

**A DISCOURSE ANALYSIS OF TAI DAM RITUAL
PROCEDURAL TEXTS**

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OF THE REQUIREMENTS FOR
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Thesis
entitled
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PROCEDURAL TEXTS**

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A DISCOURSE ANALYSIS OF TAI DAM RITUAL PROCEDURAL TEXTS

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ABSTRACT

This study draws on a framework of Systemic Functional Linguistics (SFL) which was developed by Michael Halliday (1985,1994). The Tai Dam ritual procedural texts were analyzed within a scope of textual metafunction. The objectives of this study are: 1) to study the system of Theme in Tai Dam ritual procedural texts, and 2) To study thematic progression in Tai Dam ritual procedural texts. Nine texts were collected from Tai Dam ritual masters.

The results revealed that thematic structure in Tai Dam consists of Theme at the first position of the clause followed by Rheme. The textual Theme consists of structural conjunction 88.3%, relative element 4.4%, non-structural conjunction (or cohesive conjunction) 3.85% and continuative element 3.45% respectively. Two types of interpersonal Theme are found in this study: Wh-interrogative element (67%) and modal Adjunct (33%), while vocative and exclamatory elements are not found. Topical Theme selection found in the study is expected; unmarked topical Themes 90.2% are selected, though only 9.8% are marked topical Theme. As for unmarked Theme selection, Process Theme in imperative clause is mostly selected (55.2%), all Processes as Themes are realized by action verbs (e.g. kin1 'eat' taj1, fa:j2, se:n1 'perform ritual', ha:m1 'take', jok4 'carry' etc.). There are three patterns of thematic progression found in Tai Dam ritual procedural texts; (1) constant thematic progression (70.6%), (2) simple linear thematic progression (29.2%) and (3) split Rheme pattern (0.2%).

KEY WORDS: DISCOURSE ANALYSIS/ SYSTEMIC FUNCTIONAL
LINGUISTICS/ TEXTUAL METAFUNCTION/
TAI DAM RITUAL PROCEDURAL TEXTS/
THEMATIC PROGRESSION

189 pages

สัมพันธสารวิเคราะห์ด้วยทฤษฎีกระบวนการของพิธีกรรมในภาษาไทยคำ

A DISCOURSE ANALYSIS OF TAI DAM RITUAL PROCEDURAL TEXTS

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คณะกรรมการที่ปรึกษาวิทยานิพนธ์ : ปัทมา พัฒน์พงษ์ Ph.D. (LINGUISTICS), สมทรง บุษย์พัฒน์ Ph.D. (LINGUISTICS), สุจริตลักษณ์ ดีผดุง Ph.D. (LINGUISTICS)

บทคัดย่อ

การศึกษาครั้งนี้เป็นการศึกษาด้วยทฤษฎีกระบวนการของพิธีกรรมในภาษาไทยคำตามแนวคิดทฤษฎีไวยากรณ์ระบบและหน้าที่ที่พัฒนาขึ้นโดย ศาสตราจารย์ไมเคิล ฮัลลิเดย์ (1985,1994) วัตถุประสงค์ของการศึกษา คือ 1) เพื่อศึกษาระบบข้อความหลัก 2) เพื่อศึกษาการพัฒนาด้วยทฤษฎีข้อความหลัก ข้อมูลที่ใช้ในการวิเคราะห์ประกอบด้วยด้วยทฤษฎีกระบวนการของพิธีกรรมในภาษาไทยคำจำนวนเก้าด้วยทฤษฎีซึ่งเก็บข้อมูลจากผู้บอกภาษาที่เป็นผู้ประกอบพิธีกรรม

ผลการศึกษาพบว่าโครงสร้างแสดงข้อความหลักของด้วยทฤษฎีกระบวนการของพิธีกรรมในภาษาไทยคำประกอบด้วยข้อความหลักที่ปรากฏในตำแหน่งต้นอนุพากย์ และข้อความส่วนที่ตามมา ข้อความหลักประกอบด้วยหน่วยเชื่อมที่ประกอบด้วยคำเชื่อมประ โยค88.3%, หน่วยเชื่อมคุณาประ โยค 4.4%, คำเชื่อมข้อความ3.85% และหน่วยแสดงความต่อเนื่องของข้อความ 3.45% หน่วยข้อความหลักที่แสดงความสัมพันธ์ของผู้ร่วมเหตุการณ์ประกอบด้วย หน่วยแสดงคำถาม 67% และ คำขยายมาลา 33% หน่วยแสดงผู้ร่วมเหตุการณ์ประกอบด้วยข้อความหลักลักษณะทั่วไป90.2% และข้อความหลักลักษณะต่างจากทั่วไป 9.8% สำหรับข้อความหลักลักษณะทั่วไปนั้นมีการปรากฏของข้อความหลักที่แสดงกระบวนการถึง 55.2% การพัฒนาของข้อความหลักที่พบมีสามรูปแบบดังนี้ 1) รูปแบบข้อความหลักต่อเนื่อง 70.6%, 2) รูปแบบข้อความหลักเชิงเส้น 29.2% และ 3) รูปแบบการแตกตัวของข้อความที่ตามมา 0.2%

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LIST OF ABBREVIATIONS

FP	final particle
Q	question particle
PTCL	particle
MOD	modal
FUT	future
CONJ	conjunction
REL	relative pronoun
CLF	classifier
BE	verb to be
NEG	negative
ASP	aspect
T1	Theme of clause 1
T2	Theme of clause 2
R1	Rheme of clause 1
R2	Rheme of clause 2

CHAPTER I

INTRODUCTION

1.1 Background of the study

Tai Dam is an ethnic group who migrated from Muang Theng— northwest Vietnam. The Tai Dam migrated to Siam many times because of political problems and first settled in Phetchaburi province (Burusphat, 1997, p.4-5). Later on, they moved from Petchaburi to other provinces in Thailand and their population became widely distributed around four regions of Thailand. Burusphat et al. (2011) found that, besides Petchaburi, where Tai Dam first settled and which retains a strong language vitality and cultural preservation, Nakhon Pathom is another province where the Tai Dam people in communities are strongly united, and have positive attitude toward language use and cultural practices. According to Burusphat et al. (2011), the Tai Dam speakers residing in Nakhon Pathom province are found in Kamphengsen, Dontoom, Bang Len and Maung districts. The biggest community of the Tai Dam speakers in Nakhon Pathom province is in Kamphengsen district which includes seven sub-districts (Thung Kra Phang Hom, Thung Khwang, Huai Muang, Sra Si Mum, Sra Phatthana, Don Khoi and Tarang Phikul). In Dontoom district, there are two sub-districts (Don Phutsa and Lam Luk Bua sub-districts) in which Tai Dam people live. In Bang Len district, Tai Dam can be found in mainly four sub-districts (Bangpla, Dontoom, Phai Hu Chang and Bangluang sub-districts). In Muang district, we can found Tai Dam speakers in Ban Don Sai, Ban Don Khanak and Ban Sakae Rai.

In terms of language preservation, Burusphat et al.'s (2011) work on language vitality found that Tai Dam has the strongest language maintenance among other ethnic groups residing in the western region. In addition to language attitude, the study also found that most Tai Dam possesses positive attitudes toward their language. In Nakorn Pathom, as the selected research site of this present study, there is both strong language use and positive attitudes toward the Tai Dam language. Moreover, among all ethnic age-groups, elder and middle-aged Tai Dam still preserve and speak

their language fluently, and the study found that Tai Dam parents still use their language in the family domain (for more details, see Burusphat et al., 2011). The strongest language maintenance and most positive attitudes shown in Burusphat et al.'s (2011) work inspired the current study to focus on Tai Dam language in Nakhon Pathom province.

As for ritual practices, the Tai Dam in Nakhon Pathom still practice the same rituals as they practiced in the past. In particular, Phai Hu Chang sub-district is the place where Ajarn Suree Thongkonghan – Phai Hu Chang's local wisdom expert, first established the association of Tai Dam in Thailand. Besides, Ban Phai Hu Chang is the place where there is Tai Dam cultural learning center located. Therefore, the researcher is interested in selecting Phai Hu Chang community as the research site. Considering the successful language maintenance by the Tai Dam community, the study of such an ethnic language is an effective means of enabling native speakers to be proud of their ethnic identity and thereby maintain efforts to preserve it.

Over time, there has been a growing interest in the study of Tai Dam. Previous studies on Tai Dam have focused on both the field of linguistics and anthropology. In linguistic oriented research, many studies have concentrated on phonological systems (Anantrawan, 1978; Decha, 1987; Wattanaprasert & Liamprawat, 1988), morphological systems (Yensamut, 1981; Buranasingha, 1988), grammatical systems (Jiranuntanaporn, 2003; Panitch, 1994) and folklore (Subsook et al., 1980). In terms of discourse studies, Hartmann's (1994) work on pronominal strategies in Tai Dam poetic discourse was first conducted. Edwards (2011) studied participant reference in narrative discourse. Later, Patpong (2011a) analyzed the Generic Structure Potential of Tai Song Dam folktales and her later work entitled "Textual Resource of Thai Song Dam Folktales" was presented in the same year. As few works have been conducted at the discourse level in Tai Dam, this study is an attempt to further analyze the units at a higher level than sentence level. When considering recent discourse studies in Thailand, many researchers have focused on a corpus of narrative discourses, folklore, advertisements and dialogues, but rather less attention has been paid to procedural discourse. Loos (2003) defined the concept of procedural discourse that the procedural discourse refers to written and spoken discourse that tells people "How to do something" or guides people performing a task;

further more, procedural discourse shows the steps leading to a goal. In addition to the text typology, Longacre (1983) used three parameters (i.e. contingent succession, agent orientation and projection) to classify texts. Procedural discourse has a contingent succession parameter and does not focus on agent orientation. A few works done under the analysis of Thai procedural discourse (Puttapong, 1990; Bamroongraks, 1996) can be found. In anthropological oriented research, most studies were concerned with Tai Dam rituals; there have been the studies under the scope of sociology (Watkaew, 1978; Aroonkit, 1986; Muanjancheoy, 1999) and cultural studies (Pitiphat, 1978; Srising, 1983; Panalai, 2008). These previous works show that rituals, which identify the most outstanding aspects of Tai Dam, reflect their way of life, culture, attitude and language. As a point of interest, there has been no linguistic study of Tai Dam rituals done previously.

As a number of previous studies on Tai Dam have been made, it remains a matter of concern that there has been no research on discourse analysis of Tai Dam ritual procedural texts. Therefore, this study is an attempt to analyze Tai Dam procedural texts based on a corpus of procedural texts of Tai Dam rituals. The framework of this present study draws on Systemic Functional Linguistics (SFL). Within a SFL approach, this study focuses on an analysis of textual metafunction of Tai Dam ritual procedural texts.

1.2 Objectives of the study

- 1.2.1 To study the system of Theme in Tai Dam ritual procedural texts.
- 1.2.2 To study thematic progression in Tai Dam ritual procedural texts.

1.3 Research Questions

1.3.1 How are Theme types characterized in Tai Dam ritual procedural texts?

1.3.2 How many kinds of thematic progression occur in Tai Dam ritual procedural texts? How is thematic progression represented in Tai Dam ritual procedural texts?

1.4 Expected Outcomes

1.4.1 The collected data can be one type of data for language documentation.

1.4.2 Although Tai Dam of all generations continue to practice their rituals today, it is anticipated that there is a small number of younger generation intending and planning to be ritual masters. In addition, young Tai Dam do not know how to practice the rituals. Therefore, the recorded data from this present study can be useful information for them.

1.4.3 This study can inspire further discourse studies of Tai Dam language.

1.5 Scopes of the study

1.5.1 This present study focuses on procedural discourse. However, the data of this study represents only one subtype of procedural discourse. The subtype of procedural discourse chosen in this study is Tai Dam ritual procedural text.

1.5.3 The selected ritual texts in this study must be the rituals which are regularly practiced and reflect the Tai Dam way of life.

1.5.4 The selected ritual texts are rituals practiced by the Ban Phai Hu Chang community.

1.5.5 The selected texts of this present study are spoken monologue texts.

1.5.6 The ritual chants occurring in texts are not analyzed.

1.5.7 This present study analyzes the textual metafunction of the selected ritual procedural texts by focusing on system of Theme and thematic progression.

