmen can be divided into six groups as follows :

- a. Non-reciprocal (\pm marker of politeness + personal name) - (\pm /khun¹/ + pseudo kin term \pm personal name)

Non-reciprocal (\pm mark.+PN) - (\pm /khun¹/ + PK \pm PN) can be used between non-kinsmen. The interlocutors may be different in age but gender is irrelevant. The older person or the superior may address the inferior with a personal name (PN) or a marker of politeness plus personal name (mark.+PN). The younger or the inferior may address the superior with a pseudo kin term (PK), a pseudo kin term plus a personal name (PK+PN), /khun¹/ plus a pseudo kin term (/khun¹/ + PK) or /khun¹/ plus a pseudo kin term plus personal name (/khun¹/ + PK+PN). The personal name may be the full first name, shortened name / nickname depending on the level of intimacy between the interlocutors. If they are intimate, they may use the shortened /nickname. If they are strangers, they may use the full first name. The markers of politeness which can be used in this pattern include : /mz:³/, /nu:⁵/, /ta:¹/, /ʔay³/, /caw³/, /yaty¹/, /ʔi:¹/, /nag¹/. Speakers in the city and with a high of level education may use /yaty¹/, /ta:¹/ and /nu:⁵/ plus PN. On the other hand, speakers in the country and with a low level of education may use /mz:³/, /ʔay³/, /ca:w³/, /ʔi:¹/ and /nag¹/ plus PN to address the younger person. All pseudo kin terms which are used to address the superior can be used in this pattern.

Non-reciprocal PN-PK, PN-/khun¹/+PK, PN-PK+PN, PN-/khun¹/+PK + PN, mark. + PN - PK, mark.+ PN - /khun¹/+ PK, mark.+PN - /khun¹/+ PK+PN can be used between non-kinsmen who are different in age. These patterns can be used between intimates and acquaintances, and speakers in the city and the country. But non-reciprocal PN - /khun¹/+PK, PN-/khun¹/+ PK+PN, mark.+PN - /khun¹/+PK and mark.+PN-/khun¹/+PK+PN are more often used by speakers with high levels of education than speakers

with a low level education. They are also used more by speakers in the city than speakers in the country. The non-reciprocal(±mark,+PN)-(+/khun¹/+PK+PN) can be used in non-formal and formal settings. This pattern implies the intimacy.

Between intimates

Drama No.29 Phi Kukkik (The Playful Ghost)

kuk⁴kik⁴ : tət² mi¹ khwa:m¹lap⁴ ca?² bə:k² nə⁴kha?⁴ phi:³
 Kukkik but have secret will tell part. elder brother
 : nat⁴ hɔŋ³ ya:y¹ fon⁵ yaŋ¹ cat² yaŋ¹ may³ sət²
Nat room mark. Fon still manage still not finish
 : lə:y¹ kha?³
 part.

"But I have a secret to tell you. Fon's room isn't finished yet."

si²wa⁴nat⁴ : ?əi:w³ ləi:w⁴ thəm¹may¹ kik⁴ may³ chue³ kha:w⁵ cat² lə?³
 Siwanat inter.and why Kik not help she manage part.

"Oh! Why haven't you helped her to arrange it?"

Siwanat and Kukkik are intimates. Siwanat is a man and Kukkik is a woman. Siwanat is older than Kukkik. They are of the same socio-economic status and they have a high level of education. The conversation takes place at Fonthip's house, when Siwanat comes to pick Kukkik up. The setting is non-formal. They give PN - PK+PN. Siwanat addresses Kukkik with her shortened nickname /kik⁴/ "Kik" and Kukkik addresses him with the pseudo kin term /phi:³/ "elder brother" plus his shortened name /nat⁴/ "Nat". They do not self-address. This pattern shows the level of intimacy between them.

Between acquaintances.

Drama No. 14 Mae Nam (The River)

wat⁴ca²nat¹ : na:⁴ sɔ:n⁵ ka?² na:⁴ da:¹ ru:⁴ chay³may⁵ wat³
 Watcana aunt Son and aunt Da know part. say

: chan⁴ na?³ ceg⁴ pay¹ may³ ru⁴ thaw³ ray¹

I part.be routed go not know how many

: ka?² sog¹ kot² luk³ chaty¹ na:⁴

with Songkot son sunt

"Do you know how many times I was routed for
your son, Songkot?"

so:n⁵

: chan⁵ ru:⁴ mz:³ na:¹

Son

I know mark.Na

"I've known already."

Son and Watcana are acquaintances. Son is a man and Watcana is a woman. Son is older than Watcana, and he comes from the country. The conversation takes place at Watcana's house, in a non-formal setting. They give non-reciprocal mark.+PN - KP+PN. Son addresses Watcana with a marker of politeness /mz:³/ plus the shortened name /na:¹/"Na". Watcana addresses Son with a pseudo kin term /na:⁴/ "sunt" plus his full first name /so:n⁵/ "Son". Both Son and Watcana self-address with the polite personal pronoun /chan⁵/"I".

- b. Non - reciprocal (\pm marker of politeness + personal name) - (\pm /khun¹/ \pm pseudo kin term + title term \pm personal name)

Non-reciprocal (\pm mark.+PN) - (\pm /khun¹/ \pm PK+TT \pm PN) can be used between non-kinsmen. The interlocutors can be the same or different in age, but they must be different in social status. In Thai society, speakers who have a title term, usually is addressed with title term regardless of age or sex. The older speaker with a title term often addresses the younger person who does not have one with a personal name (PN) or marker of politeness plus the personal name (mark.+PN). Personal names can be full first names or shortened names/nicknames depending on the relationship between the interlocutors. If

they are acquaintances or intimates, the speakers will use a shortened name or nickname. If they are strangers, the interlocutors will use full first names. All markers of politeness can be used in this pattern. The younger or the inferior person may address the older person or a speaker who has a title term with the title term (TT), pseudo kin term plus title (/khun¹/ + TT), title term plus personal pronoun (TT+PN), title term plus personal name (TT+PN) or /khun¹/ plus title term plus personal name (/khun¹/+TT+PN). Title terms used in this pattern may be a status title such as /mɔm³/ "Mom", an occupational title such as /mɔt⁵/ "doctor", /khru:¹/ "teacher", or an honorific title such as /khun¹na:y¹/ "Madame", /siə²/ "wealthy man". /khun¹/ is a marker of politeness which usually occurs with a title term. All kin terms can occur with a title term. Personal names can be full first names, shortened names or nicknames.

This pattern can be used between intimates and acquaintances. Their role relationship may be employer - employee, waiter/waitress - customer, master/mistress - servant, doctor/nurse - patient and etc. Non-reciprocal (≠mark.+PN) - (≠/khun¹/ ≠PK+TT≠PN) can be used in formal and non-formal settings, and can be used by speakers in the city and in the country.

The non-reciprocal PN - /khun¹/ + title, PN - /khun¹/ + TT+PN, PN - /khun¹/ + PN+TT are more often used by speakers with high levels of education than by speakers with low levels of education. Sometimes, non-reciprocal (mark.+PN)-/khun¹/+PK+TT+PN can occur in Thai society as well.

The interlocutors will choose which pattern depending on their relationship to one another. This pattern indicates the level of formality.

Between acquaintances

Drama No. 37 Phloeng Kinari (The Mythical Song)

sig⁵ kha:n¹ : phom⁵ kam¹ lag¹ nak² cay¹ rɨəŋ³ kin:¹ na:¹ ri:¹

Singkhan I being worry matter kinnari

: siə⁵ lz:w⁴ khrap⁴ khun¹ mo:⁵ ...already part. mark. doctor

" Doctor, I'm worried about Kinnari."

sɔ:⁵ ra⁴ khom¹ : ʔɔ:⁵ thi:³ khun¹ sig⁵ kha:n¹ law³ hay² phom⁵Sorakhom inter. that mark. Singkhan tell give I: faŋ¹ lz:w⁴ na?³ ri:⁵ khrap⁴

listen already part.

"Oh! It was something that you already told me about
wasn't it ?"

Singkhan and Sorakhom are male acquaintances. Singkhan is older than Sorakhom, but Sorakhom is a doctor. They both live in the city, and have a high level of education. The conversation takes place at a restaurant, in a non-formal setting. They give non-reciprocal (mark.+PN)-(/khun¹/+TT). Singkhan addresses Sorakhom with /khun¹/ plus his occupational title /mo:⁵/"doctor". Sorakhom addresses Singkhan with the marker of politeness /khun¹/ plus full first name /sig⁵ kha:n¹/"Singkhan". Both Singkhan and Sorakhom self-address with polite personal pronouns.

- c. Non-reciprocal (≠ marker of politeness + pseudo kin term≠personal name)-(title term ≠ personal name)

Non - reciprocal (≠mark. +PK ≠PN)-(TT≠PN) can be used between non - kinsmen in Thai society. The interlocutors using this non-reciprocal pattern must be different in age, regardless of gender, but one speaker must have a title term. A person who has a title term

is usually addressed with this title term (TT) or title term plus personal name (TT+PN). A speaker who does not have the title term may be addressed with pseudo kin term (PK), pseudo kin term plus personal name (PK + PN), or marker of politeness plus pseudo kin term (mark.+PK) depending on their age.

In this pattern, all and any pseudo kin terms may be used. Additionally, all markers of politeness can occur with pseudo kin terms. Personal names may be full first names or shortened names/nicknames depending on the level of intimacy of the interlocutors. Title term possibilities include: status title, occupational title and honorific title.

This non-reciprocal (\neq mark.+PK \neq PN)-(TT \neq PN) can be used by speakers in the city and speakers in the country. It can be used by speakers with high and low levels of education. The conversation setting may be formal or non-formal, and this pattern can be used between intimates, acquaintances and strangers. Non-reciprocal PK-TT or mark.+PK-TT are often used between strangers. This pattern indicates the level of intimacy between interlocutors.

Between acquaintances

Drama No. 3 Photcaman Sawangwong (Photcaman Sawangwong)

Phot⁴ca²ma:n¹ : tok²log¹ phot⁴ca?²ra:m³ ?a:¹thit⁴na:³

Photcaman all right Phot will begin next week

: la:y¹na?⁴kha?⁴ ?a:¹ca:n¹

part. teacher

"All right, I will begin next week, teacher."

bun¹lo:m⁴ : ?aw¹la:y¹ no:to⁴sa:w⁵ phom⁵ca?²triam¹

Bunlom all right younger sister I will prepare

: sa²thain⁵thi:³ way³ hay⁵

place keep give

" All right, younger sister, I will prepare the place for you."

Bunlom and Photcaman are acquaintances. Bunlom is an old man, and Photcaman is a young woman. Bunlom is a music teacher. They both live in the city, and have been well educated. The conversation takes place at Bunlom's office, in a non-formal setting. They give non-reciprocal PK-TT. Bunlom addresses Photcaman with the pseudo kin term /no:ŋ⁵sa:w⁵/ "younger sister" and self-addresses with the polite personal pronoun /phom⁵/ "I". Photcaman addresses Bunlom with the occupational title /ʔa:¹ca:n¹/ "teacher" and self-addresses with her shortened name /phot⁴/ "Phot".

Between strangers

Drama No.4 Thong Nue Kew (The Solid Gold)

sia⁵ : yaŋ¹ɣay¹ tɔ:ŋɔ rak²sa:⁵ hay³ hay⁵ na?⁴ mo:⁵

Sue like this must cure give get well part. doctor

"You must take care of him until he get well, doctor."

mo:⁵ : khun¹luŋ¹ pen¹ ya:t³ kap² dek² khon¹ ni:⁴ ri:⁵ khrap⁴

doctor mark. uncle be relative with child class this part.

" Are you his relative ?"

sia⁵ : phom⁵ pen¹ pho:³

Sue I be father

" I'm his father."

Sue and a doctor are strangers. Their role-relationship is doctor-patient's relative. They are men of difference in age. Sue is older than the doctor. The conversation takes place at the hospital, and the setting is formal. They give non-reciprocal mark.+PK-TT. Sue addresses the doctor with occupational title /mo:⁵/ "doctor". The doctor addresses Sue with a marker of politeness /khun¹/ plus pseudo kin term /luŋ¹/ "uncle". Sue self-addresses with the polite personal pronoun /phom⁵/ "I".

Between intimate

Drama No. 3 Photcaman Sawangwong (Photcaman Sawangwong)

phɔ:n¹ : khun¹ yig⁵ ya:y² su:p³ pay¹ ma:k³ ra⁴ wag¹

Phon status title Yai thin go many take care
: suk² kha² pha:p³ ba:ŋ³ na?⁴ khra:p⁴
health some part.

"You are so thin. Please take better care of your health.

ya:y² : kha:p² khun¹ kha?³ khog¹ mi:¹ tɔ:² lug¹ phɔ:n¹

Yai Thank you part. may have but uncle Phon

: khon¹ diaw¹ thi:³ pen¹ huəŋ² yig⁵
class one that he worry Ying

"Thank you. You are the only one who is worried about me."

phɔ:n¹ : phom⁵ pen¹ huəŋ² khun¹ yig⁵ ya:y¹ sa² mə:⁵

Phon I be worry status title Yai always

" I alway worry about you."

Phon and Yai are acquaintances. Phon is a man, older than Yai, a woman. Yai is momratchawong and Phon is her counsel. They live in the city. The conversation takes place at Yai's house, in a non-formal setting. They give non-reciprocal PK+PN-TT+PN. Phon addresses Yai with the status title /khun¹ yig⁵/ "Khunying" plus her nickname /ya:y²/ "Yai". Yai addresses Phon with the pseudo kin term /lug¹/ "uncle" plus full first name /phɔ:n¹/ "Phon". This pattern shows the level of intimacy.

- d. Non - reciprocal (± marker of politeness + personal pronoun) - (±/khun¹/+ pseudo kin term ±personal name)

In Thai society, non-reciprocal (± mark. + PP) - (±/khun¹/ + PK ± PN) can be used between non-kinsmen. The interlocutors may be the same or opposite sex, but they are usually different in age. In Thai society, the older person may address the younger person with

a personal pronoun (PP) or marker of politeness plus personal pronoun (mark.+ PP). The personal pronoun may be a polite personal pronoun or a non-polite personal pronoun. Sometimes, markers of politeness can occur with personal pronoun such as /naŋ¹/, /ʔay³/, /tə:¹/ and /yət:¹/. A younger person may address an elder with a pseudo kin term (PK), pseudo kin term plus personal name (PK+PN) or marker of politeness /khun¹/ plus pseudo kin term (/khun¹+PK). All pseudo kin terms can be used between non-kinsmen. Personal names may be the full first name, or shortened name/nickname. The use of personal names depends upon the relationship of the interlocutors.

This non-reciprocal (±mark.+PP)-(±/khun¹+PK±PN) can be used between intimates, acquaintances and strangers. It can be used by both speakers in the country and in the city. It can be employed by speaker with high levels of education as well as by speaker with low levels of education. However non-reciprocal PP-/khun¹+PK, mark.+PP-/khun¹+PK and mark.+PP-/khun¹+PK+PN are often used solely by speakers with high levels of education. Non-reciprocal ± mark.+ PP - ±/khun¹+PK±PN can be used in formal and non-formal settings. This pattern implies a level of intimacy more than a level of formality.

Between strangers

Drama No. 5 Hang Khrueng (The Bits Actress)

dien¹ : kha?³ phi:³ dien¹ ro:² hay³ faŋ¹ lə:¹ na?⁴ kha?⁴

Duen part. elder brother Duen sing give listen part.

"Yes, elder brother. Do you want me to sing a song for you?"

ro:² : khuy¹ kan¹ ko:² di:¹ kwa:² nu:³ phi:³

Rot talk also before better than you elder brother

: sə² nəp² sə² nən³ hay³ pen¹ nak⁴ ro:²

support give be singer

"Let's talk first. I will support you to be a singer."

Rot and Duen are strangers, having met for the first time. Rot is a man and Duen is a woman. Rot is older than Duen. The conversation takes place at Rot's office in a non-formal setting. They give non-reciprocal PP-PK even though they have just met for the first time. Rot addresses Duen with the polite personal pronoun /nu:³/ "you". Duen addresses Rot with the pseudo kin term /phi:³/ "elder brother". Rot self-addresses with pseudo kin term /phi:³/ "elder brother" and Duen self-addresses with her full first name /di:ən¹/ "Duen". The non-reciprocal PP-PK implies the level of intimacy.

Between acquaintances

Drama No. 15 Way Son (Naughty Days)

wɔn³ : khun¹ ta:¹

Wæn mark. grandfather

"Grandfather!"

ca:m¹ : kha:⁵ thi:⁵ thə?² wə?⁴ naŋ¹ nu:⁵ kha:³ mən¹ khon¹ ba:n³ nɔ:k³

Coem ask part. part. mark. you I it villager

: riək³ khun¹ ta:¹ fəŋ¹ lɔ:w⁴ kha:¹ hu:⁵
call mark. grandfather listen already itch ear

"Don't call me that. I'm a villager. It bothers me when you call me khun grandfather."

wɔn³ : ɲan⁴ wɔn³ riək³ ta:¹ na?⁴ kha?⁴

Wæn in that case Wæn call grandfather part.

"In that case, Wæn only call granfather."

Coem and Wæn are acquaintances. They are different in age and opposite sex. Coem, a man, is older than Wæn, a woman. Coem comes from the country while Wæn lives in the city. The conversation takes place at Wæn's house in a non-formal setting. They give non-reciprocal mark.+PP-/khun¹/+PK. Coem addresses Wæn with the marker of politeness /naŋ¹/, plus the polite personal pronoun /nu:⁵/ "you". Coem self-addresses with the non-polite personal pronoun /kha:³/ "I" which is usually used by speakers in the country. Wæn self-addresses with her

nickname /wɔn³/ "Waen".

- e. Non-reciprocal personal pronoun - (±marker of politeness ± pseudo kin term + title term ±personal name)

In Thai society, non-reciprocal PP -(±mark.± PK term +TT±PN) can be used between non - kinsmen. In this pattern, age and gender are irrelevant, but the socio-economic status of the interlocutors is relevant. Person who has title term may be addressed with title term (TT), title term plus personal name (TT+PN), pseudo kin term plus title term (PK+TT) or a marker of politeness plus title term (mark.+TT). A younger or inferior person may be addressed with a personal pronoun (PP). The personal pronoun may be polite personal pronoun and non-polite personal pronoun. The title may be a status title, occupational title or honorific title. Personal names may be full first names or shortened names/nicknames depending on the intimacy between interlocutors. All pseudo kin terms can occur with a title term. Markers of politeness /khun¹/ and /than²/ can occur with title terms as well.

Non-reciprocal PP -(±mark.±PK+TT±PN) can be used by speakers in the city and in the country. Speakers with high and low levels of education use this pattern of speech, and the setting may be formal or non - formal. It can be used between intimates, acquaintances or strangers.

Between acquaintances

Drama No.4 Thong Nue Kaw (The Solid Gold)

siə ⁵	:	?eŋ ¹	?a:n ²	troŋ ¹ ni: ⁴	həy ³	khat ³	thi: ¹ man ¹
Sue		<u>you</u>	read	here	give	<u>I</u>	part. it

: liən¹liən¹ kha:³ mo:ŋ¹ may³ tha⁴nat²
 be blurred I see not clearly

"Read this for me please, it was blurred, and I can't
 see it clearly."

wan¹cha²lə:m^m : lug¹ kam¹nan¹ khrəp⁴ phom^m tɔ:ŋ³ huŋ^m kha:w³ kɔ:n¹
 Wanchaloem uncle Kamnan part. I must boil rice before
 "I must boil rice before I do that, Uncle Kamnan."

Sue and Wanchaloem are acquaintances. Sue is older than Wanchaloem. Sue is a man, but Wanchaloem is merely a boy. Sue is a Kamnan, and becomes Wanchaloem's step-father. The conversation takes place at home, in a non-formal setting. They give non-reciprocal PP-PK+TT. Sue addresses Wanchaloem with the non-polite personal pronoun /ʔeŋ¹/ "I" and self-addresses with the non-polite personal pronoun /kha:³/ "I". Wanchaloem addresses Sue with pseudo kin term /lug¹/ "uncle" plus the occupational title /kam¹nan¹/ "Kamnan". Wanchaloem self-addresses with the polite personal pronoun /phom^m/ "I".

f. Non-reciprocal personal pronoun -(≠marker
 of politeness + personal name.

Non - reciprocal PP - (≠ mark. +PN) may occur between non-kinsmen. The interlocutors may be the same or different in age, gender and socio-economic status. In this pattern, we can divide the role-relationships of the interlocutor into two groups. The first one is the interlocutors equal in social status, and the second one is the interlocutors with a different, or unequal social status. Equals may often use non-reciprocal PP-PN such as between friends or colleagues. People who are different in social status often use non-reciprocal PP - mark. + PN. A superior who has a high socio-economic status may address the inferior with a personal pronoun and the inferior may address the superior with a marker of politeness plus personal name

or vice versa. Personal pronouns may be polite or non-polite. One marker of politeness is /khun¹/ while markers of non-politeness include as /ʔi:¹/, /nəŋ¹/, /mɔ:³/ and /ʔay³/. Personal names are full first names and shortened names/nicknames. The interlocutors may be intimate or merely acquaintances. This non-reciprocal PP-(≠mark.+PN) is rarely used between strangers because they do not know each other's name. Speakers in the city and in the country can use this pattern, in settings formal and non-formal.

Between acquaintances

Drama No.22 Bap Borisut (The Innocent Sins)

phəŋ¹sa²thə:n¹ : laŋ⁴ rə:ŋ¹thə:w⁴ hay³ chan⁵ nɔy² that⁴
Phongsathon wash shoes give I part. That

" Please wash the shoes for me, That."

.....

that⁴ : plə:w² phom⁵ kəi³ laŋ³ hay³ khun¹ mə:¹ təŋ³tɔ:²
That no I aux. wash give you come since

: dek² lɔ:w⁴
child already

" No, I have washed your shoes since I was child."

Phongsathon is a master and That is his servant. They are boys of the same age, but naturally Phongsathon is higher in socio-economic status than That. They live in the city, and The conversation takes place at home, in non-formal setting. They give non-reciprocal PP-PN. Phongsathon addresses That, his servant, with his full first name /that⁴/. That addresses Phongsathon with the polite personal pronoun /khun¹/, because Phongsathon is his superior. Phongsathon self-addresses with the polite personal pronoun /chan¹/ "I" and That self-addresses with the polite personal pronoun /phom⁵/.

Between strangers

Drama No.38.Ngang Chiwit Khwamrak (Work Life Love)

?at² cha² ra:¹ : khun¹ the:¹ wi:¹ chay³ may⁴ kha?⁴Atchara mark. Thewe or not part.

" You are Khun Thewi, aren't you? "

the:¹ wi:¹ : ?a:³ the:¹ chay³ may⁴ thi:³ pen¹ pha⁴ ya:¹ ba:n¹Thewi inter. you or not that he nurse: chi:³ ?at² cha² ra:¹

name Atchara

" Oh ! Are you the nurse named Atchara? "

.....

the:¹ wi:¹ : the:¹ pen¹ pha⁴ ya:¹ ba:n¹ phi⁴ se:t² kho:g⁵ chan⁵Thewi you be nurse special of I

" you are my special nurse. "

.....