1.6 Theoretical Framework

This study draws on a framework of Systemic Functional Linguistics (SFL) which is developed by Michael Halliday (1985, 1994). The Tai Dam ritual procedural texts are analyzed within the scope of textual metafunction. Textual metafunction is one of three metafunctions. Considering the selected texts used in this study, it belongs to procedural discourse that represents the step leading to goal. Therefore, the analysis of textual metafunction is the most appropriate one for this present study. This is because the textual metafunction is concerned with the creation of text. One of the grammatical systems, which is useful for an analysis of procedural discourse, is system of Theme. The system of Theme is a resource for organizing the interpersonal and ideational meanings of each clause as message. Within a clause, there are two constituents including Theme and Rheme constituting ‘thematic structure’ — Theme + Rheme. Theme is an element serving as a starting-point for message — telling the speaker and reader what the clause is going to be about (Halliday and Matthiesen; 2004, p.64). Theme is usually indicated at the initial position of clause followed by Rheme which is shown by the rest of the clause. Rheme is the remainder of the message in a clause in which Theme is developed (Wang, 2007). Considering Theme at a clause rank, an analysis of Theme types needs to be explored. In addition to the Theme at a text level, thematic progression in ritual procedural texts should be investigated. Regarding Theme as a sign post of text organization, Theme directly guides readers how the text is constructed and how the text achieves its goal. In procedural discourse, text presents the step leading to goal, hence an analysis of the system of Theme in Systemic Functional approach is the most appropriate framework for analyzing how text is organized and how it is developed.

1.7 Tai Dam rituals

Tai Dam represent their outstanding identities through rituals. Most Tai Dam rituals conform to traditional beliefs, and these cultural practices also reflect that Tai Dam show respect and gratitude to their ancestors through ritual practices. More importantly, people in the community have conscientiously practiced the rituals until today. As a work done on Tai Dam rituals and social structure, Aroonkit (1986) divided Tai Dam rituals into two types, i.e. buddhist and animist ancestor worships. The majority of Tai Dam rituals are concerned with animist ancestor worship. The ancestor worship (i.e. Sen Ruen) is regarded as a symbol for indicating the social value of their community. Tai Dam rituals represent their gratitude, social stability and identity. The rituals which have been performed up to today are ancestor worships, weddings, and funeral rites (Aroonkit, 1986). This current study is an attempt to explore Tai Dam rituals procedural texts which consist of Sen Ruen, Sen Tua, weddings, funeral rituals and village shrine worship rituals from a discourse study perspective. More details about the selected Tai Dam rituals will be discussed in the next section.

1.7.1 Sen Ruen

Sen Ruen is an important ritual concerned with ancestor worship and has become a customary practice. Sen Ruen also reflects the social stratification or social classes among Tai Dam people. They are divided into two classes (Phu Taw and Phu Noi). Phu Taw are a group of people descended from royalty or high social class, but Phu Noi are a group of people not born into high social rank (Aroonkit, 1986, p.126-129). Therefore, Sen Ruen rituals are divided into Sen Ruen Phu Taw and Phu Noi according to Tai Dam's social classes.

Mo Sen is the person who has the duty to perform the Sen Ruen ritual. Mo [mɔː1] can possibly be translated as 'ritual master', and Sen [se:n1] in Tai Dam can be translated as 'To sacrifice'. Mo Sen can be divided into two types (i.e., Mo Sen Phu Taw and Mo Sen Phu Noi) according to social classes. The Mo Sen Phu Taw can only perform the Sen Phu Taw ritual and Mo Sen Phu Noi only the Sen Phu Noi ritual. In fact, the practice of Sen Ruen Phu Taw is distinguished from Sen Ruen Phu Noi. Phu Taw have to perform Pat-tong ritual every five days, whereas Phu-Noi have to

perform every ten days. As for the costume of the Mo Sen, Mo Sen Phu Taw has to wear a red shirt or Sua Hi, but a black shirt is for Mo Sen Phu Noi. Sen Ruen is mostly held at the beginning of the year but it has to be done during even months, i.e., April, June, December (Kongyimlamai, 2001, p.312).

Aroonkit (1986, p.66-77) divided the procedure of Sen Ruen ritual into two major steps, namely, the preparation and the performance steps. A brief summary of Sen Ruen procedure is given as follows:

Preparation steps

1. Kill the pig in order to sacrifice to ancestor spirits. This step has to be done in Ka Lo Hong— the room for performing rituals and the dwelling place of ancestral spirits.
2. Cut the pork into pieces.
3. Prepare offerings.

Performance steps

1. Mo Sen prays and asks the ancestral spirits to come and take offerings.
2. Mo Sen reads the ancestors' names written on the family's book (Pap Phi Huan) one by one.
3. Mo Sen picks the offerings downward the hole of the house.
4. All cousins, who come to participate in the ritual, drink together, believing that this is a drink for their ancestors.
5. When the ritual finishes, the offerings will be distributed to the ritual participants.

1.7.2 Sen Tua

Sen Tua or Sen Paeng Khwan is the spiritual encouragement-ritual of the Tai Dam. The Tai Dam believe in Khwan. The term "Khwan" is concerned with Thai, Lao and Tai Dam spiritual rituals. Holt (2009, p.271) defined the term 'Khwan' as life-soul, vital essence, inner spirit, life-force and psychic energy. As for Tai Dam beliefs, if someone gets sick, it is supposed that he or she may lose his/her life-soul or Khwan. Therefore, the family of the patient has to perform the Sen Tua ritual in order to restore Khwan and allow the patient to recover. This ritual is mostly done for elderly people and patients, and the master who performs Sen Tua is called 'Mae

Mod'. The Mae Mod is possibly translated as 'witch'. Her duty is to recall Khwan which Tai Dam believes that it leaves the patient's body for Muang Theng, when he or she gets sick. Sen Tua is not only done for the patient but also for elderly people who want to improve their health, general well-being and long life (Kongyimplamai, 2001, p.326). The ritual starts in the morning and goes on until the evening, because Sen Tua is a complicated ritual and requires many steps to be performed. The material offerings used in the ceremony (e.g., pork, chicken, dessert, cigarette, a bucket of rice and bottles of liquor) are arranged into a Panphern *pa:nl phuənl*, a circle shaped basket made from strips of bamboo. When performing the ritual, the Mae Mod will come up with a ritual chant, which is used to recall Khwan from Muang Theng. Then, they will perform the 'Tor Ngaw Hua' ritual. This ritual is a step of the Sen Tua, and is done to induce longer life and encourage the patient. After the Tor Ngaw Hua step, the procession precedes to the patient's previous residence in order to pick up the Khwan. When the procession reaches home, the Mae Mod performs the forecast ritual in order to make sure that Khwan comes back home. In the forecast ritual, the Mae Mod uses bamboo sticks as a tool to predict about Khwan. After finishing the ritual, the patient and his/her family will ask for blessings and receive ceremonial thread from the Mae Mod.

1.7.3 Wedding

The Tai Dam wedding is a very impressive ritual. Young Tai Dam adults are taught to keep their virginity until marriage. The ritual is likely to be held in even months, i.e. June, September, December (Aroonkit, 1986, p.79). In the past, Tai Dam people had to marry those born into the same social class. Over time, the cultural practices have changed, and the intermarriage between Phu Taw and Phu Noi is increasing and has become more acceptable. The Tai Dam wedding ritual is divided into the wedding ritual of Phu Taw and Phu Noi. The person who performs the ritual is called Lam. The word 'Lam' in Thai means 'translator', but Lam in Tai Dam is different from Thai and cannot be directly translated. Lam in Tai Dam works like a matchmaker. Basically, Tai Dam wedding ritual is rather similar to a Thai wedding.

Tai Dam traditional wedding procedures can be divided into 4 steps, i.e., Song, Su, Songe and Sa (Burusphat, 1997, p.27-28 & Kongyimplamai, 2001, p.305-

306). Song is the first step concerned with the traditional engagement etiquette. The man's parents and the matchmaker will visit a woman's home in order to ask her parent's permission to marry. In Tai Dam, they do not need engagement ring like Thais do, but they need two sets of betel nut and cigarettes as offering to the woman's parents (Burusphat, 1997, p.27). During the engagement, the man can visit his future wife as often as he can; we call this step "Su". Su in Tai Dam and also Thai, means 'visit'. Although the man is allowed to visit the woman, Tai Dam custom does not allow them to have sex before marriage (see Kongyimplamai, 2001, p.305). After the Su step, the wedding ceremony (Songe) will be set. The dowries, e.g. pork, chicken, dessert, cigarette and liquor, are arranged on trays in order to bring them to the bride's house. The steps of a Tai Dam wedding ceremony are quite complicated (for more details, see Kongyimplamai, 2001, p.305-311) and there are many steps, i.e. offering dowry, paying respect to their parent and bride's ancestors, asking for parent's blessing. According to Tai Dam tradition, bride's parents do not need bride price, but the man is expected to volunteer to work for the bride's family. This step is called Sa, Sa comes from A-Sa $\square a:lsa:l$ 'to volunteer' in Thai.

1.7.4 Funeral ritual

According to Aroonkit (1986), funeral ritual is described as the ritual concerned with buddhist beliefs. According to Tai Dam belief, the funeral is a ceremony at which Tai Dam people send the dead to the other world. These days, the ritual tends to be more concerned with buddhist practices but they have still maintained the traditional way. Like Sen Ruen, Sen Tua and wedding rituals, funeral rituals are also divided into Phu Taw and Phu Noi rituals depending on the social class of Tai Dam. Koei $khə:jl$ in Tai Dam can be translated as 'undertaker' who plays the important role in the funeral. He is the only one who can perform the funeral in Tai Dam. Koei is similar to Saparar in Thai (undertaker); Koei has to prepare the dead body that is to be buried. In addition, Koei can chant incantations in order to send the deceased to the other world and invite ancestral spirits back to Ka Lo Hong (dwelling place).

The funeral procedure is given as follows:

1. Bathing rites for the corpse
2. Performing encouragement ceremony
3. Cremation
4. Keeping the cremation urn
5. Mourning (expression of sadness)
6. Taking ancestral spirit to Ka Lo Hong

It should be noted that the dead body cannot be bury in the same ancestor's funeral date.

1.7.5 Village shrine worship

In Tai Dam belief, Pu Jua Sua Ban or guardian angel is assigned to help and protect the village. The guardian angel is considered to be holy and deserves the respect of people in the community. The village shrine worship has to be held following the Songkran festival every year in order to worship the village guardian (Sukkasem, 2010, p.88). The ceremony reflects the way the Tai Dam show a strong feeling of respect and admiration for their guardian angels. More importantly, it is obvious that Tai Dam still preserve their respect and appreciation in every ritual, i.e., Sen Reun, Sen Tua, wedding, funeral ritual, village shrine worship. As for the village shrine worship, the village guardian is considered likely to command respect as a token of people's gratitude for all his kindness and help. Jao Jum is like a caretaker of the village shrine, and deals with the devotee and people in community. During the ceremony, Jao Jum is the most important person who mainly arranges and performs the ritual. Sukkasem (2010, p.88-91) indicates three steps of performing the village shrine worship. Firstly, Jao Jum has to inform people in the community about ceremony's date and time. Then, people in the community help Jao Jum cleaning up the village shrine. The second step is to arrange offerings, i.e., pork's head, boiled chicken, desserts, fruits, liquor, cigarette, joss stick and candle. The final step is worshipping. Local people bring all the offerings to the front of the shrine. When the ritual starts, the Rang Song recites chants in order to invite the spiritual guardian angel to possess his body and then perform the forecast ritual. The forecast ritual is concerned with the fate of the village; the devotee has ability to judge what is going to

happen in the future. After the forecast ritual has finished, the villagers can ask for guardian angel's blessing and receive holy water that is sanctified by the devotee (Pu Jua Sua Ban). Tai Dam believe that the holy water sanctified by the devotee will bring happiness and good fortune to their family. Lastly, the procession of Pu Jua Sua Ban is set in order to invite and take the guardian angel back to the devotee's home.