?at² cha² ra:¹ : phiəg¹ tɔ:² tha:n³ phu:³ ?am¹ nuəy¹ ka:n¹ fa:k²

Atchara only mark. director commit

: hay³ di² chan⁵ chuəy³ du:¹ lɔ:¹ khun¹ thaw³ nan⁴give I help take care you only

" The director has me take care of you, only "

They are strangers. Atchara is a nurse and Thewi is her patient. They are both women, and Thewi is older than Atchara. The conversation takes place in a hospital, in a formal setting. They have just met for the first time, and they give non-reciprocal PP - mark.+PN. Atchara addresses Thewi with marker of politeness /khun¹/ plus her full first name /the:¹ wi:¹/ "Thewi". Thewi addresses Atchara with the polite personal pronoun /the:¹/ "you". Atchara self-addresses with polite personal pronoun /di² chan⁵/ "I", used when talking to a stranger. Thewi self-addresses with the polite personal pronoun /chan⁵/ "I" which is used to address the inferior by the superior.

g. Non-reciprocal non-polite personal pronoun -
polite personal pronoun

In Thai society, non-reciprocal nonPP - polPP may be used between non-kinsmen. The interlocutors may be the same or different in age, and sex, but their socio-economic status is usually different. In Thai, the older or superior person often addresses the stranger or the inferior with a non-polite personal pronoun such as /kz:¹/ "you", /lɪ:⁴/ "you", /ʔeŋ¹/ "you" and /nɔ:¹/ "you". In contrast, the younger or inferior person may address the superior with a polite personal pronoun such as /khun¹/ "you" and /than³/ "you". The role-relationship may be employer-employee, mistress/master-servant, or chief-subordinate etc. The interlocutors may be people in the city or the country, but the conversational setting is non-formal. This pattern implies the level of power between interlocutors.

Between mistress-servant

Drama No.3 Photcaman Sawangwong (Photcaman Sawangwong)

bun¹ rɪɛn¹ : nu:⁵ ma:¹ nɔ:n¹ kɔ:² khun¹ day³ plɔ:w²

Bunruen I come sleep with you or not

"May I come sleep with you?"

phot⁴ ca² ni:¹ : ma:¹ si:² kz:¹ nɔ:n¹ na:³ tiɛŋ¹ ni:⁴ kz:¹

Photcani:¹ come part. you sleep front bed this you

: pay¹ ha:⁵ ʔa² ray¹ hay³ chan⁵ kin¹ noy²
go find what give I eat part.

"Come in. You can sleep in the front of my bed.

Meanwhile, please find something for me to eat."

Photcani is a mistress and Bunruen is her maid. They are women different in age, and socio-economic status. Photcani is older and higher in socio-economic status than Bunruen. They both live in the city. The conversation takes place at home, and the setting is non-

formal. They give non-reciprocal nonPP - polPP. Photoani addresses with the non-polite personal pronoun /kz:¹/ "you" and self-addresses with the polite personal pronoun /chan¹/ "I". Bunruen addresses Photcani with the polite personal pronoun /khun¹/ "you" and self-addresses with the polite personal pronoun /nu:⁵/ "I".

Between superordinate - subordinate

Drama No.11 Sarawat Thuen (The Crooked Cop)

?uəp ²	: ?uə ⁴ siə ⁵ we: ¹ la: ¹ ka? ² lɪ: ⁴ mə:k ³ lɜ:w ⁴
Uap	I waste time with you much already
	: nə? ³ sɜ: ⁵ rə ⁴ phɜ:p ³ sɜ? ⁴ di: ¹ kwai: ²
	part. confess part. better than
	" I have wasted so much time with you. It is better that you confess."
thiəŋ ³	: cə? ² hay ³ phom ⁵ rap ⁴ yəŋ ¹ ɔj ¹ than ³
Thiang	will give I confess how you
	: nɛy ¹ miə ³ phom ⁵ məy ³ daj ³ tham ¹ phit ²
	while I not make mistake
	"What should I confess when I didn't do anything wrong?"

Uap is s superordinate and Thiang is his subordinate. They are policemen of different ages, who live in the city. The conversation takes place at the police station, in an informal setting. They give non-reciprocal nonPP-polPP. Uap addresses Thiang with the non-polite personal pronoun /lɪ:⁴/ "you". Thiang addresses Uap with the polite personal pronoun /than³/ "you". Uap self-addresses with a non-polite personal pronoun /?uə⁴/ "I" and Thiang self-addresses with the polite personal pronoun /phom⁵/ "I". This non-reciprocal nonPP-polPP implies the level of power.

- h. Non - reciprocal (\neq marker of politeness + person name)-(/khun¹/ + personal pronoun)

Non-kinsmen, may address each other with non-reciprocal (\neq mark. + PN) - (/khun¹/ + PN). The interlocutors may be same or different in age or sex, but they must be different in socio-economic status. The superior may address the inferior with personal name (PN) or marker of politeness plus personal name(mark.+PN). The marker of politeness may be /mz:³/ or /na:y¹/ which are used with personal names when talking to the inferior. These are terms used with the superior in Thai society. The inferior may address the superior with the marker of politeness /khun¹/ plus personal name (/khun¹/+PN). Personal names may be full first names or shortened names / nicknames. The use of personal names depends on the relationship between the interlocutor. Non-reciprocal (\neq mark.+PN)-(/khun¹/+PN) can be used by speakers in the country and in the city. However, speakers with high level of education use this pattern more than speakers with low level of education. It can be used in both formal and non-formal settings, between intimates and acquaintances. It is never used between strangers because they do not know each other's name.

Between intimates.

Drama No.4 Thong Nue Kaw (The Solid Gold)

kuəŋ¹ : phom⁵ la:y¹ tɔ:ŋ³ hay³ lam¹duan¹ la:¹?ɔ:k²

Kuang I Part. must give Lamduan resign

" I must order Lamduan to resign."

lam¹yɔ:ŋ¹ : man¹ pay¹ sa:y⁵ khz:³ may³ ki:²khraŋ⁴

Lamyong It go late up to not how many times

: khun¹kuəŋ¹ may³na:³

mark. Kuang not should

"She was late only two or three times. You shouldn't."

kuəŋ¹ : lam¹yɔ:ŋ¹ phom⁵ tɔ:ŋ³ cam¹cay¹ tat²pan¹ha:⁵

Lamyong I must be forced get around a problem

" Lamyong, I must be get around this problem."

Kuang and Lamyong are husband-wife. Kuang is a husband and Lamyong is his minor wife. Kuang is older and has high socio-economic status than Lamyong. Their relation is very intimate. The conversation takes place at home, in a non-formal setting. They give non-reciprocal PN - /khun¹/+PN. Kuang addresses Lamyong with his full first name /lam¹yo:ŋ¹/ "Lamyong" and self - addresses with the polite personal pronoun /phom⁵/ "I". Lamyong addresses Kuang with a marker of politeness /khun¹/ plus his full first name.

Between acquaintances

Drama No.12 Khon Thale (The Sea Man)

chu⁴ti²mon¹ : diəw⁵ na:y¹ pləŋ³ ləŋ¹ma:¹ ni:⁴ kə:n²
Chutimon just moment mark. Plong come down here before

" Just a moment, Come down here, Plong."

pləŋ³ : khrəp⁴ phom⁵ khun¹ chu⁴ti²mon¹
Plong part. I mark. Chutimon

" Yes sir! Khun Chutimon."

chu⁴ti²mon¹ : chan⁴ ya:k² ru:⁴ riəŋ³ giək³
Chutimon I want know matter mermaid

" I want to know about this mermaid."

pləŋ³ : day³ khrəp⁴ phom⁵ hen⁵ ma:¹ ka?² ta:¹
Plong can part. I see come with eye

" Yes I saw it by my own eyes."

Chutimon is a mistress and Plong is her servant. They are the same age, and they live in the city. The conversation takes place at home, in a non-formal setting. They give non-reciprocal mark. + PN-/khun¹/+PN. Chutimon addresses Plong with the marker of politeness /na:y¹/ plus full first name /pləŋ³/ "Plong", and self-addresses with the polite personal pronoun /chan⁴/ "I". Plong addresses Chutimon with the marker of politeness /khun¹/ plus full first name Chutimon.

To sum up, the non-reciprocal address term can be divided into two groups: the non-reciprocal address term between relatives and the non-reciprocal address term between non-kinsmen as shown in Table 5.

Table 5 shows the use of non-reciprocal address terms which governed by the role-relationship between the addresser and the addressee and the setting. The role-relationship between the addresser and addressee may be intimate, acquaintance or stranger. The setting may be formal or non-formal. There are 2 patterns of non-reciprocal address terms as non-reciprocal address term between kinsmen and non-reciprocal between non-kinsmen which each pattern can be divided into many subgroups.

Table 5 Non-reciprocal address terms

Non-reciprocal address terms	Role-relationship			Setting	
	intimate	acquaintance	stranger	formal	non-formal
1. Non-reciprocal address terms between kinsmen					
a. Non PP-(±mark.±TT+KT±PN)	+	-	-	+	+
b. Non (±mark.+PN)-(±/khun ¹ /+KT±PN)	+	-	-	+	+
2. Non-reciprocal address terms between non-kinsmen					
a. Non (±mark.+PN)-(±/khun ¹ /+PK±PN)	+	+	-	+	+
b. Non (± mark.+PN)-(±/khun ¹ /+PK+TT+PN)	+	+	-	+	+
c. Non (±mark.+PK±PN)-(TT±PN)	+	+	+	+	+
d. Non (±mark.+PP)-(±/khun ¹ /+PK±PN)	+	+	+	+	+
e. Non PP-(±mark.±PK+TT±PN)	+	+	+	+	+
f. Non PP-(±mark.+PN)	+	+	+	+	+
g. Non nonPP-polPP	-	+	-	-	+
h. Non (±mark.+PN)-(±/khun ¹ /+PP)	+	+	-	+	+

Note

- + = obligatory, occur
 - = not occur
 ± = optional

CHAPTER V

SOME SPEECH ACTS IN THAI TELEVISION DRAMAS

5.1 Introduction

One of the interesting points in studying television drama is, in particular, the speech act. The speech acts are smaller units of analysis than the speech event. Speech acts have been studied from different perspectives by philosophers like Searle and linguists like Ervin-Tripp and Hymes.

Searle (1969), classified speech acts as both serious and literal, whereas Ervin-Tripp and Hymes analyze speech acts as units of linguistic structure, and are generative semanticists. The structure of speech acts are declarative, questions and commands.

Clark and Clark (1977) define speech acts as the crucial point every time a speaker utters a sentence. Their analysis seeks to prove that the speaker is attempting to accomplish something with his words, or at least intending to have some effect on the listener and wants the listener to recognize this intention.

5.2 Some Speech Acts in Thai Television Dramas

In this chapter, the writer will present an analysis of some of the speech acts found in the data. The description has been achieved by utilizing a variety of methods, including searching for examples, citing examples and studying adjacency pairs.

The presentation of the findings is also varied. The choice of speech acts for consideration has been arbitrary-greeting because they occur frequently, apologies and compliment because they are interesting in themselves, and probe because the adjacency probe-response was very interesting during my investigation of the data.

5.2.1 Greeting

Greeting is the first utterance exchanged by interlocutors in conversation. The person who gives the greeting may be either the person who was in the place first, or originally at home or who is being visited (original occupant) when the second person arrives, or the person who is coming home or is visiting (new arrival). In Thai, the salutation of bringing the hands together to the face is considered a greeting. In Thai custom, the interlocutors may greet each other by non-verbal actions such as a silent salutation, smile or nod.

In this study, the definition of greeting is arbitrary in the sense that the reply to a greeting may also be a greeting, but here only the first utterance will be considered as the greeting. The non-verbal acknowledgements such as a smile, nod and other gesture will not be considered the greeting.

The greeting contained in the data can be grouped into five categories:

5.2.1.1 Formulas

The greeting or the reply to the greeting which is a set, routine or idiomatic expression are considered a formula. The usual greeting formula such as /sa² wat² di:¹/ "good morning, good afternoon,

good evening", /sa²ba:y¹di:¹ri:⁵/ or /pen¹gay¹/"How are you", /chə:n¹/ or /chə:n¹kha:g³nay¹ko:n²/ "Please come in", /kho:⁵tho:t²thi:³ma¹cha:⁴/ "Excuse me, I am late" and /chə:n¹nag³ko:n²/ "sit down please" are formulas.