1.8 Definition of terms

1.8.1 Ritual procedural text is the text told by ritual masters--how to perform Tai Dam rituals step by step.

1.8.2 Theme is a point of departure of a clause and an element that usually comes at the first part of the clause.

1.8.3 Rheme is the remainder of the message in a clause in which Theme is developed.

1.8.4 Thematic structure (or Theme- Rheme structure) is a configuration of the two thematic statuses, i.e., Theme and Rheme.

1.8.5 Textual metafunction involves the creation of text. It is a resource for presenting interpersonal and ideational meanings as the flow of information. It gives these meanings the status of prominence, information, reference and Theme.

1.8.6 System of Theme is a major grammatical system of textual metafunction.

1.8.7 Theme type is concerned with three different kinds of Theme: textual, interpersonal, topical Themes.

1.8.8 Thematic progression is the study of the development of Themes in unfolding texts.

1.8.9 System network is a form of systemic representation of systems. It is formed through terms and entry conditions of systems. Examples of system networks are system of Theme, system of conjunction (Matthiesen, Teruya and Lam, 2010).

1.8.10 Mood type (or Mood selection) is one subtype of the system of Mood. It is interpersonal clause function which carries the argument forward. Mood type includes two primary grammatical categories of the indicative (with further subtypes of the declarative and interrogative) and the imperative.

CHAPTER II

LITERATURE REVIEWS

This chapter is organized into four main sections. Section one is mainly concerned with an overview of Tai Dam language. The general information about Tai Dam group is firstly presented here in order to provide background information and current status about an ethnic group of Tai Dam. In addition, the background knowledge of language affiliation, phonological system and grammar is provided here. In section two, the theoretical background of Systemic Functional Linguistics is presented. Besides, more detail about textual metafunction, previous works on textual metafunction and thematic progression is given here. In section three, the detailed description on procedural discourse and the related previous works are presented. The last section presented in this chapter is dealt with the previous works of discourse analysis in Tai Dam language.

2.1 An overview of Tai Dam language

2.1.1 General information

Tai Dam is an ethnic group who migrated from Vietnam for more than 200 years (Burusphat, 1997). The origin of its settlement was in Muang Theng or Dien Bien Phu (Vietnam in the present day). Due to the political problem, Tai Dam had migrated to Siam many times and they were first settled in Petchaburi, a province in the western region (Burusphat, 1997, p.4-5). Later on, some of them moved to other provinces and scattered widely around Thailand. Nowadays, Tai Dam can be found in the west of the country, i.e. Phetchaburi, Kanchanaburi, Ratchaburi, Nakhon Pathom, Samutsakhon, and Samutsongkhram and Suphan Buri, (Burusphat et al, 2011, p.79), in the northwest, i.e. Leoi, in the north, i.e. Phitsanulok, Phichit, Kamphaengphet, Sukhothai, and in the south, i.e. Chumphon. As for the name of Tai Dam, there are

various names which people used to call this ethnic group: Tai Dam, Thai Song Dam, Lao Song Dam, Lao Song, Thai Song and Phu Tai Song Dam (Burusphat, 1997, p.1). The word ‘Song’ in Tai Dam means ‘pants’, and ‘Song Dam’ means ‘black pants’ which is the traditional Tai Dam clothing (Kongyimplamai, 2001, p.213). Tai Dam always call themselves ‘Lao Song’. This is because they migrated from Muang Theng was under the rule of Laos at that time (Burusphat, 1997, p.1). This study uses the term ‘Tai Dam’ to call this ethnic group.

As far as language attitude and cultural preservation of Tai Dam are concerned, the most recent study on Tai Dam in the west of Thailand (Burusphat et al., 2011) found that Tai Dam has positive attitude toward their language and still preserves their culture. Although, this study found the positive attitude and strong cultural maintenance among Tai Dam, a tendency of language use and cultural preservation in young generation tend to be rapidly decreasing.

The description of Tai Dam language is discussed in the next section. It includes language affiliation (see 2.1.2), phonology (see 2.1.3) and grammar of Tai Dam (see 2.1.4).

2.1.2 Language affiliation

Tai Dam is a member of the Tai language family spoken in some countries of Southeast Asia (e.g. Thailand, Laos and Vietnam). Many specialists in comparative Tai, such as Li (1960), Chamberlain (1975), and Hartmann (1980), have done works on the classification of Tai language family. Li (1960) has classified the Tai language family into three groups (southwestern, central and northern) by using lexical distribution criteria. Based on Li’s (1960) language classification, Tai Dam belongs to the same southwestern group as Siamese and Lao do (see the Figure 2.1).

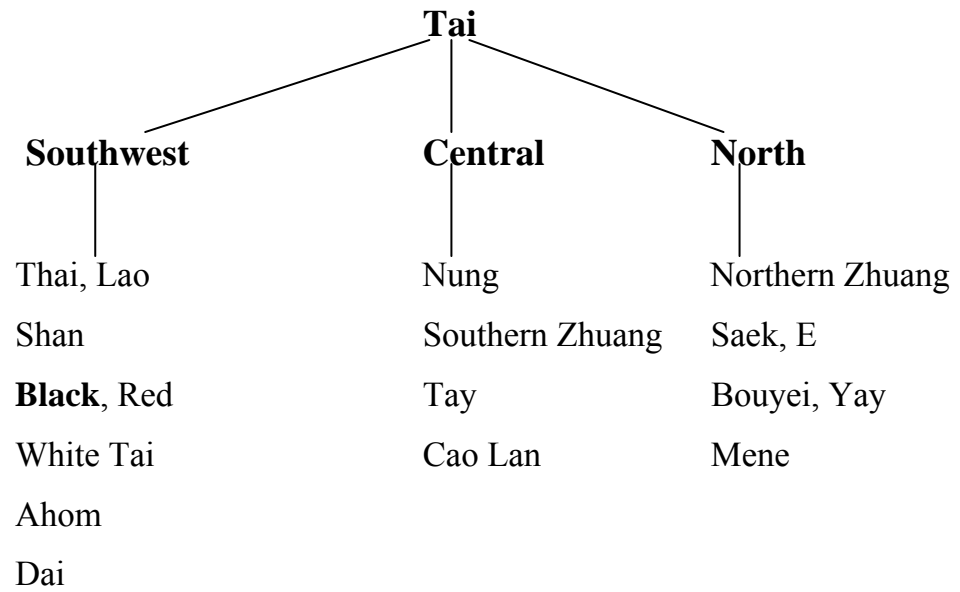


Figure 2.1 Li’s (1960) classification of southwestern Tai group
 (adapted from Li, 1960 as cited in Burusphat ,1997, p.20)

Both Chamberlain (1975) and Hartmann (1980) have attempted to classify the southwestern Tai group by using phonological criteria. Chamberlain (1975) has suggested the phonological criteria (i.e. aspiration: P/PH and tonal system: *A column, *BCD columns, B-DL coalescence) for classifying the southwestern group. When considering Chamberlain’s (1975) language classification, Tai Dam belongs to P group *ABCD 123-4 B=DL (see Figure 2.2).

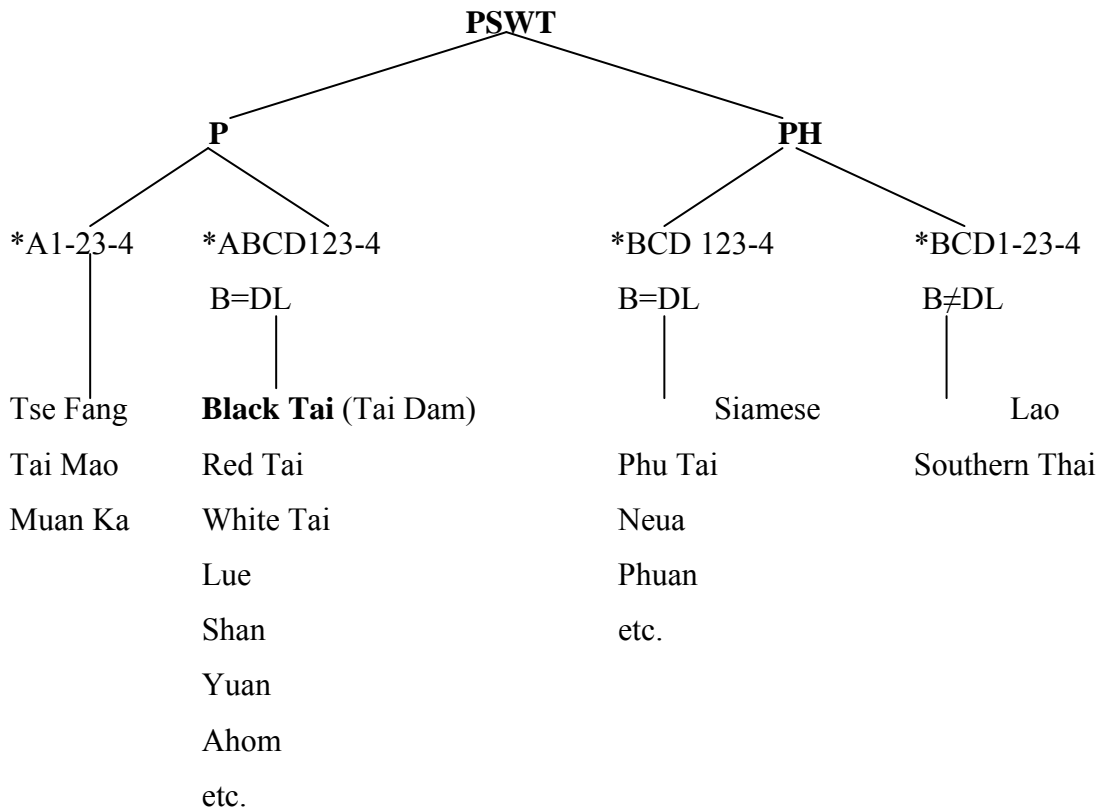


Figure 2.2 Chamberlain (1975)’s classification of southwestern Tai group

In addition to Chamberlain’s (1975) classification of the southwestern Tai group, Hartmann (1980) used phonological criteria to classify this group. The phonological criteria used in his study emphasized on tonal splits (i.e. bipartition and tripartition). Hartmann has provided three sub-groups of the southwestern Tai group, namely lower southwestern Tai, upper southwestern Tai, and middle southwestern Tai. Tai Dam belongs to upper southwestern Tai sub-group which has a bipartition of tonal split (*ABCD123-4).

2.1.3 Phonological system

Previous studies of phonological system of the Tai Dam language spoken in Thailand (Gedney,1964; Fippinger,1974; Anantrawan,1978; Decha,1987; Wattanaprasert & Liamprawat, 1988) found that Tai Dam has 19 initial consonants, 7 final consonants and 3 clusters (see Table 2.1). The phonological system of Tai Dam

spoken in Thailand used in this study is based on Burusphat (2011) — the most recent study on its phonological system.

Table 2.1 Phonological system of Tai Dam consonants (adapted from Burusphat, 2011)

POA/MOA		Bilabial	Labio-dental	Alveolar	Palatal	Velar	Glottal
Stop/Plosive	Unas. As. voiced	-p ph- b-		-t th- d-		-k kh-	-ʔ
Affricate					c-		
Fricative			f-	s-			h-
Nasal		-m		-n	ɲ-	-ŋ	
Lateral Approximant				l-			
Approximant		w-			j-		

There are three cluster consonants in Tai Dam: kw-, khw-, and ŋw-.

The phonological system of vowels in Tai Dam consists of 18 single vowels and 4 diphthongs (see the Table 2.2).

Table 2.2 Phonological system of Tai Dam vowels (adapted from Burusphat, 2011)

	Front	Central	Back
High	i i:	ɨ ɨ:	u u:
Mid-high	e e:	ə ə:	o o:
Mid-low	ɛ ɛ:		ɔ ɔ:
Low		a a:	
Diphthongs	ia	ɨa au	ua

Tai Dam is a tonal language. There has been growing interest in tonal system of Tai Dam spoken in Thailand (Buranasing, 1988; Sangngam, 2006 and Plungsuwan, 1981). As for the tonal system of Tai Dam shown in Table 2.3, Tai Dam basically has 6 tones (i.e. mid-low rising; high-rising; low; mid rising-falling; mid-high level; mid low-falling). The evidence of tonal coalescence in tone B and D supports that Tai Dam does not belong to Lao (Burusphat, 1997).