Those formulas usually occur with a final particle including /khrap⁴/, /kha?³/, /ca:³/ or /ca?³/ which shows politeness and intimacy on part of the speaker. Those formulas can be used by the new arrival and the original occupant.

The greeting formula /sa²wat²di:¹/ "good morning, good afternoon, good evening" is the greeting commonly used by the newly arrived person. Investigation of the data reveals that the reciprocal use of the formula /sa²wat²di:¹/ indicates distance on the power and/or solidarity dimensions. The new arrival greets with /sa²wat²di:¹/ and the original occupants usual reply to the formula greeting is /sa²wat²di:¹/ too. The reciprocal use of formula /sa²wat²di:¹/ can be used between the intimates, acquaintances and strangers.

Drama No.9 Condominium (Condominium)

pha:¹lay¹ : sa²wat²di:¹kha?³khunⁱpin²

Phalai Good evening mark. · Pin

" Good evening Mrs. Pin."

pin² : sa²wat²di:²kha?³tok²cay¹ri:⁵kha?⁴

Pin Good evening be surprised part. part.

" Good evening ! Are you surprised ?"

Phalai and Pin are female acquaintances but they are not intimate friends. They meet by accident in a coffee shop. Phalai is the new arrival and Pin is the original occupant. They use the reciprocal formula /sa²wat²di:¹/ which shows the formality.

The formula /sa² wat² di:¹/ can be varied to /wat² di:¹ khrap⁴/kha?³/. The reply may be /di:¹ ca:³/ya?³/ which is varied from /wat² di:¹ ca:³/ya?³/. The reciprocal formula /wat:² di:¹/ is often used between intimates and acquaintances. The replier is usually older than the speaker. The new arrival often greets with /wat² di:¹/.

Drama No.15 Way Son (Naughty Days)

bo:n¹ : wat² di:¹ kha?³ phi:³
 Bon Good morning part. elder sister
 " Good morning, elder sister."
 wzn³ : di:¹ ca?³
 Waen good morning part.
 "Good morning."

Bon and Waen are female intimates however Waen is older than Bon. Bon is a new arrival and Waen is the original occupant. Bon greets Waen with /wat² di:¹ kha?³ phi:³/ and Waen replies with to the formula /di:¹ ca?³/.

The formula /sa² ba:y¹ di:¹ ri:⁵/ or /pen¹ gay¹/ "How are you" is found in the data. It can be used by both the new arrival and the original occupant. The person greets with /sa² ba:y¹ di:¹ ri:⁵/ or /pen¹ gay¹/ "How are you" and the replier usually says /kha?³/khrap⁴ sa² ba:y¹ di:¹/ or /kha:p³ cay¹/khun¹ sa² ba:y¹ di:¹/. The greeting formula /sa² ba:y¹ di:¹ ri:⁵/ or /pen¹ gay¹/ indicates distance or intimacy, and can be used between intimates as well as acquaintances.

Drama No.14 Mae Nam (The River)

no:y⁴ : sa² ba:y¹ di:¹ ra:⁵
 Noy comfortable good part.
 "How are you?"
 wzn⁵ : kha:p³ cay¹ sa² ba:y¹ di:¹
 Waen thank you comfortable good
 " Thank you. I'm fine."

Noy and Waen are intimate friends of the same age. Noy is an original occupant and Waen is the new arrival. Noy greets Waen with the formula /sa²ba:y¹ di:¹ra:⁵/ and Waen replies with /kha:p³cay¹ sa²ba:y¹ di:¹/.

The formula /chə:n¹ kha?³ / khrap⁴/, /chə:n¹ kha:g³ nay¹ ko:n²/ "Please come in" , /chə:n¹ na:g¹ ko:n²/ "Sit down please" is usually used by the original occupant. The new arrival usually thank them, /kha:p³ khun¹ kha?³/khrap⁴/. The reciprocal /chə:n¹ kha?³/khrap⁴/ or /chə:n¹ kha:g³ nay¹ ko:n²/, /chə:n¹ na:g¹ ko:n²/ can be used between intimates, acquaintances and strangers. The new arrival never greets with this formula.

Drama No.41 Nam Khang Khang Daet (Mid Day Dew)

phim¹da:w¹ : chə:n¹ na:g¹ ko:n² si:¹ kha?³

Phimdaw invite sit before part.

"Please sit down."

ri⁴ta:³ : kha:p³ khun¹ kha?³

Rita Thank you part.

"Thank you."

Phimdaw and Rita are femal acquaintances of the same age. Phimdaw is the original occupant and Rita is a new arrival. Phimdaw greets Rita with the formula /chə:n¹ na:g¹ ko:n²/ "Sit down, please" and Rita replies with /kha:p³ khun¹ kha?³/.

The formula /kha:⁵ tho:t³ thi:³ ma:¹ cha:⁴/ occurs often in the speech of the new arrival who comes late for the appointment. The original occupant usually replies /may³ pen¹ ray¹/ "Never mind". This formula is frequently used between intimates and acquaintances.

Drama No.14 Mae Nam (The River)

no:y⁴ : kha:⁵ tho:t³ na?⁴ kha?⁴ ma:¹ cha:⁴ psy¹ nit⁴

Noy excuse me part. come late go little

"Excuse me. I am a little late."

som⁵ pho:t³ : may³ pen¹ ray¹ khrap⁴

Somphot never mind

"Never mind."

Noy and Somphot are acquaintances. They are the same age but are the opposite sex. Noy is a female and Somphot is a man. Somphot is the original occupant and Noy is a new arrival. Noy greets Somphot with the formula /kho:⁵ tho:t³ na?⁴ kha?⁴ ma:¹ cha:⁴ pay¹ nit⁴/, and Somphot replies /may³ pen¹ ray¹/ "Never mind".

The formula /yin¹ di:¹ thi:³ ru:⁴ cak²/ "I'm glad to meet you" can be a greeting between persons who were introduced to know each other. The reply is usually /chen³ diaw¹ kan¹/ "I'm glad to meet you too". The formula /yin¹ di:¹ thi:³ ru:⁴ cak²/ is only used between strangers who have just met for the first time. It can be used by the new arrival or the original occupant.

Drama No.21 Sun Thang Thuen (Up Against The Outlaw)

Phim¹ pho:n¹ : yin¹ di:¹ thi:³ da:y³ ru:⁴ cak² phu:³ ko:g¹

Phimphon glad that get know Phukong

"I'm glad to meet you, Phukong."

?at² sa² win¹ : chen³ diaw¹ kan¹ khrap⁴

Atsawin such same together part.

"I'm glad to meet you too."

Phimphon and Atsawin are strangers, but have just been introduced to each other. Phimphon greets Atsawin with the formula /yin¹ di:¹ thi:³ da:y³ ru:⁴ cak² phu:³ ko:g¹/ and Atsawin replies with /chen³ diaw¹ kan¹ khrap⁴/.

The occurrence and the responses to the greetings are shown in table 6 and 7.

Table 6 The occurrence of the formulas in greeting

Formulas Greeting by	New arrival	Original occupant
sa ² wat ² di: ¹	+	+
wat ² di: ¹	+	+
sa ² ba:y ¹ di: ¹ ri: ⁵ /rə: ⁵	+	+
pen ¹ ɔa:y ¹	+	+
chə:n ¹ kha? ³ /khrap ⁴	-	+
chə:n ¹ kha:ɔ ³ nay ¹ ko:n ²	-	+
chə:n ¹ naɔ ¹ ko:n ²	-	+
kho: ⁵ tho:t ³ thi: ³ ma: ¹ cha: ⁴	+	+
yin ¹ di: ¹ thi: ³ day ³ ru: ⁴ cak ²	+	+

Table 7 Formulas in Greeting and Replies to greeting

Formulas in Greeting	Formulas in Replies to greeting
sa ² wat ² di: ¹	sa ² wat ² di: ¹
wat ² di: ¹	di: ¹ ca? ³ /ya? ³
sa ² ba:y ¹ di: ¹ ri: ⁵ /rə: ⁵	kha? ³ /khrap ⁴ sa ² ba:y ¹ di: ¹
sa ² ba:y ¹ di: ¹ ri: ⁵ /rə: ⁵	kho:p ³ cay ¹ /khun ¹ kha? ³ /khrap ⁴
pen ¹ ɔa:y ¹	sa ² ba:y ¹ di: ¹
chə:n ¹ kha? ³ /khrap ⁴	sa ² ba:y ¹ di: ¹
chə:n ¹ kha:ɔ ³ nay ¹ ko:n ²	khə:p ³ khun ¹ kha? ³ /khrap ⁴
chə:n ¹ naɔ ¹ ko:n ²	khə:p ³ khun ¹ kha? ³ /khrap ⁴
kho: ⁵ tho:t ³ thi: ³ ma: ¹ cha: ⁴	khə:p ³ khun ¹ kha? ³ /khrap ⁴
yin ¹ di: ¹ thi: ³ day ³ ru: ⁴ cak ²	may ³ pen ¹ ray ¹ kha? ³ /khrap ⁴
	chen ³ diəw ¹ kan ¹ kha? ³ /khrap ⁴

5.2.1.2 Vocatives

Vocatives in this study are address terms which are the first utterance in the encounter. The address terms which are used as vocatives are personal names, kin terms and title terms. The markers of politeness may occur with personal names, kin terms and title terms, which are vocatives in Thai society. Additionally, kin terms may be used with personal names as vocative greetings.

The vocative greeting can be used by the person arriving and the person at home. The person arriving calls out the name, kin term or title term of the other person with the purpose of greeting them and attracting their attention. At times the addressee may be far away, or busy attending to other matters. In Thai society, the reciprocal vocative can be found. The person may greet with a vocative greeting. The other person may reply to the vocative greeting with a vocative as well.

Drama No.7 Dechani (Dechani)

?og¹?a:t² : khun¹ phak⁴

Ongat mark. Phak

" Phak."

phak⁴khi⁴ni¹ : khun¹ ?a:t² tham¹may¹ thij⁵ mai¹ thazw⁵ ni:⁴

Phakkhini mark. At why arrive come neighborhood this

" At, What are you doing here?"

Ongat and Phakkhini are acquaintances. Ongat is a man and Phakkhini is a woman. Ongat, the person arriving, greets Phakkhini with a vocative /khun¹phak⁴/ and Phakkhini, the person at home, replies to the greeting with a vocative too. The reciprocal vocatives indicates intimacy.

In addition, the writer has found many non-reciprocal vocative greetings in the data. The person may greet with a personal name, and the addressee may reply to the vocative greeting with a kin term, kin term + personal name or title term + personal name depending on the role - relationship between the interlocutors.

Drama No.1 Kwa Ca Ru Diangsa (Till getting Matured)

sak² sit² : mɔ:⁵
 Saksit doctor
 " Doctor."
 phə:m³ sap⁴ : ?a:w³ khun¹ sak² sit²
 Phoemsap inter. mark. Saksit
 " Saksit."

Saksit and Phoemsap are acquaintances. Saksit comes to visit his daughter at the nursing college. Phoemsap is a doctor. Saksit is the person arriving and Phoemsap is the person being visited. Saksit greets first with the title term /mɔ:⁵/ "doctor" and Phoemsap replies to the vocative greeting with a marker of politeness plus personal name /khun²sak²sit²/ "khun Saksit".

If the vocative greeting is uttered by the person at home, this shows the surprise of the speaker indicating that the person arriving was not expected. The vocative greetings can be given by interlocutors who are acquainted with each other and call each other by name. Strangers do not use this in their speech.

Drama No.41 Nam Khang Khang Daet (Mid Day Dew)

?a² no:¹ : pa:³ ma:¹ riə¹ pa:³ ma:¹ riə¹ cig¹ cig¹ duay³
 Ano sunt Maria sunt Maria really also
 " Aunt Maria ! Aunt Maria ! really"
 ma:¹ riə¹ : ?a:¹ no:¹ pa:³ khit⁴ thiŋ⁵ thə:¹ ma:k³ na?⁴
 Maria Ano aunt think you many part.
 " Ano I have missed you so much."

Maris and Ano are intimates. Maris is older than Ano. They have not seen each other for several years. Ano is the person at home and Maris is the person arriving. Maris has come to visit Ano, but Ano gets a surprise because he does not expect Maris to come. Ano greets with a vocative, pseudo kin term + personal name, and Maris also greets Ano with a vocative /ʔa²no:¹/ "Ano".

5.2.1.3 Question

In Thai, a question can be used as a greeting. The question greeting is aimed at getting information from the addressee. It is not like the formula. Question greetings can be used by the person coming and by the person already. They can be used between strangers and between non-strangers. The question greetings can be grouped into seven groups. A first group is used to ask the location of a person who is supposed to be there.

Drama No.9 Condominium (Condominium)

the:¹wi:¹ : ʔa:¹ca:n¹ kan¹ciə:k² yu:² may³ kha?⁴

Thewi teacher Kanciak be part. part.

" Is teacher Kanciak here ?"

pa:¹ca:¹ri:¹ : yu:² kha?³

Pacari be part.

" Yes, she is here."

Thewi and Pacari are acquaintances. Thewi is the person coming into the house, while Pacari is already there. Thewi asked Pacari if Kanciak, a third person, was in the house.

A second group of question greeting is those used to ask about the health of the person. The setting may be in a hospital or in the house. The person coming must use this question greeting.

Drama No.1 Kwa Ca Ru Diangsa (Till Getting Matured)

duəŋ¹ca:y¹ : khun¹ya:y¹ pen¹gay¹ba:ŋ³kha?⁴wan¹ni:⁴

Duangcai mark. grandmoter be how some part. today

" How are you today ? "

ca:m² : sa²ba:y¹di:¹

Caem fine

" I'm fine."

Duangcai is a nurse and Caem is her patient. Duangcai comes to visit her patient as usual. She asked Caem about Caem's health.

A third group is those questions used to ask about what the addressee is doing. The person coming usually uses this question. Sometimes the addresser can see what the addressee is doing, but it is not clear to the addresser.

Drama No.7 Dechani (Dechani)

cam¹nien¹ : nan³khun¹lam⁴tham¹?sa²ray¹kha?⁴

Camnian that mark. Lam do what part.

" What are you doing there, Lam ? "

lam⁴kha:³ : pi:p⁴man¹kaw²lx:w⁴la?⁴khrap⁴phom⁵lə:y¹tat²

Lamkha can it old already part. I part. cut

: tham¹kra²ba?²pho?⁴cham¹phan¹phak²

do tray plant breed vegetable

" This can is too old so I cut it to change it to be the tray for planting vegetables."

Camnian and Lamkha are acquaintances. Camnian is the person coming and Lamkha is the person already there, when Camnian asked what Lamkha was doing.

A fourth group is a question which is asked about the coming of the addressee such as /ma:¹taŋ³tz:²mja³ray²/ "When did you come?",

/ma:¹ thiŋ⁵ miə³ ray²/ "When did you arrive?", /ma:¹ nan:¹ lɛ:w⁴ ri:⁵/
 "Have you been here long?". These greetings are usually given by the
 person already in place.

Drama No.21 Suan Thang Thuen (Up Against The Outlaw)

chu:¹ : phu:³ kɔ:ŋ¹ kho:ŋ⁵ chu:¹ ma:¹ miə³ ray² khrap⁴ ni:³
 Chu rank of police of Chu come when part.

" When did you come ? "

?at² sa² win¹ : phəŋ³ ma:¹ thiŋ⁵ diaw⁵ ni:⁴ ?e:ŋ¹
 Attsawin just arrive moment part.

" I just arrived at this moment."

Attsawin and Chu are acquaintances. Chu is a person already in
 place and Attsawin is a person coming. Chu asked Attsawin "when he
 came".

A fifth group is a question used to ask the place where the
 addressee wants to go or where the addressee went such as /pay¹ nay⁵
 ma:¹/ "Where did you go?" or /ca?² pay¹ nay⁵ ca?⁴/ "where are you going?".
 This greeting can be given by the person already in the place.

Drama No.15 Way Son (Naughty Days)

sa:⁵ wit⁴ tri:¹ : ?a:w³ khun¹ ŋa:m¹ pay¹ nay⁵ ma:¹ kha?⁴
 Sawittri inter. mark. Ngam go where come part.

" Oh! Where have you been?"

ŋa:m¹ ts:¹ : ma:¹ thi:³ ni:⁴ kha?³
 Ngamta come here part.

" I came here."

Sawittri and Ngamta are acquaintances. Sawittri is a person
 already in place and Ngamta is the person coming. Sawittri greets
 Ngamta with the question greeting /pay¹ nay⁵ ma:¹ kha?⁴/ "Where did you
 go?".

A sixth group is a question used to ask the purpose of the addressee such as /ma: ¹ha: ⁵khraɪ ¹kha? ⁴/, /ma: ¹phop ¹khraɪ ¹kha? ⁴/ "Who do you want to see?". This question is given by the person already in the place. It is usually used between strangers.

Drama No.12 Khon Thale (The Sea Man)

?u ²raɪ ¹ : ha: ⁵ khraɪ ¹ kha? ⁴ khun ¹

Urai find who part. you

"Who do you want to see?"

ni ⁴phat ⁴ : kho: ⁵tho:t ³ giək ³ yu: ² thi: ³ni: ³ ri: ⁵pla:w ²ca? ⁴

Niphat excuse me mermaid be here part.

"Excuse me. Is a mermaid here?"

Urai and Niphat are strangers. Urai is the person already in the place and Niphat is the person coming. Niphat wants to see the mermaid who stays in the house.

A seventh group is a question which is used to ask what is going on. It can be used between acquaintances or intimates. It can also be given by people coming and by people already in the place.

Drama No.8 Mae Oep (Oep)

sa ²wa:ŋ ⁵ : ?a:w ³ ?i: ¹ ?a:p ² mi: ¹ ?a ²raɪ ¹ thiŋ ⁵ da:y ³ ma: ¹klay ¹

Sawaeng inter. mark. Oep have matter arrive get come far

: kha ²na:t ² ni: ⁴

size this

"Oh ! Is something wrong ? There must be something to have brought you as far as this. "

?a:p ² : ?ay ³ that ⁴ yu: ² may ⁴

Oep mark. That be part.

"Is That here?"

Sawaeng and Oep are acquaintances. Sawaeng is a person already in the place and Oep is the new arrival. Sawaeng greets Oep with the question greeting used to inquire what is going on.

5.2.1.4 Comments

The last category of greeting is a comment greeting. The comment greeting can be given by the person arriving, or by the person already in place but the person already situated uses this greeting more frequently. It is clear that the comment greetings are used as greetings between interlocutors who are intimate or close. It is of note that some comments look like questions to be answered, but in fact, they are intended as rhetorical question.

Drama No.40 Phiman Din (Heaven On Earth)

ma¹ni:¹ : phi:³ phə:m³ ma:¹ lɔ:w⁴ ri:⁵ ca?⁴

Mani brother Phoem come already part.

" You've come ! "

phə:m³ : ma:¹ khuy¹ kan¹ nɔ:y²

Phoem come talk together part.

" I have come to talk."

Phoem and Mani are a couple. Mani is already in the place and Phoem has just arrived. Mani greets her husband with the comment greeting.

Drama No. 40 Phiman Din (Heaven On Earth)

phi:³ma:n¹ : tham¹ may¹ wan¹ni:⁴ klap² rew¹ caq¹

Phiman why today return quick part.

"Why do you return home so quickly today?"

thə:n¹ : khaw⁵ mi:¹ pra²chum¹ khru:¹

Thon he have meeting teacher

" The teacher had a meeting."

Phiman is the elder sister and Thon is her younger brother. Their relationship is very intimate. Phiman is a person already in the place and Thon has just arrived. Phiman greets him with the comment greeting.

5.2.2 Apologies

An apology is a statement expressing sorrow for a mistake or discourtesy. Apologies occur often in Thai television dramas. Intimate people, such as husband and wife, and parents and children are continually making apologies. There are four kinds of apologies found in Thai study :

The first is the /kɔː⁵thoːt³/ group. There are five variants of /kɔː⁵thoːt³/ such as /kɔː⁵ʔa²phay¹/, /kɔː⁵pra²thai¹n¹thoːt³/, /kraːp²kɔː⁵thoːt³/, /kraːp²kɔː⁵ʔa²phay¹/ and /kraːp²kɔː⁵pra²thai¹n¹thoːt³/, but they all mean "excuse me". Each word can be used in one word and can be used in a sentence. The words /kɔː⁵pra²thai¹n¹thoːt³/ and /kraːp²kɔː⁵pra²thai¹n¹thoːt³/ are usually used by the inferior speaker when talking to the superior or the older person. These words are never used by the superior or the older person. This group is used in the following situations : to forgive someone for a small fault, to disagree with something someone has said, to ask pardon for stepping on someone's foot or hitting someone by accident, to ask permission to be absent, or to speak to a stranger. The main variants in this group are: (1) a statement from : /kɔː⁵thoːt³ kha²ʔ³/khrap⁴/ or /chan⁵/phom⁵/luŋ¹/mɔː³ kɔː⁵thoːt³/ which occurs frequently in this study and (2) a declarative form of /phuək³raːw¹ca²maː¹kɔː⁵thoːt³/ "We're here to ask forgive." (or a similar expression).

Drama No.40 Phiman Din (Heaven On Earth)

nua¹la³loː¹ : chan⁵ kɔː⁵thoːt³ chan⁵ may³ daːy³ taŋ³ cay¹
 Nuanlalo I excuse me I not get intend

"Excuse me, I didn't mean to offend you"

so⁵phon¹ : khun¹ may³ daːy³ taŋ³ cay¹ ssk² khrəŋ³ ləːy¹
 Sophon you not get intend one time part.

"You haven't offended me at all."

Sophon and Nuanlalo are a couple. Nuanlalo asks to be forgiven her husband with a statement /chs⁵kh³:⁵th³o:t³/ "Excuse me".

Drama No.3 Photcaman Sawangwong (Photcaman Sawangwong)

klas¹ : kh³:⁵th³o:t³ ns?⁴ khrap⁴ khun¹ t³:m¹ mi:¹
Klang excuse me part. mark. Toem have

: thu⁴ra⁴kit² da:n³ nay⁵ khrap⁴
business side where part.

"Excuse me, what is your business?"

t³:m¹ : phom⁵ ?im¹pho²t² phu³ek³ khri³eg³ cak²

Toem I import group machine

"I import machines."

Klang and Toem are males who have just met for the first time.

Klang forgives Toem before asking about Toem's business.

Drama No.22 Bap Borisut (The Innocent Sins)

ka:n¹da:¹ : da:¹ t³o:t³ kra:p²kh³:⁵th³o:t³ khun¹ m³:³ du³ey³ thi:³
Kanda Da must pay respect excuse me mark mother also that

: sa²dx¹o:t¹ ki²ri⁴ya:¹ tam¹-sa:m¹ kap² khun¹ m³:³
show manner bad with mark. mother

"Please forgive me for showing you disrespect."

chi:n³ : li:m¹ man¹ si⁵the?² luk³

Chuen forget it part. daughter

"Forget about it, daughter."

Chuen is a mother and Kanda is her daughter. Kanda misunderstands her mother so, she accidentally shows disrespect to her mother. Finally, she realizes she is wrong. So she asks forgiveness from her mother with the phrase /kra:p²kh³:⁵th³o:t³/.

Drama No.15 Way Son (Naughty Days)

pra²dit² : thi:³ ?a:¹ca:n¹ so:t³ khon¹ ma:¹ ni:³

Pradit that teacher two class come here

"You have come here because"

the:¹wi:¹ : ra:w³ma:¹khə⁵tho:t³ phə:⁵?ɔ:¹ kha?³
 Thewi we come excuse director part.
 " We have come to ask for forgiveness."

Pradit is a director. Thewi is a teacher in Pradit's college. She has come to see him to ask his forgiveness.