Table 2.3 Tone systems in Tai Dam spoken in Thailand (Adapted from Burusphat, 2011)

Proto-C	Smooth syllable			Checked syllable	
	A	B	C	DS	DL
Aspirated C.	1	3	5	3	
Unaspirated C.	mid-low rising	high-rising	low	high-rising	
Pre-Glottalized					
Voiced C.	2 mid rising-falling	4 mid-high level	6 mid low-falling	4 mid-high level	

2.1.4 Grammar

The description of Tai Dam grammar at phrase and clause ranks is provided in this section.

It is noted that the examples of Tai Dam grammar at phrase ranks are taken from the works of Edwards (2011) and of Jiranantanaporn (2004).

As for noun phrase, Edwards (2011) provided the structure of noun phrase of Tai Dam. Noun phrase mainly comprises of nominal head that can be optionally preceded by a quantifier or a classifier. Besides, modifier, possessor, demonstrative and relative clause can follow the nominal head. The formula of Tai Dam noun phrase structure is given as follows:

NP → (quantifier) (classifier) NH (modifier) (possessor) (demonstrative) (rel. clause)

Examples of noun phrase structure

khaŋ3 kən2 ni4
 classifier ball (NH) this (demonstrative)
 ‘This ball’

taŋ6 sa:m1 siəw3
 all (quantifier) three (quantifier) friend (NH)
 ‘All three friends’

sua5 man2
 shirt (NH) possessor
 ‘His shirt’

As for verb phrase of Tai Dam, Edwards (2011) found that main verb can optionally be preceded by a preverb followed by a postverb and a modifier. The structure of verb phrase is given as follows:

VP → (preverb) main verb (postverb) (modifier)

Examples of verb phrase structure

baw5 mi:5
 negative (preverb) have (main verb)
 ‘don’t have’

ci4 kin1
 will eat (main verb)
 (modality = preverb)
 ‘will eat’

caŋ3 ma:5
 then (preverb) come (mainverb)
 ‘then come’

Examples of verb phrase structure (main verb ^ postverb)

ci4 to5 ma:5
 will (preverb) tell (main verb) come (postverb)
 ‘will tell’

nɔn5 fan3 kan1 ju:3
 sleep (main verb) twist each other live (postverb= durative aspect)
 ‘sleeping all twisted together’

Tai Dam grammar at clause rank, which is represented here, includes the structure of transitive clause, intransitive clause, stative clause and equative clause.

As for transitive clause, Tai Dam has the sequence of element in clause as Subject ^ Verb ^ Object. The example of transitive clause is given as follows:

phu:5 thaw3 ?et3 khua1
 old man (subject) make (verb) bridge (object)
 ‘ the old man builds a bridge.’ (Pantong, et. al, 2006)

As for intransitive clause, the subject does not need the object. The sequence of element in intransitive clause should be ‘ Subject ^ intransitive verb’. An example of intransitive verb is given as follows:

to: 1 nok5 bin2 ju:3
 bird (subject) fly (verb) live (postverb= durative aspect)
 ‘ a bird is flying.’

As for stative clause, the structure comprises a subject followed by a verb which functions to describe subject of the clause. The sequence of element in stative clause is realized as Subject ^ descriptive verb. An example of stative clause is given as follows.

man2 khi:5ca:n5
 it (subject) lazy (descriptive verb)
 ‘He is lazy.’

As for equative clause, a copula and a complement are used to describe the subject of the clause. The sequence of element in equative clause is realized as Subject ^ copula ^ complement. An example of equative clause is given as follows:

man2	pen1	khon2	khi:5ca:n5
it (subject)	(V. copula)	man	lazy (complement)
‘He is a lazy man’		(Pantong, et. al, 2006)	

2.2 Theoretical background

2.2.1 An overview of Systemic Functional Linguistics

Systemic Functional Linguistics (SFL) is known as a theory of grammar developed by Michael Halliday (1985, 1994). Later, it is further developed by many functional grammarians. Systemic Functional Linguistics is used for describing the language in its functional term. Based on Systemic Functional Linguistics’ perspective, language is viewed as resources — resources for construing experience (ideational function), resources for enacting humans (interpersonal function) and resources for enabling context (textual function). SFL tends to explore a naturally occurring text. Halliday first adapted his functional grammar to investigate the Chinese language. In the past over twenty years, there has been a growing interest in adapting Systemic Functional Linguistics to describe languages around the world, e.g. English, Thai, Vietnamese, German, Spanish, Tagalog. When considering the linguistic description, SFL views language as a social semiotic system. This means that language has its own complexity and adaptive system. Model of language based on SFL perspective can be organized into a multidimensional space, which is used to describe language linguistically. The multidimensional space comprises of local and global dimensions (see the multidimensional space shown in Figure 2.3).

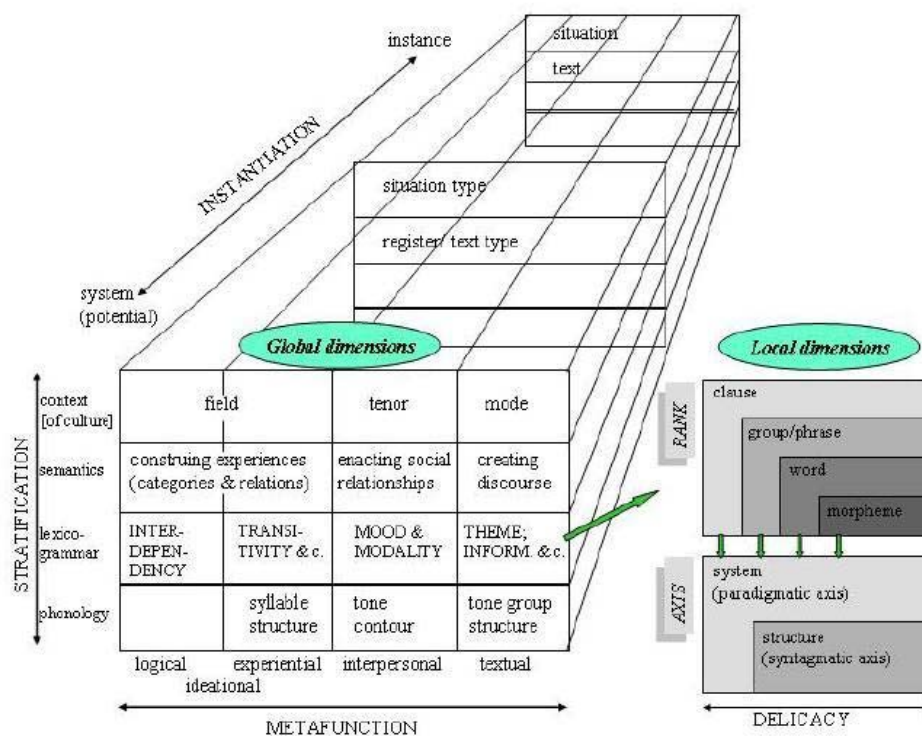


Figure 2.3 The multidimensional space for linguistic description (adapted from Wu, 2000 as cited in Patpong, 2004, p.18)

In the local dimension, language is organized according to the hierarchy of rank (clause, group / phrase, word and morpheme), the hierarchy of axis (paradigmatic and syntagmatic) and delicacy (Patpong, 2006, p.12). The global dimension comprises of stratification, instantiation, metafunction. In the stratification dimension, language basically has various strata — language is organized to its hierarchy of stratification, i.e., phonetics, phonology, lexicogrammar, semantics, context, respectively (see the Figure 2.4). As the model of stratification in Figure 2.4 shows, each stratum is related to each other. According to Hasan (2009), the context activates the semantic choice and the semantic choice activates the lexicogrammar. The context presents the speaker’s choice of meaning. It explains why this particular language appears in the context and how it is relevant to the context. The expression plane is realized by phonetics and phonology. The content plane is realized by lexicogrammar and semantics. In SFL, the stratum of lexicogrammar includes grammar and vocabulary as in the same strata (Hasan, 1987, as cited in Halliday & Matthiessen, 2004, p.37).

Syntax and morphology are both included in grammar because generally in Indo-European languages the structure of word and clause are not strikingly different to each other (Halliday & Matthiessen, 2004, p.24). Halliday & Matthiessen, (2004) provides the two steps leading to the content plane:

The step one, the interfacing part, experience and interpersonal relationship are transformed into meaning; this is the stratum of semantics. In step two, the meaning is further transformed into wording; this is the stratum of lexicogrammar.

Halliday & Matthiessen, (2004, p.38)

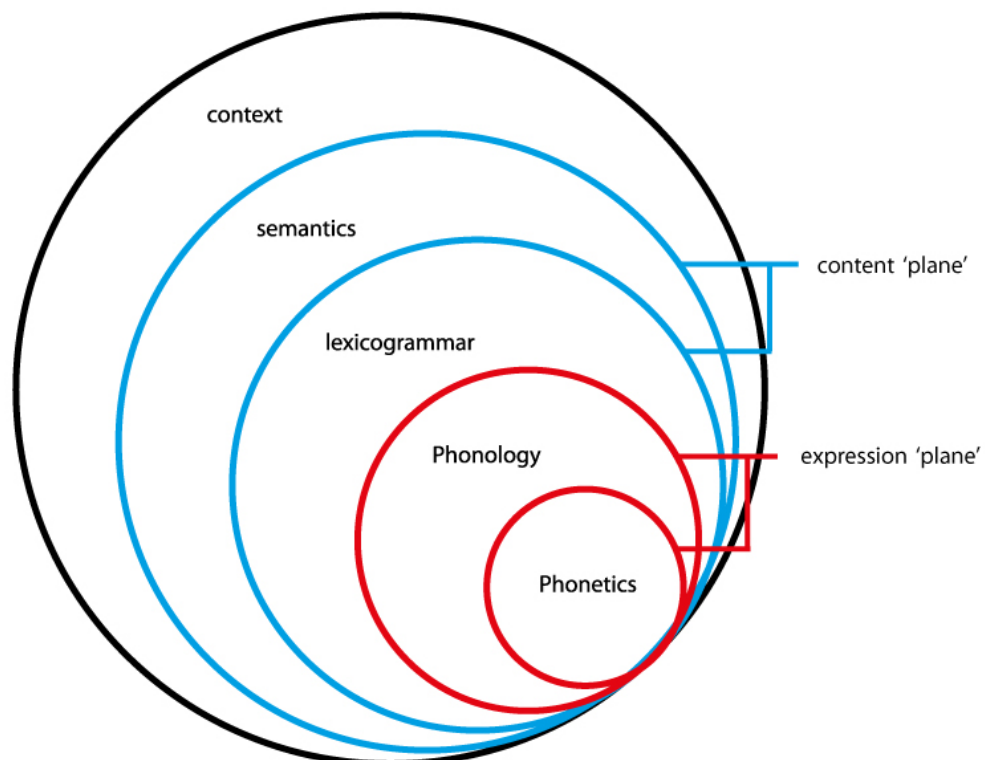


Figure 2.4 Stratification

(taken from Halliday & Matthiessen, 2004, p.25)

One of the important concepts, which is included in global dimension is instantiation (Figure 2.5). The instantiation is concerned with the cline between potential and instance. The text instantiate the system of language; that is, the text and system are related to each other. Halliday & Matthiessen (2004, p.26-27) provided an analogy of the relationship between system and text “like the relationship between

climate and weather”. The system is regarded as climate and the text is as weather. As a cline of instantiation shown in figure 2.5, a cline presents the relationship between system and text — a particular instance (text) and overall potential (system). The intermediate pattern, which is placed between potential and instance is called register.

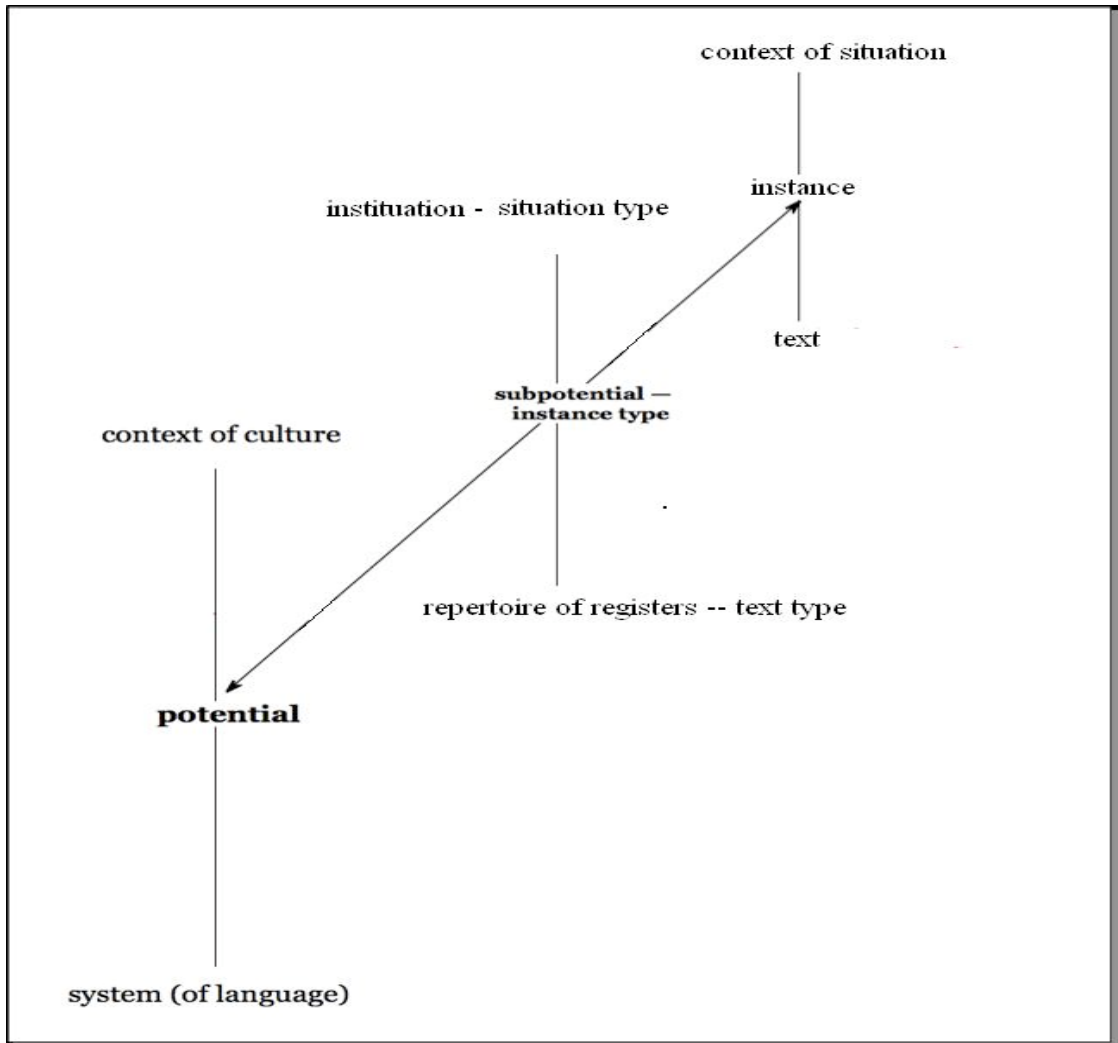


Figure 2.5 The cline of instantiation
 (taken from Halliday & Matthiessen, 2004, p.28)

Within the dimension of metafunction, language is metafunctionally organized. It is used for representing meaning in human’s social life. There are three simultaneous modes of meaning: ideational, interpersonal and textual metafunction.

The ideational metafunction is regarded as a resource for construing human’s experience. Halliday & Matthiessen (2004, p.29) mentioned that “*there is no*

facet of human experience which cannot be transformed into meaning”, it means that every constituent builds up in clause can produce meaning and as such has a specific function. Therefore, it can be said that the ideational metafunction is a tool for creating meaning in each constituent in clause. When considering to what Halliday distinguished two components of ideational metafunction, i.e. experiential and logical, the experiential mode construes the meaning as its component (i.e. process, participant, circumstance), and the important grammatical system in experiential mode is called “system of Transitivity” (Halliday & Matthiessen, 2004, p.29). The ideational metafunction indicates that the clause is a representative of process, i.e., doing, happening, saying, sensing, and having, which is related to participant and circumstance. Not only representing the process, the ideational metafunction also presents the proposition that is concerned with our expression to person who we are talking to, or something what we are talking about (Halliday & Matthiessen, 2004, p.29). On the other hand, the logical mode construes the experience as chains (Halliday & Matthiessen, 2004). It provides a resource for considering clause complex and its relations (i.e., elaboration, modification, exemplification).

The interpersonal metafunction is regarded as a resource for enacting the social relationship — interaction between speaker and listener. The major grammatical system of interpersonal metafunction is called “system of Mood”.

As for the textual metafunction, the major approach of this present study, its detailed explanation is given in the next section.

2.2.2 Textual metafunction

Textual metafunction is one of the three metafunctions contrasting with the ideational and interpersonal metafunctions. It is the enabling metafunction, which provides the resources for presenting ideation and interpersonal meanings as a flow of information in text unfolding in its context (Matthiessen, Teruya, and Lam, 2010, p. 220). Moreover, textual metafunction guides logogenetic build-up of ideational system — the creation of meaning in the unfolding of text (Matthiessen, 1995b, p.27). That is, textual metafunction is an enabling resource of which each clause can be interpreted.

Textual metafunction creates the flow of information, involving two simultaneous orientations in text development— guiding and enabling both text

producers (speakers/writers) and text receivers (listeners/readers). The guiding orientation is concerned with the speaker's or writer's point of view, whereas the enabling orientation deals with the listener's or reader's point of view (Halliday, 1978; Matthiessen 1992, 1995a, 1995b). According to Fries (1992, 1995a, 1995b), Textual resource is regarded its function as orienter to the message, it guides the reader/listener to interpret and perceive the message. Textual metafunction thus enables the speakers/ writers to construct "texts", or connected passages of discourse, to be situationally relevant.

Textual metafunction/meaning involves the creation of text. It is a resource for presenting interpersonal and ideational meanings as the flow of information. It gives these meanings the status of prominence, information, and reference. The major grammatical systems of the textual metafunction include system of Theme, information, and reference.

Martin, Matthiessen, and Painter (2010, p.65) state that the textual metafunction involves transitions in the development of text (conjunctive relations) and the assignment of different textual statuses (thematicity, newsworthiness, continuity and contrast, recoverability). These transitions and status bring about the exchange of information. The speaker guides the listener in interpreting the unfolding text. In order to explore the flow of information organized as a message, the system of Theme is an appropriate grammatical system used to analyze the flow of discourse. Therefore, this study focuses on system of Theme.

2.2.3 Thematic structure (or Theme-Rheme structure)

The system of Theme enable us to organize and contextualize text within the discourse context. In a local context, clause by clause, an element given thematic status contributes the flow of information unfolding in context.

The local environment is the Theme, which serves as point of departure. It locates and orients the clause within its context. What follows the Theme is known as the Rheme. The Rheme is the remainder of the message — the part in which the Theme is developed. The clause as a message is thus a configuration of the two thematic status, Theme + Rheme constituting 'thematic structure' (or Theme- Rheme structure).

Matthiessen (1995, p.532) outlines the characteristics of the Theme and Rheme in terms of their positions organized in unfolding texts (see also Martin, Matthiessen & Painter 2010, p. 22).

Theme	Rheme
Point of departure of clause as message; local context of clause as a piece of text	Non-Theme — where the representation moves after the point of departure; what is presented in the local context set up by the Theme.
Initial position in the clause	Position following the initial position

The thematic structure (or Theme–Rheme structure) provides the speaker/writer with strategies for guiding the listener / reader in interpreting the text in terms of how the text is organized and in terms of its method of development. Therefore, analyzing the thematic structure of a text, clause by clause, provides an insight into text organization.

In order to explore the thematic structure, we need to determine where the boundary between Theme and Rheme is located. In other words, where does the Theme end and where does the Rheme begin? (identifying Theme-Rheme structure).

Matthiessen (1995a, p.587-588) provides a typological discussion on thematic structure. He states that many languages have a category of Theme; for example, there is such a category related to the method of development in Chinese, French, German, Japanese, Tagalog and so on. Theme is often realized by initial position, as it is in Chinese, French and German, for example (Li & Thompson (1976) refer to Chinese as topic prominent language.). In English, Theme is typically realized by its initial position; that is the thematic structure is expressed by position in sequence. Theme is realized by initial position and Rheme is realized by non-initial position. However, this notion does not apply to Japanese. The Theme in Japanese is achieved by means of a particle. For example, there is a special postposition *-wa*, which signifies that whatever immediately precedes it is thematic (further discussion see, Teruya, 2006). In Tagalog, topical Theme is indicated by the preposition *ang* and comes towards the end of the clause as unmarked Theme (further discussion see, Martin, 1996).

However, Thai and Chinese system of Theme differ from the English counterpart in that their unmarked Theme of an indicative clause is not selected according to mood type or mood selection (see Patpong, 2006 and Halliday and Edward, 2004). That is, mood types do not occur in thematic position; rather, the end of the clause is interpersonally crucial and it is the final position of a clause that polar interrogative clauses are distinguished from declarative clauses by means of the interpersonal particle *maj5* in Thai and *ma* in Chinese. The *wh-* interrogative element occurs in the same position as non-interrogative element would appear in the corresponding declarative variant of the clause.

2.2.4 The system of Theme

The system of Theme is thus a resource for organizing the interpersonal and ideational meanings of each clause in the form of message. Each clause will occur at a particular point in the unfolding of the text – that is, its textual environment. It sets up a local environment, providing a point of departure by reference to what the listener interprets in a message. With this system, the speaker specifies the place in the listener's network of meanings where the message is incorporated as relevant. The local environment, serving as point of departure, is the **Theme**, and what is presented in this local environment is the **Rheme** (cf. Martin, Matthiessen, and Painter, 2010; Matthiessen, 1995a).

The system of Theme includes a number of subsystems: textual Theme, interpersonal Theme, topical Theme selection, Theme predication and Theme identification. This study focuses on the first three subsystems which refer to as Theme types. The subsystems of Theme predication and Theme identification are not be included in this study. Those subsystems are found in English. Theme predication provides the option of imposing an additional layer of thematic organization on the clause to set up the Theme as an identifier, typically selected from a set of potential alternatives. It is referred to as Cleft or *it-cleft* in formal grammar (Matthiessen, 1995a, p.794). Similarly, Theme identification provides the option of imposing an alternative constituency organization of the clause on the model of an identifying clause, where the thematic constituent is explicitly identified with the rhematic constituent. It is referred to as *pseudo-cleft* or *wh-cleft* in formal grammar (Matthiessen, 1995a, p.794).

In order to explore the notion of Theme types, the main question which needs to be answered is what are groups or phrases found in the Theme position (i.e. the method of identifying Theme types). Halliday and Matthiessen (1995a, p.79) state that the guiding principle of thematic structure is that: the Theme contains one, and only one of experiential elements. This means that the Theme of a clause ends with the first constituent that is either participant, circumstance or process. This constituent, in its textual function, is referred to as the topical Theme (or ideational, experiential Theme in Martin, Matthiessen and Painter, 2010). Matthiessen (1995a) further notes that Theme does not consist of three subelements, namely, textual Theme, interpersonal Theme, and topical Theme; rather it may extend over functions from the three different metafunctions. In other words, the clause can be contextualized in terms of three metafunctional perspectives. The Theme of a clause can thus have textual, interpersonal, and ideational phases (the ideational stage is known as topical Theme). This current research uses the term “topical Theme” to refer to one type of Theme.

There are three types of Theme determining the thematic organization of the clause — one theme type for thematic contributions from each metafunction/meaning. The Theme may be oriented towards the textual metafunction/meaning through thematic conjunctions (the conjunctive relationship to the preceding text) serving as textual Theme, the interpersonal metafunction/meaning through thematic interpersonal assessment (a resource for the speech function, vocation, and exclamation) serving as interpersonal Theme, and the ideational metafunction/meaning through transitivity roles — experiential participant, circumstance or process serving as topical Theme. Focusing on the ideational metafunction/meaning, the guiding principle of thematic structure is that: the Theme contains one, and only one of these experiential elements. Description of Theme types elaborated below are based on Halliday and Matthiessen (2004) and Matthiessen, Teruya, and Lam (2010).