The second grouping consists of apologetic expression. A sorry expression is used to show a sincere feeling of unhappiness at one's past actions, and expressing an admission of a wrong. In this study, the apology is used in the complete statement, such as /chan⁵/phom⁵/phə:⁵/nu:⁵ siə⁵cay¹/ "I'm sorry."

Drama No.16 Kwa Ca Suam Musk Khaw (Till Putting On A White Cap)

pu?⁴ : pu?⁴ siə⁵cay¹
 Pu Pu sorry
 " I'm sorry."
 duəŋ¹cay¹ : siə⁵cay¹ tho:¹ ko:⁵ phu:t³ day⁵ khz:³ni:⁴
 Duangcai sorry you aux. speak get this
 " Sorry ! You're not really sorry."

Duangcai is a teacher and Pu is her student. Duangcai let Pu to keep the important lamp but Pu lost it. Pu seeks forgives her teacher for her mistake with /Pu?⁴ siə⁵cay¹/ "I'm sorry".

Drama No.25 Khamoy (The Thief)

cak² : phom⁵ siə⁵cay¹ da:w¹ phom⁵ khə:⁵tho:t³
 Cak I sorry Daw I excuse
 " I'm sorry, Daw. Excuse me !"
 da:w¹ : cak²
 Daw Cak
 " Cak!"

Cak and Daw are devotees. Cak gave Daw a false diamond ring and told her it was a real diamond ring. However the truth was eventually discovered. He admits his wrong with /phom⁵ siə⁵cay¹/ "I'm sorry".

The third grouping consists of statement /phom⁵/chan⁵/nu⁵/ phit²pay¹lɛ:w⁴/ "I have done wrong" is also found as an apology in this study. It indicates that the apologizer admits his mistake. This statement can be given by husband and wife, parent and child, and teacher and student.

Drama No.4 Thong Nue Kaw (The Solid Gold)

lam¹yo:ŋ¹ : chan⁵ phit² pay¹ lɛ:w⁴

Lamyong I wrong go already

" I have done wrong."

sie⁵ : them¹ may¹ la?³ mɛ:³ lam¹yo:ŋ¹ ca?² may³

Sue why part. mark. Lamyong will not

: ho:k² chan⁵ rə:⁵ wə:³ mi:¹ tho:ŋ⁴ kap² chan⁵

tell I part. the be pregnant with I

" Why haven't you told me that you're pregnant

with me ?"

Sue is a husband and Lamyong is his wife. Sue subsequently finds out about her unfaithfulness because she is pregnant but he is sterile. Lamyong admits her wrong with /chan⁵ phit²pa:y¹lɛ:w⁴/ "I have done wrong."

The fourth, or final grouping includes the expression /yok⁴ tho:t³hay⁵ chan⁵/phom⁵... duay³/ or /ʔa²phay¹hay⁵ chan⁵/phom⁵...duay¹/ "Please forgive me" is also found as an apology in this study. It is an imperative form which rarely occurs in conversation. This expression indicates that the person in the wrong admits his mistake and wants the other to forgive him. /yok⁴tho:t³/ʔa²phay¹hay⁵...duay³/ may occur with the expression /chan⁵/phom⁵...phit²pay¹lɛ:w⁴/.

Drama No.39 Fan (The Dream)

yut⁴ : phom⁵ ca?² may³ hay⁵ kəst² riəŋ³ ya:ŋ² ni:⁴ ?i:k²

Yut I will not give happen matter like this again

: wə:n⁵ yok⁴ tho:t³ hay³ phom⁵ thə?² nə?⁴

Wan forgive give I part.

" I promise it will not happen again. Please forgive me Wan."

wə:n⁵ : (.....)

Wan cry

Yut and Wan are a couple. Yut goes back to his wife, after committing infidelity and asks for forgiveness /yok⁴ tho:t³ hay³ phom⁵ duəy³/.

Sometimes the imperative /yok⁴ tho:t³ hay³....duəy³/ "Please forgive me" can occur with the statement /...phit² pay¹ ləiw⁴/ "I have done wrong" in this study. It indicates the apologist admits his wrong and wants the other to forgive him too.

Drama No.22 Bap Borisut (The Innocent Sins)

wəiw¹ tə:¹ : nu:⁵ phit² pay¹ ləiw² khun¹ mət:³ khat⁵

Waewta I wrong go already mark. mother part.

: yok⁴ tho:t² hay⁵ nu:⁵ duəy³

forgive give I also

" I have made a mistake. Please forgive me, mother."

wə² di:¹ : kha² mo:y¹ pho:¹ cap² də:y³ man¹ ko:³ phut³

Wadi thief enough catch can it aux. speak

: yaŋ¹ gi:⁴ thuk⁴ khon¹

like this everybody

" When the thief was caught, he always spoke like this."

Wadi is a mother and Waewta is her adopted daughter. Waewta stole Wadi's ring, and gave her parents the ring. But Wadi knows that Waewta is a thief. So Waewta admits her wrong and asks forgiveness from

her mother.

There are three components in addition to the admission of guilt expression found in this study : (1) explanation or justification for the wrong, (2) explicit need to apologize, and (3) the promise it will not happen again. The responses to the apologies are varied in form and content. This variation makes it difficult to categorize them. The response implies the varied reactions to the apologies : a sob, an embrace, a statement to respond to the apologies, like "Never mind", "I understand you ", "I always forgive you ", "It isn't necessary to amend this wrong" , "Why are you asking my forgiveness", "It isn't your wrong", " Don't worry about it" and "I'm not angry with you". It is clear that the rejection of an apology is a very rare occurrence in this study while the occurrence of an apology occurs frequently.

Drama No.29 Phi Kukkik (The Playful Ghost)

?uən³ : chan⁵ khɔː⁵ thoit³ na[?] thiː³ tham¹ hay⁵ nɔːy¹ tɔːŋ³ lam¹ baik²
 Uən I excuse part. that make give you must trouble
 : tɔː² waː² phuək² man¹ khuː² ca?² khaː³ chan⁵ thaː³ chan⁵
 but say group it threaten will kill I if I
 : may³ tham¹ chan⁵ klua¹ kɔː³ ləːy¹ tɔːŋ³ tham¹
 not do I afraid aux. must do
 : chan⁵ siə⁵ cay¹ cig¹ cig¹ moː¹
 I sorry really Mo

" Please forgive me for causing you trouble, but they will kill me if I don't. I'm afraid of them so I had to do it. I'm really sorry Mo."

moː¹ : chaːŋ³ man¹ tha?² chan⁵ may¹ thoit³ nɔːy¹ roːk²
 Mo never mind part. I not blame you part.

" It's okay. I don't blame you."

Uən and Mo are friends. Uən tries to explain why he deceived Mo to come there. Mo's response to the apology is the statement "It's

okay, I don't blame you".

Drama No.4 Thong Nue Kaw (The Solid Gold)

cha² ya: ¹ : phi: ³ cak² phom⁵ kho: ⁵ tho: ³

Chaya brother Cak I excuse

" I'm sorry, brother Cak."

cak² : may³ pen¹ ray¹ ro:k³

Cak never mind part.

" It's okay."

cha² ya: ¹ : phom⁵ ca? ² may³ chay⁴ ya: ¹ nan⁴ ?i:k² lziw⁴ phom⁵ san⁵ ya: ¹

Chaya I will not use drug that again already I promise

"I promise. I will not use that drug again."

Chaya takes drugs. He apologizes to Cak for using it and promises that it will not happen again.

Drama No.3 Photcaman Sawangwong (Photcaman Sawangwong)

phot⁴ ca² ni: ¹ : phi: ³ phot⁴ yok⁴ tho: ³ hay³ no: ⁴ duay⁵

Photcani sister Phot forgive give younger sister also

: no: ⁴ phi: ² li: ⁵ ka:n¹

younger sister wrong extremely

" Please forgive me, I'm very wrong ."

Photcani did some thing terrible to her sister and her brother-in law. Finally, she asks her sister to forgive her because she realizes the need to apologize.

5.2.3 Compliment

Another expression found in this study is a compliment. A compliment is an expression of praise, admiration or respect. A person may be complimented for kindness, smartness, beauty, ability and goodness. When I collected the data, I found that the reaction to the compliment is more interesting than the compliment itself. The adjacency pair compliment response is usually found in the data.

Therefore the response is analyzed more than the original compliment.

The reaction to a compliment may be non-verbal such as laugh, a smile, or some action to indicate happiness at receiving the compliment. The verbal responses to accept the compliment are /kɔ:p² khun¹/ "Thank you", or a denial to the compliment. In this study, I will analyze the verbal response.

There are many ways to react to a compliment. The responses found in this study are divided into two groups :

5.2.3.1 The addressee downplays the compliment. The response can be done in the following ways.

a. The addressee considers the compliment to be flattery. The addressee means that the addresser praises him too much.

Drama No.43 Khun Yay Kayasit (The miraculous Grandma)

to:¹ : kɔ:¹ ni:³ chə² la:t² ciŋ¹

To you this clever real

" You are so clever."

teg² : phi:³ to:¹ ko:³ yo:¹ phom⁵ riəy³ lə:y¹

Teng brother To aux. flatter I always part.

" You always flatter me."

To compliments Teng for being clever but Teng regards the compliment as flattery.

b. The addressee implies the complimenter is too easily moved or too sentimental.

Drama No.4 Thong Nue Kaw (The Solid Gold)

san⁵ : tha:⁵ khaw⁵ pen¹ da:y³ sak³ khriŋ⁵ niŋ¹ kɔ:ŋ⁵ the:¹ wi:¹

San if she be get only half one of Thewi

: phom⁵ khog⁵ may³ tɔg³ lə:k³ kap² khaw⁵ rɔ:k²
 I may not must divorce with she part.

" If she is good like you, I will not divorce her."

the:¹wi:¹ : kha²na:t² nan⁴ chiew¹na?⁴kha?⁴

Thewi like that part.

" Is it like that ? "

San compliments his wife, Thewi that she is a good wife. But Thewi implies that his compliment is too moved.

c. The addressee denies the substance of the compliment.

Drama No.2 Ban Say Thong (Say Thong House)

bun¹lɔ:m⁴ : dek² phuek³ ni:⁴ cho:k³di:¹ day³ ma:¹ rien¹ kap²

Bunlom child group this lucky get come learn with

: khru:¹ keg²keg² ya:g² phot⁴

teacher good at like Phot

"These children are lucky because they have a chance to learn with a good teacher like you."

phot¹ca²ma:n¹ : mɔ:⁵ ?a:¹ca:n¹ may³ cig¹ rɔ:k²kha?³

Photcman oh teacher not really part.

" Good teacher ! Not really."

Bunlom compliments Photcman that she is a good teacher. But she denies the compliment with the expression "Not really".

5.2.3.2 The addressee accepts the compliment. The acceptance may be direct or indirect in the following ways :

a. The acceptance can be straight forward with a /khɔ:p² khun¹/, / khɔ:p² phra?⁴ khun¹/ "Thank you".

Drama No.5 Hang Khrueng (The Bits Actress)

chu:kiət² : keŋ² ma:k² diən¹ di:caj¹ duəy³ kəp² kə:n¹ re:m³ tən³

Chukiat expert much Duen glad also with begining

: thi:³ yiam³ yot³

that excellent

"You are quite good, Duen. I'm glad to see you're off to good start."

dian¹ : khə:p² phra?⁴ khun¹ kha?³ phi:³

Duen thank you part brother

"Thank you, brother."

Chukiat compliments Duen about her ability in singing and she accepts the compliment with a /khə:p² phra?⁴ khun¹/ "Thank you".

b. The addressee accepts the compliment by boasting.

Drama No.28 Lek Nam Phi (The Mystical Steel)

pha² yot¹ : fi:⁵ mi:¹ na³ may⁴ caw³ cha² maŋ⁵ nak²

Phayom skill cross bow you accurate part.

"Your cross bow shooting is very accurate."

kha² mo:t² : nay¹ ps:² ni:⁴ may³ mi:¹ khra:¹ keŋ² kə:n¹ kha:³

Khamot in forest this not have who good more than I

"Nobody is better than me in this forest."