2.2.4.1 Textual Theme

The textual phase of the Theme includes (1) a cohesive conjunctive element which is an element relating a clause to the previous discourse, (2) a structural conjunction (linker or binder) which indicates a tactic relationship (“structural Theme”), (3) a continuative (cf. Matthiessen, Teruya, and Lam (2010,

p.222) and (4) Wh-element and relative elements which have a dual function — both textual and topical Themes (Matthiessen, 1995a, p.535).

2.2.4.2 Interpersonal Theme

The interpersonal phase of the Theme is an element which sets up the speaker's assessment of the clause as a part of its local context, or a point of departure. It is a part of the Theme, which comes before the topical Theme. That is purely interpersonal in value. It may be a Vocative, a comment Adjunct, a mood Adjunct, a Finite (in a yes/no interrogative clause), or a Wh-element (in a wh-interrogative clause). The interrogative Wh-element serves as both interpersonal and topical Theme. The interpersonal Theme always precedes the topical Theme, and it typically follows the textual Theme. (cf. Matthiessen, Teruya, and Lam, 2010, p.128)

2.2.4.3 Topical Theme

The topical (or ideational) Theme is the experiential phase of the Theme. It is an element of the transitivity structure of the clause (participant, circumstance or process) given thematic status. In English, the topical Theme is always the last part of the Theme. Interrogative Wh-element serves both as topical Theme and as interpersonal Theme, while relative Wh-elements serve both as topical Theme and as textual Theme. (cf. Matthiessen, Teruya, and Lam, 2010, p.230)

The topical Theme is selected from one of the elements of transitivity structure of the clause — a participant, a circumstances or process. The selected element functioning as a Theme of a clause has to be further identified whether it is an unmarked or a marked Theme. Therefore, the topical Theme is concerned with a notion of topical Theme selection: unmarked and marked Theme selection.

The notion of markedness, either marked or unmarked, can be typically applied to topical Theme. Marked topical Theme seems uncommon and remarkable. In SFL, if the topical Theme is circumstance and complement, it must be identified as marked topical Theme. On the contrary, unmarked topical Theme is expected, very common and unremarkable (Butt, et. al 2000, p.139-141). The examples of marked and unmarked topical Theme are given as follows:

Table 2.4 The example of marked and unmarked topical Theme

Thematic structure (or Theme-Rheme structure)			MOOD types
Theme		Rheme	
marked	unmarked		
	ʔem1 mother	mii2 sau3kɔɔm5 ʔee1 have shirt many	Declarative
muu6ŋwaa3 yesterday (circumstance = time)		ʔem1 pay1 muaŋ2 mother go Bangkok	Declarative
	jaa4 don't taaw4maa3 come back		Imperative

The example of Tai Dam sentences are taken from Jiranuntanaporn et al. (2003) and Pantong (2006).

As the example shown in Table 2.4, in declarative mood, the nominal group functioning as Subject, i.e. Actor, Sayer, Behavior, Senser, and Carrier, is unmarked Theme. However, if a topical Theme is a circumstance or a complement, the Theme should be identified as marked Theme. As for imperative mood, the Process type is unmarked Theme.

2.2.5 Previous studies on textual metafunction

Caffarel, Martin & Matthiessen (2004) carried out a work on language typology by using systemic functional approach. The study covers the descriptions of seven languages i.e. French, German, Pitjantjatjara, Tagalog, Telugu, Vietnamese, Chinese, and Japanese. They are described through the analysis of three metafunctions (i.e., textual, interpersonal and ideational metafunction). However, there are works which look specifically at only a metafunction — textual metafunction. Patpong (2002), Woochaiyaphum (2008), and Nakim (2010) study textual metafunction in

language from Southeast Asia, i.e. Thai and Vietnamese. Most of them focused on system of Theme which provides the analysis of thematic structure, Theme types, and thematic progression. In the following section, previous works on textual metafunction in Southeast Asian language are discussed as follows.

Patpong (2002) conducted her work entitled “On Theme as a textual resource in Thai”. The data were collected from eight Thai folktales that consist of four simple and four complex tales. The framework used to explore textual resource was the systemic functional approach. Moreover, the zero reference and textual resource of conjunction were also discussed in this study.

Woochaiyaphum (2008)’s work also focused on textual metafunction of Vietnamese online news reports. This research aimed to investigate Theme- Rheme structure, and to explore the text development and some significant features of news report. The data were collected from 14 backdated Tet festival online new reports which were taken from VeitNamNet. Theme structure found in this study was a sequence of textual, interpersonal and topical Theme. And Theme can be found at the beginning of a clause accompanied by Rheme. As for Theme selection, 82.67 % of topical Themes were unmarked Topical Theme. In addition, 10.55% of 17.33% marked topical Theme was temporal circumstantial Theme. Moreover, three types of thematic progression (i.e. Theme reiteration, linear Theme pattern and split Rheme pattern) were found. Theme reiteration was the most frequent thematic pattern.

Nakim (2010) explored the Thai historical texts from the Sukhothai period to the present day. The study mainly focused on an analysis of textual metafunction. The objectives of this study were to explore textual metafunction profile, to compare lexicogrammatical profile in historical texts in each period and to analyze thematic progression. The Theme-Rheme structure found in this study was the structure of Theme followed by Rheme. In terms of Theme types, the interpersonal Theme was not found in this study. As for textual Theme, 87.20% of structural conjunctions were mostly found. For the Theme selection, 89.10% of topical Theme was unmarked. In terms of thematic progression, Nakim’s work found five patterns of thematic progression (i.e. Theme reiteration, linear Theme pattern, split Rheme pattern, thematic progression with derived Theme and a concluding Theme pattern). This finding is different from that of Woochaiyaphum (2008)’s work in which three patterns were found.

In conclusion, the previous works on Southeast Asian languages (Patpong 2002, Woochaiyaphum 2008, and Nakim 2010) mentioned above reveal that both Themes in Thai and Vietnamese are marked by initial position. However, they are not indicated according to mood types as English does (see section 2.2.3). It is common that the results from the previous works are different. This is because the research have been conducted in many different languages and in different text types. Therefore, it is concluded that text types influences the system of Theme and thematic progression. However, the previous works provide the useful way to analyze the texts within a scope of textual metafunction.

2.2.6 Thematic progression

Daneš (1974) works on Functional Sentence Perspective (FSP) and the organization of the texts. He gives a definition of the term ‘thematic progression’ as follows.

Thematic progression means the choice and ordering of utterance themes, their mutual concatenation and hierarchy, as well as their relationship to hyperthemes of the superior text units (such as the paragraph, chapter,...), to the whole text, and to the situation. Thematic progression might be viewed as the skeleton of the plot.

(Daneš , 1974, p.114)

According to Fries (1995a, p.7), the notion of thematic progression is the way that the presented ideas are developed. Besides, the thematic progression tells us how a Theme is related to other Themes and Rhemes in a text. He also points out that the notion of the method of text development is the way that the text presents its idea. It is not a structural idea but semantic one. The experiential content of Theme in text is derived from a set of semantic field.

Based on Daneš (1974)’s work on the analysis of scientific Czech, other professional texts, and German and English language materials, he has provided the three main types of thematic progression. Each type of thematic progression is discussed in order, first starting with simple linear thematic progression.

It should be noted that the abbreviation (TP) used in this study refers to thematic progression. As for the symbols used in the formula, the horizontal arrow \rightarrow presents the T—R nexus in the utterance, and the vertical arrow \downarrow presents the contextual connection of the utterance.

(i) Simple linear TP

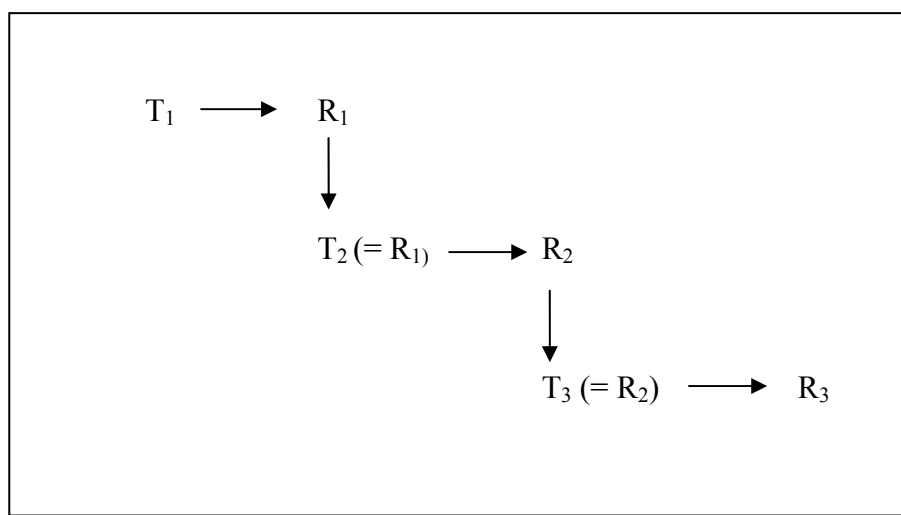


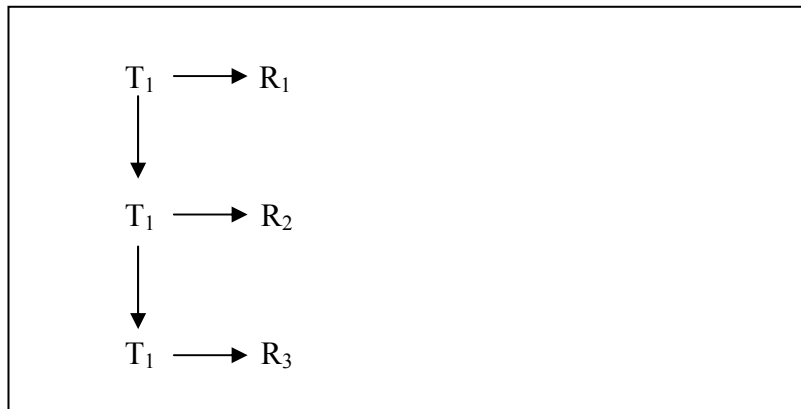
Figure 2.6 Simple linear thematic progression

The simple linear TP is the basic thematic progression. The Theme 2 (or T₂) is derived from Rheme 1 (R₁) of the utterance 1. The Theme 3 (T₃) is derived from Rheme2 (R₂) of the utterance 2, (Daneš, 1974, p.118). An example of simple linear TP is illustrated below (the Rheme of the previous utterance and the Theme which is developed from the Rheme of previous utterance is underlined.).

Example (1)

A combination of assertiveness by males and acquiescence by females may have pointed toward social divisions based on gender. One result of such social divisions has been a comparative lack of information about the role of women in history; the reconstruction of this role, the restoring of women to history has been a leading theme of historical research in the present generation. (taken from McCabe, 1999, p.171)

(ii) Constant Theme pattern

**Figure 2.7** Constant Theme pattern

As for constant Theme pattern, the same Theme occurs in a series of utterances to which different Rhemes are linked up (Daneš, 1974, p.119). The Themes of the utterance 2 and 3 are derived from the Theme of the utterance 1. An example of constant Theme pattern is illustrated as follows (Themes of each clause are underlined).

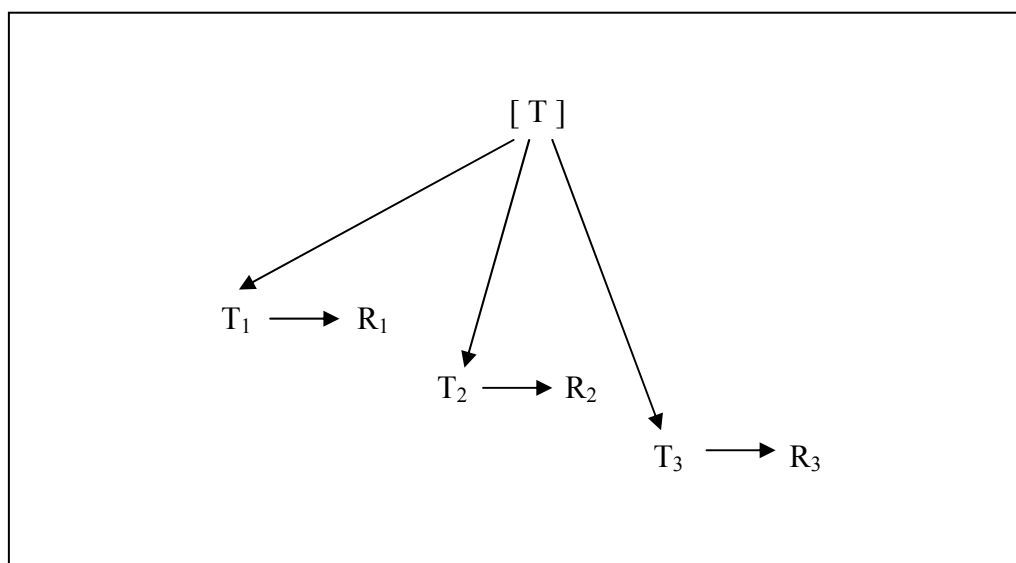
Example (2)

Monseigneur, one of the great lords in power at the court, held his fortnightly reception in his grand hotel in Paris. Monseigneur was in his inner room, his sanctuary of sanctuaries, the Holiest of Holiests to the crowd of worshipping in the suite of rooms without. Monseigneur was about to take his chocolate. Monseigneur could swallow a great many things with ease, and was by some few sullen mind suppose to be rather rapidly swallowing France,.... (A Tale of Two Cities by Charles Dicken, taken from Abed, 2007, p.83-84)

Example (3)

The Rousseauist especially feels an inner kinship with Prometheus and other Titans. He is fascinated by any form of insurgency ... He must show an elementary energy in his explosion against the established order and at the same time a boundless sympathy for the victims of it....Further the Rousseauist is ever ready to discover beauty of soul in anyone who is under the reprobation of society. (taken from Daneš, 1974)

(iii) TP with derived Theme

**Figure 2.8** TP with derived Theme

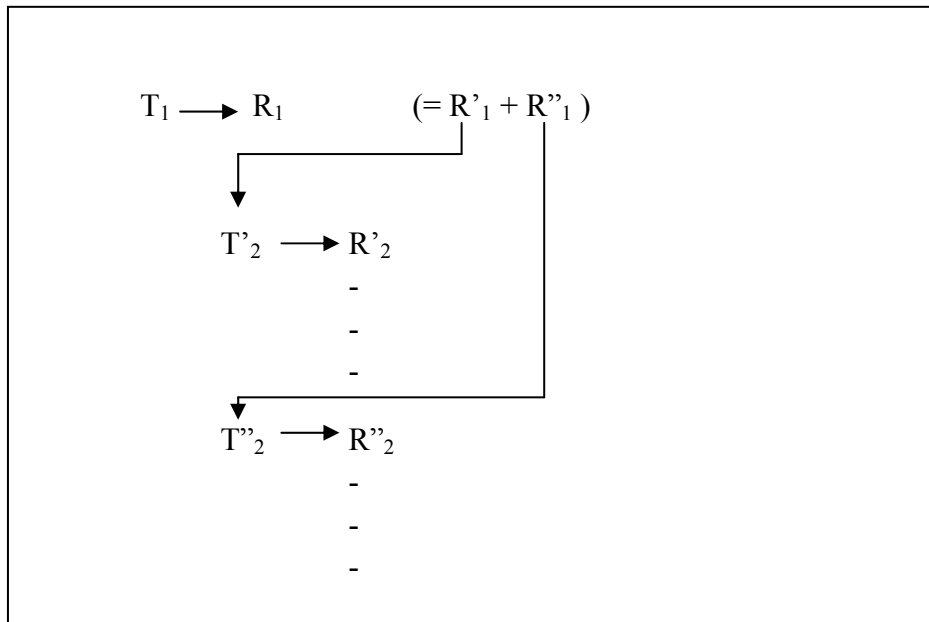
In this type, Themes of all utterances are derived from ‘hypertheme’ of a paragraph or text. That is, the whole passage is concerned with a single general notion. An example of derived Theme is given as follows (Themes of each clause are underlined).

Example (4)

New Jersey is flat along the coast and southern portion; the northwestern region is mountainous. The coastal climate is mild, but there is considerable cold in the mountain areas during the winter months. Summers are fairly hot. The leading industrial production includes chemicals, processed food, coal, petroleum, metals and electrical equipment. The most important cities are Newark, Jersey City, Paterson, Trenton, Camden. Vacation districts include Asbury Park, Lakewood, Cape May, and others. (taken from Daneš 1974:120)

In a long text, sometimes the patterns of thematic progression can be possibly combined. The combination between simple linear and constant Themes is frequently found, and this thematic progression pattern is called ‘the exposition of a split Rheme’ (Daneš, 1974, p.120).

(iv) Split Rheme

**Figure 2.9** Split Rheme

Daneš (1974:121) describes the characteristic of split Rheme pattern. The Rheme in the utterance 1 can be explicitly or implicitly doubled ($R' + R''$), or multiple ($R' + R'' + R''' + \dots$). As the formula of split Rheme illustrated in Figure 2.9, The $R'1$ becomes the Theme of the second utterance, and the $R''1$ becomes the Theme of the next utterance. On the other hand, the split Rheme pattern is also called 'multiple-theme'. Pattridge (2000, p.141-143) uses the term of 'multiple-theme' instead of split Rheme pattern. He claims that in multiple-theme a Rheme can include many different pieces of information, each of which is taken up as the Theme in a number of subsequent clauses. An example of split Rheme pattern is given as follows (The Rheme of the first utterance is bolded and Theme of the following clauses are underlined).

Example (5)

*All substances can be divided into two classes: **elementary substances and compounds**. An elementary substance is a substance which consists of atom of only one kind... A compound is a substance which consists of atoms of two or more different kinds...(taken from Danes, 1974:121)*

2.2.7 Previous studies on thematic progression

As for the previous works on thematic progression, there are three main works done by four specialists in discourse analysis (Daneš, 1974; Fries, 1981; and Martin and Rothery, 1986). Daneš (1974) and Fries (1981) provided two patterns of thematic progression: i) Theme → Rheme progression, ii) Rheme → Theme progression. Martin and Rothery (1986), on the other hand, found three patterns of thematic progression: i) Theme reiteration, ii) Zig-zag Theme pattern, iii) Split Rheme pattern.

Later on, there are further works which have been done under the scope of thematic progression in different text types — medical texts (Nwogu & Bloor, 1991), literary works (Abed, 2007), folktales (Patpong, 2012), historical texts (Nakim, 2010) and online news reports (Woochaiyaphum, 2008). The thematic progression patterns adapted to the previous studies are based on Daneš (1974).

The previous works mentioned above found three thematic progression patterns: simple linear, constant Theme and split Theme patterns. Nakim (2010) found another additional pattern — thematic progression with derived Theme and concluding Theme pattern. As for the combined pattern, Abed (2007) found two patterns: (1) simple linear + constant Theme and (2) constant Theme + simple linear, while Patpong (2012) found only one pattern: simple linear + constant Theme. Abed (2007), Woochaiyaphum (2008), Patpong (2012), and Nakim (2010) found that the constant Theme pattern plays the most important role in their studies, the simple linear pattern is less frequently found and the split Rheme pattern is found in the lowest frequency. It is predictable that the constant Theme pattern is a typical feature of almost all text types. By the way, Daneš (1974) refers to it as a basic pattern of all text types. However, Nwogu and Bloor (1991) studies thematic patterns in three different genres: research articles, journal reports, and abstract. They found that two patterns of thematic progression mostly appeared in three different genres but there were some differences. The simple linear pattern was mostly found in journal reports rather than in research article and abstract, the constant theme pattern was mostly found in research article rather than in other two genres, and the abstract used both patterns. The study has revealed that simple linear pattern was used to organize and develop

information, especially in an explanation or argumentation. The constant Theme pattern was mainly used in the paragraph which described process, event, and procedure. The split Rheme was found in research articles and journal reports but not in abstracts, it was mostly found in paragraph which presented a classification.

It is concluded that the thematic progression patterns found in the previous studies are influenced by text types. That is, each text type has different typical thematic progression pattern. The thematic progression is directly related to text types (Fries, 1995 & Ghadessy, 1995).

However, these previous works are very helpful to guide this present study in the way to analyze thematic progression in Tai Dam ritual procedural texts. Focusing on Southeast Asian language, it remains a matter of concern that there is no work, which explores Tai Dam language, especially in ritual procedural texts.

2.3 Procedural discourse

2.3.1 An introduction to procedural discourse

Farkas (1998) and Loos (2003) defined the concept of procedural discourse. The procedural discourse refers to written and spoken discourse that tells people “How to do something” or guides people performing a task; furthermore, the procedural discourse shows the steps leading to the goal. It concentrates on contingent events, rather than focusing on the performer of the events.

Longacre (1983, p.2-4) used three main criteria, i.e. contingent temporal succession, agent orientation and projection, to classify discourses. Contingent temporal succession is concerned with the temporal succession of the events that are contingent on previous event. The agent orientation is concerned with the attention of what is done and who does it. For the last parameter, projection has to do with a situation or action which is contemplated but not realized.

Based on the first two parameters (i.e. contingent temporal succession and agent orientation), discourses can be possibly classified into four types. They are narrative, procedural, behavioral and expository discourses. However, the first two

parameters give a broad classification, thus the parameter which give more specific classification is needed. Longacre (1983, p.4) posited a further parameter called ‘projection’. The eight types of discourse are given instead of four (see eight types of discourse in figure 2.11).

Based on the first two parameters mentioned above, the procedural discourse presents contingent succession but it is not agent-oriented. This means that procedural discourse focuses on temporal succession rather than concentrates on what is done or who does it. Considering the parameter of projection, we can distinguish the procedural discourses into two types; 1) plus projection (how-to-do), 2) minus projection (how-it-was-done). (See Figure 2.11 how procedural discourse is located in each parameter)

		+ Ag-Orientation	- Ag-Orientation	
+	CONTINGENT SUCCESSION	NARRATIVE	PROCEDURAL	
		Prophecy	How-to-do-it	+ Proj.
		Story	How-it-was-done	- Proj.
1	CONTINGENT SUCCESSION	BEHAVIORAL	EXPOSITORY	
		Hortatory Promissory	Budget Proposal Futuristic Essay	+ Proj.
		Eulogy	Scientific Paper	- Proj.

Figure 2.10 Notional Types (Three Parameters)

(taken from Longacre 1983, p. 5)

As the notional (deep) structure is illustrated above, there is also the surface structure which is used to describe types of discourse. The notional structure is used to describe discourse's purpose, but the surface structure is used to describe discourse's characteristics. Based on surface structure type, Loos (2003) provided the three characteristics of procedural text (<http://www.sil.org/linguistics/GlossaryOfLinguisticTerms/WhatIsAProceduralDiscourse.htm>):

1. *The steps of the procedure are often organized chronologically.*
2. *First or second person pronoun forms are usually used.*
3. *Text is not oriented around a specific agent.*

As the first feature mentioned above, the procedural discourse presents how something is achieved step by step. Each step is chronologically linked. As for the second feature related to pronoun, Longacre(1983, p.8) suggested that the non-specific and non-focused agent can appear as first, second and third pronoun in surface structure. The first person is used in sense of first person inclusive, i.e. what we all do, or first plural inclusive, i.e. what we do but you do not probably have to join this activity. The second person is used for asking or telling addressee to do something, it gives a sense of 'you do this, and then do that'. The procedural discourse can refer to the third person (i.e. singular and plural) in sense of 'he does this, they do this'. As for the third feature, the procedural text does not focus on a specific person.

2.3.2 Previous studies on procedural discourse

The reviews of previous studies on procedural discourse will be divided into two sections according to the theoretical framework used in the study. The procedural discourse studies drawn on Longacre's (1983) framework found in Gustaffson (1978), Puttapong (1990) and Bamroongraks (1996). Based on Systemic Functional approach, the related works on procedural discourse can be found in Wigberg (1990a) and Wigberg (1990b).