Phayom compliments Khamot about his skill and he boasts that he is the best with a cross bow in the forest.

c. The addressee accepts the compliment as natural or usual event, meaning that is the way things are, not because of any special merit of his or her own.

Drama No.16 Kwa Ca Suam Muak Khaw (Till Putting On A White Cap)

kha² cha:¹ : tham¹ day³ di:¹ ma:k³ na?⁴ kit² ti² ya:¹ chan⁵ kho:⁵

Khacha do get good much part. Kittiya I ask

: chom¹ che:y¹

praise

" You do very well, Kittiya. I praise you."

kwat:ŋ¹ : nu:⁵ tham¹ pay¹ ta:m¹ na:⁵ thi:³ kha?³

Kwang I do go follow duty part.

" I do so because it's my duty."

Khacha compliments Kwang because she helped to stop the blood and contacted the hospital. But Kwang replies that it is merely her duty.

d. The addressee accepts the compliment by returning the compliment. This instance occurs frequently in this study.

Drama No.15 Way Son (Naughty Days)

ci:³ : chan⁵ phum¹ cay¹ ciŋ¹ ciŋ¹ thi:³ mi:¹ phi:³ cha:y¹ ya:ŋ² phi:³

Ci I proud really that have brother like brother

" I'm proud to have a brother like you."

com¹ : ?eŋ¹ ka:³ pen¹ no:ŋ⁴ thi:³ di:¹

Com you aux. be sister that good

" You are also a good sister."

Ci compliments her brother Com and Com returns the compliment that she is a good sister.

5.2.4 Probes

A probe is a careful and thorough inquiry or examination. The probe is another type of speech act found frequently in the scripts. The probe usually occurs with the response and the probe-response exchange usually begins with an initial question such as /pen¹ ?a² ray¹ ri:⁵ pla:w² / "What's happening to you?", /pen¹ ?a² ray¹ pay¹ / "What is it?" /tham¹ ?a² ray¹ na?³ / "What are you doing?" /mi:¹ ri:ŋ³ ?a² ray¹ ri:⁵ / "What's a matter?". The addressee often answers with a denial such

as /pla:w²/"No" or /may³mi:³?a²ray¹/ "This is nothing", telling a white lie, an evasion - fabrication, or a thinking or embarrassed silence. The revelation of the problem does not appear in the first probing in this study. In the data, the addresser must ask two or three probing questions, before the revelation appears.

Probe 1 - Denial exchange.

Drama No.41 Nam Khang Khang Daet (Mid Day Dew)

ke:¹si²ni:¹ : thə:¹ pen¹ ?a²ray¹ ri:⁵ pla:w² da:w¹

Kesini you be what or not Daw

"What's the matter with you?"

da:w¹ : pla:w² pla:w² ni:⁴

Daw no no

"Nothing."

Kesini and Daw are intimate female friends. They are the same age and socio - economic status. Daw comes to see Kesini and she looks worried. Kesini is asking her friend what's the matter with her, and Daw denies having a problem.

Probe 1 - a white lie

Drama No.27 Pa Sonthaya (The Twilight Wilderness)

yo:t³ : phom⁵ may³ ya:k² pay¹ ro:g¹riən¹ lə:y¹khrap⁴ wen¹ni:⁴

Yot I not want go school part. today

"I don't want to go to school today."

yut⁴ : phro?⁴ ?a²ray¹

Yut because what

"Why don't you want to go to school?"

yo:t³ : man¹ puət² huə⁵ yaŋ¹ray¹ kɔ:³ may³ ru:¹ khrap⁴

Yot It headache how aux. not know part.

"I have a headache."

Yut is a father and Yot is his son. Their relationship is very

intimate. They are both men. Yot told his father that he didn't want to go to school. Yut asks him to explain why. Yot answers with a white lie that, "He has a headache".

Probe 1 - silence with thinking

Drama No.14 Mae Nam (The River)

ya:y¹ : pen¹ ?a² ray¹ pay¹ ri:⁵ lu:k² pay¹ do:n¹ ?a² ray¹ ma:¹
 grandmother be what go part. daughter go hit what come

"What's happening to you ? What is going on ?"

no:y⁴ :

Noy silence

" Silence "

A grandmother and Noy, her niece, are very intimate. The grandmother sees that something is wrong with Noy so she asks Noy about it. But Noy doesn't answer the question. She is silent.

Probe 1 - embarrassed silence

Drama No.39 Fan (The Dream)

wan⁵ : wan⁵ ya:k² ru:⁴ yut⁴ pay¹ tit² phu:³ yig⁵ thi:³ nay⁵

Wan Wan want know Yut go fix woman where

: ba:n³ ri:⁵ pla:w²

some part.

" I want to know if Yut has another women."

chay¹ : phom⁵ ?a:³

Chay I Er...

" I er... "

Wan and Chay are friends of the opposite sex. Wan asks Chay if her husband has another woman. But Chay is embarrassed and does not reply.

Probe 1 - Refusal

Drama No.13 Pret (The Demon)

thog¹ : nak² yəg¹ ɔay¹ phi:³ man³

Thong heavy how brother Man

"How heavy is Philip's life?"

man¹ : kha:³ phu:t³ may³ day¹ ro:k²

Man I speak not part.

"I cannot say."

Thong and Man are male acquaintances. Man is older than Thong. Thong asks Man about something but Man refuses to talk about it.

probe 1 - Evasion - fabrication

Drama No.2 Ban Say Thong (Say Thong House)

na² kun¹ : pen¹ ?a² ray¹ rə:⁵ phot⁴

Nakun be what part. Phot

"What is it?"

phot¹ ca² main¹ : tham¹ may¹ ru:¹ wa:³ phot⁴ yut² ro:ŋ¹ rian¹

Photcaman why know say Phot stop school

"How do you know I was absent?"

Nakun and Photcaman are friends. Nakun is a boy and Photcaman is a girl. Nakun comes to see her at her home. He notices that she looks very sad. He asks her about it, but she responds with an evasion or fabrication.

In the second probe, the speaker usually makes specific mention of what prompted his probing in the first place such as /may³ mi:¹ ?a² ray¹, lɜ:w⁴ tham¹ may¹ tham¹ na:⁵ bɜ:p² ni:⁴/ "Nothing, then why does your face look like that." or /ya:² pit² phi:³/ "Don't keep it from me." or /thə:¹ tɔ:ŋ³ way⁴ cay¹ chan¹ na?⁴ raw¹ yu:² ba:n³ diəw¹ kan¹ thə:³ may³ way⁴ cay¹ kan¹ lɜ:w⁴ thə:¹ ca?² way⁴ cay¹ khɾay¹/ "You must trust me because we live together. If you don't trust me, whether who

will you trust." The addressee may respond with another denial /pla:w²/ "This is nothing." or tell a white lie /nu:⁵ sa² bay¹ di:¹/ "I'm fine." or evasion - fabrication /ko:³ thip⁴ day³ ga:n¹ may² thi:³ di:¹ kwa:²/ "Because I get a new job that is better than the first." or a refusal, /phot⁴ rien¹ may³ day³/ "I can't tell you". Only in rare instances, may the addressee actually reveal the true problem at this time.

Drama No.1 Kwa Ca Ru Diangsa (Till Getting Matured)

Probe 1 som⁵ cit² : thip⁴ the:¹ mi:¹ ?² ray¹ rə:⁵ ca?⁴ ... sa² dʒ:ŋ¹

Somcit Thip you have what part. ... show

: wa:³ the:¹ to:ŋ³ mi:¹ riəŋ³ nɛ³ nɛ³ wa:³ gay¹ ca?³
that you must have matter surely how part.

"what's happening to you? It means that you definitely have a problem. What is it?"

Silence wɜ:n³ thip⁴ :

Waenthip silence and worry

"silence and worry"

Probe 2 som⁵ cit² : the:¹ to:ŋ³ way³ cay¹ -chan⁵ na?⁴ thip⁴ raw¹ yu:²

Somcit you must trust me part. Thip we live

: ba:n³ diaw¹ kan¹ the:³ may³ way⁴ cay¹ kan¹
house same together if not trust together

: lɜ:w⁴ the:¹ ca?² way⁴ cay¹ kh-ray¹
already you will trust who

"You must trust me because we live together. If you don't trust me, then who will you trust."

vocative wɜ:n³ thip⁴ : khru:¹ kha?⁴ khwa:m¹ cig¹ nu:⁵ kap² fɜ:n¹

Revelation Waenthip teacher part. fact I with husband

: ni:⁵ the:ŋ¹ ba:n³
escape home

"Teacher... In fact, my husband and I escaped from home."

Somcit is a mistress and Waenthip is a servant. They are

acquaintances. Somcit is older than Waenthip. Somcit knows that Waenthip is having some problem but Waenthip doesn't want to tell her. Somcit tries to ask her with probing question. At the second inquiry Somcit succeeds, and Waenthip reveals the actual problem.

When no revelation is forthcoming, the speaker usually persists with the probing question again. This probing question includes some probable reasoning such as /khray¹ ri:⁵ wa:³ ?ay³ num² tha:³ tha:ŋ¹ ka² lon³ phian³ kho:ŋ⁵ huə⁵ na³ chay³ may⁵ / "Who? Is the friend of your boss who makes you cry?". At this point, the revelation usually appears but in some situations, the speaker must ask one or two more probing questions before the problem is revealed.

Drama No.48 Het Ket Mue Khuen Nung (It Happened One Night)

Probe 1 win¹ : phen¹ khun¹ yaŋ¹ kaŋ¹ won¹ cay¹ ?a² ray¹ yu:² ?i:k² la?³
 Win Phen you still worry what be again part.

"What are you worrying about ? Phen."

Denial phen¹ : ?ə:³ pls:w² kha?³
 Phen eh! no part.

"Oh! nothing."

Probe 2 win¹ : mi:¹ ?a² ray¹ ri:⁵ ca?⁴
 Win have what part.

"What is it ?"

Refusal phen¹ : chan⁵ may³ kla:³ law³ hay³ khun¹ faŋ¹ rə:k² kha:³
 Phen I not dare tell give you listen part.

"I don't dare to tell you."

Probe 3 win¹ : khun¹ chiə³ man³ nay¹ tuə¹ phom⁵ si?² law³ ma:¹
 Win you be convinced in body I part. tell come
 : tha?² ca?³
 part.

"You must be sure of me. Please, tell me!"

Embarrassement

phen¹ : chan⁵ ... chan⁵ ...

Phen I I

" I... "

Probe 4 win¹ : la:w³ ma:¹ thə?²

Win tell come part.

" Tell me , please."

Vocative + Revelation

phen¹ : win¹ chan⁵ chan⁵ may³ ru:⁴ wa:³ man¹ kə:t² khin³

Phen Win I I not know that it happen

: da:y³ yəg¹ gəy¹

get how

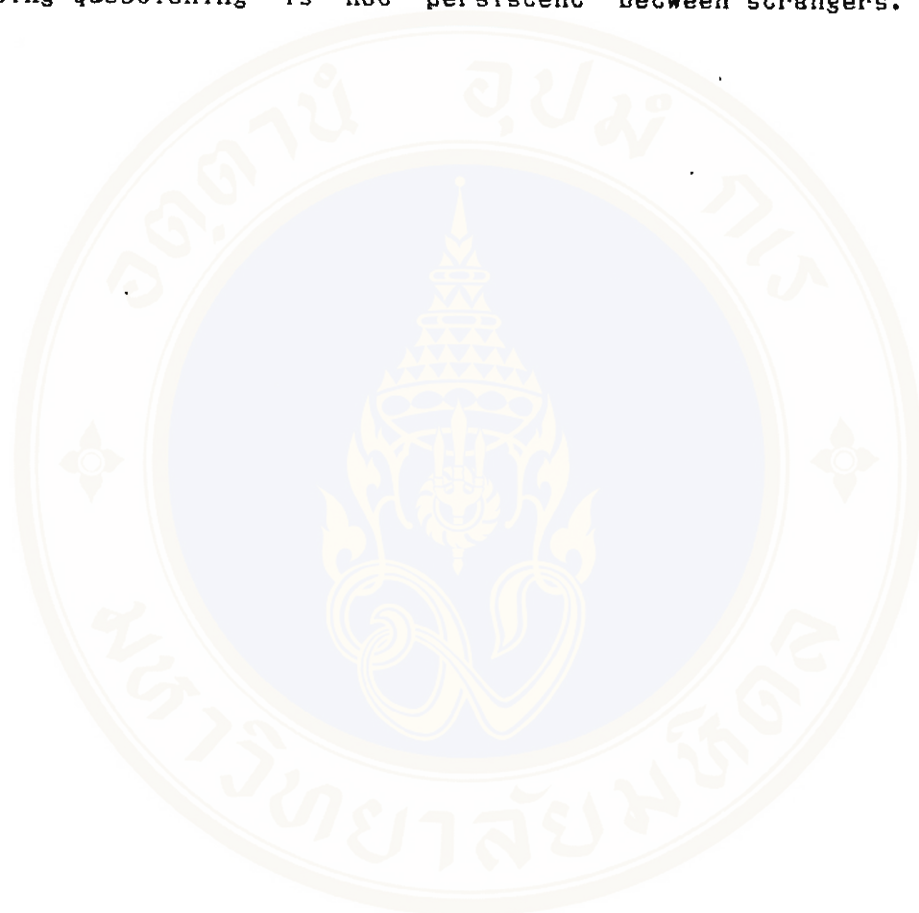
" Win, I don't know how it happened."

Win and Phen are boyfriend and girlfriend. Their relationship is very intimate. Phen has a secret to keep from her boyfriend. Win is able to notice that Phen is hiding something and asks her about it. He must ask her probing questions, four times, before so she reveals her secret.

Another interesting fact of the probe-response exchange is the expression which occurs before the revelation. The revelation may be preceded by some expression of hesitation such as silence, embarrassment, a sob or crying or a vocalization. The denial is the most common response to the probe. The probing question may be general, referring to the addressee's behavior, or giving possible explanations for the addressee's agitated appearance.

The consistency or percentage of a response to the questioning depends upon the relationship of the interlocutors and the magnitude of the problem. The problem may be very serious or the person questioned may be secretive by nature. The relationship between the interlocutors

influences the possibility of the revelation of the problem in the probing exchange. The persistence of probing usually only occurs between intimate interlocutors, such as parents and children, husband and wife, sisters, sweethearts, and close friends. In this data probing questioning is not persistent between strangers.



Chapter VI

Conclusion

6.1 Summary

This thesis has presented a sociolinguistic analysis of the patterns of speaking in Thai television dramas. This study has focused specifically on fifty-five Thai television dramas.

Two kinds of address terms are found in this study : those used to address oneself, and those used to address the interlocutor. Address terms found in Thai television dramas are personal pronouns, personal names, kin terms, title terms, pseudo kin terms, friendship terms, teksonymy terms, given names, and demonstrative compound terms. Thai people use each address term in different ways.

The address terms found in Thai television dramas can be separated by levels of formality and politeness. The speaker has to choose a form of address which is considered appropriate for the interlocutor and situation. The speaker must consider several factors: the sex, age, occupation, education and social status of the listener, in order to render the form of address socially acceptable. The level of intimacy between the participants is also a factor the speaker must take into consideration when he is choosing an appropriate form of address.

The selection of self - address terms shows the level of intimacy, power and role-relationship of the participants. In addition, self-address terms are also used differently between people in the urban and rural areas.

The address terms which used to address the listener also show level of intimacy, power, and formality. The address terms are also used differently between the intimates and the strangers. The selection of address terms is governed by role-relationship between interlocutors, socio-economic status, sex, and setting. Sometimes, the mood of the speaker has also influenced to choose the form of address term.

The referent terms found in Thai television dramas are: personal pronouns, personal names, kin term, title terms, and pseudo kin terms. The use of referent terms shows the level of intimacy and formality between the speaker and the reference.

The use of address terms can be divided into two patterns : reciprocal and non-reciprocal. The reciprocal address terms mean two people in the conversation use the same kind of term to refer to each other. There are seven kinds of reciprocal address terms found in this study as follow: mutual title term, mutual personal name, mutual personal pronoun, mutual kin term, mutual pseudo kin term, mutual friendship terms, and mutual teknonymy term.

The non - reciprocal address terms are two people in conversation, using different terms to refer to each other. There are two kinds of non-reciprocal address terms found in this study as follow : non-reciprocal address term between kinsmen and non-reciprocal between non-kinsmen.

This thesis also discusses several speech acts in Thai television dramas. There are four noteworthy speech acts found in this study namely : greeting : formula, vocative, question, and comment, apology, compliment and probe.

6.2 Futher study.

This study presents only pattern of speaking and some speech acts found in Thai television dramas. There are some interesting things in Thai television dramas that should be analyzed, such as style switching and final particle. The style switchings and final particle were found throughout the data. The participants in conversation have style switching all the time. They do not use the same address term, referent terms in conversation and the style switching governed by the mood of the speakers and the conversational setting. The final particle are also very interesting parts in television dramas because they also depend upon the socical and cultural factors too.

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APPENDIX

Television dramas data

- Drama No.1 Kwa Ca Ru Diangsa (Till Getting Matured)
 Drama No.2 Ban Sai Thong (Sai Thong House)
 Drama No.3 Photcaman Sawangwong (Photcaman Sawangwong)
 Drama No.4 Thong Nue Kaw (The Solid Gold)
 Drama No.5 Hang Khrueng (The Bits Actress)
 Drama No.6 Luem Salap Lay (The Rainbow Sequin)
 Drama No.7 Dechani (Dechani)
 Drama No.8 Mae Oep (Mae Oep)
 Drama No.9 Condominium (Condominium)
 Drama No.10 Lep Krut (Garuda Claws)
 Drama No.11 Sarawat Thuen (The Crooked Cop)
 Drama No.12 Khon Thale (The Sea Man)
 Drama No.13 Pret (The Demon)
 Drama No.14 Mae Nam (The River)
 Drama No.15 Way Son (Naughty Days)
 Drama No.16 Kwa Ca Suam Muak Khaw (Till Putting On A Wite Cap)
 Drama No.17 Thim Muay Thai (Thai Boxer Tim)
 Drama No.18 Khabuan Kan Nok Kangkhen (The Magpie Movement)
 Drama No.19 Tai-Phun (Typhoon)
 Drama No.20 Bunthuk Rak Phimchawi (Phimchawi's Love Diary)
 Drama No.21 Susan Thang Than (Up Against The Outlaw)
 Drama No.22 Bap Borisut (The Innocent Sins)
 Drama No.23 Mom (Mom)
 Drama No.24 Ni Thi Kang Cham Ra (The Unsettled Debt)
 Drama No.25 Khamoy (The Thief)
 Drama No.26 Samsip Paet Soi Song (38 Soy 2)
 Drama No.27 Pa Sonthaya (The Twilight Wilderness)
 Drama No.28 Lek Namphi (The Mystical Steel)

- Drama No.29 Phi Kukkik (The Playful Ghost)
- Drama No.30 Luk Sue (Boyscout)
- Drama No.31 Phon Kingphet (Phon Kingphet)
- Drama No.32 Tamnan Prasat Hin Phimai (Phimay Stone Castle Legend)
- Drama No.33 Mamiaw (Mamiaw)
- Drama No.34 Tuk Kae (The Wall Gecko)
- Drama No.35 Ba (The Mad)
- Drama No.36 Kaew Com Kan (The Unruly Kaew)
- Drama No.37 Phloeng Kinari (The Mythical Song)
- Drama No.38 Ngan Chiwit Khwamrak (Work Life Love)
- Drama No.39 Fun (Dream)
- Drama No.40 Phiman Din (Heaven On Earth)
- Drama No.41 Nam Khang Khang Daet (Mid Day Dew)
- Drama No.42 Jamjun Asa (Jamjun Volunteers)
- Drama No.43 Khun Yay Kayasit (The miraculous Grandma)
- Drama No.44 Sathon Doncedi (Sathon Doncedi)
- Drama No.45 Boonterm Ran Derm Jao Kao (Boonterm, The Same Old Shop)
- Drama No.46 Noy Jayya (Noy Jayya)
- Drama No.47 Mi Ti Mud (The Dark Side)
- Drama No.48 Het Koet Mue Khun nung (It Happened One Night)
- Drama No.49 Yut The Cak Nak Khit (The Thinking Empire)
- Drama No.50 Camlouyrak (Victim of Love)

The Thai Phonetic Alphabet and the Romanization in the following is taken from Ruengdet Pankhuenkhat(1982: 1-30).

Thai Phonetic Alphabet

1. Consonants

a. Initial consonants

/p/	=	ป
/t/	=	ต
/k/	=	ก
/ʔ/	=	อ
/ph/	=	ผ พ ภ
/th/	=	ท ท ฒ (ก)
/kh/	=	ค ข ข
/b/	=	บ
/d/	=	ด (ก)
/c/	=	จ
/ch/	=	ช ฉ ฌ
/m/	=	ม
/n/	=	น ณ
/ɲ/	=	ง
/f/	=	ฝ ฟ
/s/	=	ส ซ ศ ช
/h/	=	ห อ
/l/	=	ล
/r/	=	ร
/y/	=	ย ญ
/w/	=	ว

b. Final consonants

/-k/	=	แม่กก
/-t/	=	แม่กด
/-p/	=	แม่กบ
/-ŋ/	=	แม่กง
/-n/	=	แม่กน
/-m/	=	แม่กม
/-y/	=	แม่เกอย
/-w/	=	แม่เกอว
/-ʔ/	=	เป็นตัวสะกดสระเสียงสั้น
/-h/	=	ปล่อยเสียง นห

2. Vowels

a. Single vowels

/ i /	=	อิ
/ iː /	=	อิ
/ ɪ /	=	อิ
/ ɪ̄ /	=	อิ
/ e /	=	เอ
/ eː /	=	เอ
/ ə /	=	เอ
/ əː /	=	เอ
/ u /	=	อุ
/ uː /	=	อุ
/ o /	=	โ
/ oː /	=	โ
/ ɤ /	=	แ
/ ɤː /	=	แ
/ ə /	=	ะ , ะ
/ əː /	=	-า
/ ɔ /	=	เ
/ ɔː /	=	-อ-

b. Diphthong vowels

/ iə /	=	เ-ย
/ iə /	=	เ-อ
/ ue /	=	ว

3. Tones

1	=	Mid tone
2	=	Low tone
3	=	Falling tone
4	=	High tone
5	=	Rising tone

Romanization of Thai

1. Consonant

a. Initial consonant

ก	=	K
ข ค ฆ	=	KH
ง	=	NG
จ	=	C
ฉ ช ฌ	=	CH
ญ ย	=	Y
ด (ก)	=	D
ต	=	T
ถ ท ฑ ฒ ษ ฐ	=	TH
ณ น	=	N
บ	=	B
ป	=	P
ภ พ	=	PH
ซ ส ศ ษ	=	S
ฝ ฟ	=	F
ห อ	=	H
ล ฬ	=	L



ร	=	R
ม	=	M
ว	=	W

b. Final consonant

แม่ก	=	K
แม่กด	=	T
แม่กข	=	P
แม่กง	=	NG
แม่กน	=	N
แม่กม	=	M
แม่เกอย	=	Y
แม่เกอว	=	W

2. Vowel

-ะ , -า, -ิ	=	A
ิ, -ี	=	I
ู, -ุ	=	U
ุ, -ู	=	U
เ-ะ, เ-	=	E
แ-ะ, แ-	=	AE
โ-ะ, โ-, เ-าะ, -อ	=	O
ไ-, ใ-	=	AI
เ-อ, เ-อ, เ-	=	OE
-า, ร-ม, -รรม	=	AM
เ-็, เ-็	=	IA
-ัว, -ว, -ัว	=	UA
เ-็, เ-็	=	UE
เ-า, -า	=	AW
-็, -า	=	AY