Gustaffson (1978) studied the two distinct types of Koita Oriya procedural discourse (i.e. impersonal and person oriented procedure). Two types of procedural discourse were also compared with narrative discourse in terms of thematic structure and linkage pattern. In impersonal procedure, infinitive verb forms were employed and

this type does not focus on time. On the contrary, the person oriented procedures are given in projected time.

Another work on procedural discourse under the framework of Longacre (1983) is Puttapong (1990). Puttapong studied the structure of Thai procedural discourse. The study is based on seventeen procedural texts from printed materials. Her study mainly attempted to analyze the notional structure and surface structure of Thai procedural discourse. Moreover, the cohesive devices were studied in this study. The research finding revealed that the notional and surface features of Thai procedural discourse are realized as the following formula:

Thai procedural discourse = \pm Exposition: explanatory information + Body: (+step1.....stepn \pm supportive material) \pm Conclusion: comment

As the formula shows, the notional feature of Thai procedural discourse consists of the optional Exposition realized by the explanatory, the Body realized by obligatory step and optional supportive material, and optional conclusion realized by comment.

The surface structure found in this study comprised of title, introduction, nucleus, step terminus and closure. The introduction, nucleus and closure correspond to exposition, body and conclusion, respectively. Even the title and step terminus belong to surface structure only.

Besides the fact that the notional and surface structures were discussed, the cohesive devices were also explored. The cohesive devices found in this study were classified into two types; cohesion of steps and cohesion of non-steps (Puttapong 1990, p.89-112). Cohesion of steps could be divided into two types (i.e. step introducer and linkage of steps) according to their functions.

Bamroongraks (1996) conducted a study of procedural discourse which used the framework of Longacre (1983). Her work investigated the linguistic features occurring in Thai procedural texts. Moreover, the starting - ending points, topic marker, sub-topic shift marker, and cohesion were also explored as to how they were represented in Thai procedural text. Three types of characteristics of starting point were found in Thai procedural discourse, these are 1) the starting point which was represented by ingredients 2) the starting point which was represented by goal orientation 3) the starting point which was represented by procedure. As for the ending

point, Thai procedural discourse was mostly ended with recommendation and warning. The topic marker of Thai procedural discourse was represented by title such as the title of food. In addition, this study found that sub-topic shift marker of procedural discourse was only represented by numbering because the procedure presented the information in a step by step approach. As for cohesion, reference and conjunction were found in this study. However, Bamroongrak studied only some features (i.e. text structure and cohesion) in procedural discourse. Therefore, more studies on other features are needed to explore, such as the system of Theme in Thai procedural text or any languages in Tai family language.

Based on Systemic Functional approach, Wikberg (1990a) conducted his work on English procedural discourse. The study entitled “Diversifying Procedural Discourse” was an attempt to explore the characteristics of various subtypes of procedural discourse. The selected procedural texts were computer manuals and manuals for drivers, which were taken from Brown and LOB corpora. Wikberg (1990a, p.204) also provided the formulaic definition of procedural discourse. He said that “X PRESCRIBE HOW Y DO Z”. This means that X refers to the text producer, Y is the ignorant addressee and Z represents a complex action. Wikberg (1990a, p.205-208) explained that text variation, text type depends on the nature of micro-act and degree of directness/indirectness made by text producer.

Wikberg (1990b) explored the topic, theme, and hierarchical structure in English procedural discourse. Four relatively short texts were drawn from handbooks and manuals on the subject of light taken from photographic manual. The study found that an analysis of the Theme in handbooks and manuals of various kinds depended on several different factors. For the first factor, the description of the qualities of natural light was represented by physical characteristics of light. The second factor was the way that the author described the photographer’s mean of making use of different light which were linguistically represented by adverbial clause. One was the extent which the author manifested the interpersonal function of language, it was represented by the way which the author gave advice indirectly or directly.

In conclusion, the previous works on procedural discourse focused on text structure (Puttaponng 1990, Bamroongraks 1996), thematic structure (Gustaffson 1978 and Wikberg 1990b) and the general characteristics of the various sub-types of

procedural discourse (Wikberg,1990a). Most of the previous studies focused on procedural texts based on written texts (e.g., handbooks, manual and recipe), but none of them pays attention to spoken procedural texts in general, especially in ritual procedural texts. Therefore, a study on ritual procedural texts is needed to be investigated.

2.4 Previous discourse studies in Tai Dam language

Although many discourse studies have been done within the scope of Thai language, rather less attention has been paid to explore Tai Dam language which is an ethnic language spoken in Thailand. In 1994, the earliest work on discourse study in Tai Dam language was carried out by John F. Hartmann. His study was the first attempt to analyze pronominal strategies in old Tai Dam poetic narrative — Khaam Khun Terng. The comparison of pronoun used in four dialects with Proto-Tai was presented in the study. The two Tai Dam pronouns (*haw2* ‘the 1st person plural pronoun’ and *saw2* ‘the 3rd person’) found in selected poetic texts showed that Tai Dam still preserves the older form of Tai Dam (Hartmann, 1994, p.196).

Later work on participant reference in narrative discourse was conducted by Edwards (2011). His work drawn on the measurements of topic continuity (Givón, 1983). The four selected narrative texts were collected from Tai Dam speakers in Vietnam. This study mainly analyzed the participant reference system by describing the referring expression and their discourse functions. The study found that the referring expressions used to track participant were represented by noun phrases, proper nouns, kinship terms, pronoun. In addition to the discourse function found in this study, the referring expressions had a specific function to identify referents. Moreover, the study found that major, minor and peripheral participants could be found in the corpus of Tai Dam texts. In particular, major participant was represented by an existential verb followed by background information.

As for the analysis of Tai Dam discourse by using Systemic Functional approaches, two works were done by Patpong (2011a,b). Patpong (2011a) entitled a Generic Structure Potential Analysis of Thai Song Dam floktales. Her investigation

was concerned with generic structure of ten selected Thai Song Dam folktales. Moreover, she provided the lexicogrammar pattern and semantic properties realizing in Placement Event stage. The study found that the generic structure of ten Tai Dam folktales had six generic stages, i.e. Introductory Event, Placement event, Initiating Event, Sequent Event, Reasoning Event, Final Event. At the Placement stage, the semantic properties consisted of nuclear and elaborative semantic properties. The lexicogrammar patterns of ten folktales were expressed at clause and group or phrase rank. In the same year, Patpong (2011b) investigated the textual resources of Thai Song Dam folktales. Textual metafunction focused on the system of Theme was explored. This study found that over 85 percent of Themes was unmarked topical Themes which were selected from participants in Thai Song Dam folktales. However, a few marked Themes also constructed the folktales. They were expressed through circumstance, i.e. Location in time and space, and Manner of quality.

In conclusion, four works on discourse analysis in Tai Dam language were found. The study on pronominal strategies in Tai Dam poetic discourse was conducted by Hartmann (1994). In terms of participant reference's study, Edwards (2011) has explored Tai Dam narrative texts by using the measurements of topic continuity based on Givón's framework. In addition, Patpong (2011a,b)'s works on Tai Dam folktales by using Systemic Functional approach were found. Although, an analysis of textual resource in Tai Dam folktales (Patpong, 2011b) was found, more works on other text types (e.g. procedure) are needed to be explored.

CHAPTER III

RESEARCH METHODOLOGY

This chapter is organized into five main sections. The first section is concerned with data selection; it includes a discussion about the selection of research site, key informants, text selection and contextual values of text selection. The second one is data collection and data preparation. The third section is data analysis, which includes the steps of data analysis by using Systemic Functional Linguistics. The last two sections are concerned with tools and data presentation of this study.

3.1 Data selection

3.1.1 Research site

Nakhon Pathom province is located in the western region of Thailand. There are seven districts in Nakhon Pathom province: Bang Len, Kamphengsen, Dontoom, Muang, Nakhonchaisri, Phutthamonthon, and Samphan. Phai Hu Chang community, as the research site, is under the administration of Bang Len sub-district (see Figure 3.1.).



Figure 3.1: Map of Nakhon Pathom province (adapted from Nakhon Pathom administrator, 2008)

According to the Nakhon Pathom province administration's information provided on its website, there are seven villages in Phai Hu Chang sub-district. People who reside in village number 1 Ban Phai Lom, 2 Ban Nong Prong, 3 Ban Khan Khlong and 6 Ban Phai Khom are all Thais. In village number 4 Ban Phai Hu Chang, number 5 Ban Phai Hu Chang, and number 7 Ban Ko Lek, 90 % of people in the community are native speakers of Tai Dam. Phai Hu Chang community has a total resident population of 3,979, and most of them are Tai Dam (<http://www.pihuchang.com/>). Phai Hu Chang borders Bang Luang sub-district in the North, Sam Ngam sub-district in the South, Hin Mull sub-district in the East and Sra Sri Mum sub-district in the West.

In terms of cultural preservation and language use, Tai Dam people in the community actively perform their rituals and there is strong language use and positive language attitudes in the community (Burusphat et al., 2011). Besides, the Tai Dam Association of Thailand and the Tai Dam cultural learning center were established in Phai Hu Chang sub-district.

3.1.2 Key informants

All selected informants are ritual masters who perform Tai Dam rituals. Table 3.1 shows the selected key informants.

Table 3.1 The selected key informants

Key Informants	Performing rituals
Mo Sen Phu Taw (หมอสเณรผู้ท้าว)	Sen Ruen Phu Taw (เสนเรือนผู้ท้าว)
Mo Sen Phu Noi (หมอสเณรผู้น้อย)	Sen Ruen Phu Noi (เสนเรือนผู้น้อย)
Koei Phu Taw (เขยผู้ท้าว)	Funeral ritual of Phu Taw
Koei Phu Noi (เขยผู้น้อย)	Funeral ritual of Phu Noi
Mae Mod (แม่มด)	Spiritual encouragement-ritual (Sen Tua Phu Taw and Phu Noi)
Lam Phu Taw (ลำมผู้ท้าว)	Wedding of Phu Taw
Lam Phu Noi (ลำมผู้น้อย)	Wedding of Phu Noi
Jao Jum (เจ้าจ้ำ)	Village shrine worship

Most Tai Dam rituals, i.e., Sen Ruen, Sen Tua, weddings, funeral rituals and the village shrine worship, are distinguished between Phu Taw and Phu Noi. The procedure of Phu Taw and Phu Noi rituals are performed differently. Therefore, both Phu Taw and Phu Noi masters of each ritual are the key informants of this present study. The criteria for selecting the key informants were as follows:

1. Key informants are masters of Tai Dam rituals.
2. Key informants must be native Tai Dam speakers.
3. Key informants must have lived in the selected research site (Phai Hu Chang sub-district) for at least 20 years and never move to live elsewhere for more than 5 years.
4. The age of the informants should be over 65 years.
5. Both male and female ritual masters were selected.
6. If there was no master for certain Tai Dam rituals (i.e. Sen Tua), a ritual master from another area would be chosen; but he or she has to be recommended by Mo Sen (the key Tai Dam ritual master).

7. Key informants are able to speak standard Thai as their second language, to enable the researcher to effectively communicate with the key informants.

3.1.3 Text selection

Nine Tai Dam rituals texts were selected as a collection of texts for this research. These selected Tai Dam rituals, both Phu Taw and Phu Noi rituals, i.e. Sen Ruen, Sen Tua, wedding, funeral and village shrine worship, are regularly practiced and strongly reflect their way of life. It should be noted that there are some different practices between the rituals of Phu Taw and Phu Noi, and for this reason both Phu Taw and Phu Noi Tai Dam ritual procedural texts were included in the text selection. The nine selected rituals are listed below:

- Text1. Sen Ruen Phu Taw
- Text 2. Sen Ruen Phu Noi
- Text 3. Wedding of Phu Taw
- Text 4. Wedding of Phu Noi
- Text 5. Funeral ritual of Phu Taw
- Text 6. Funeral ritual of Phu Noi
- Text 7. Sen Tua Phu Taw
- Text 8. Sen Tua Phu Noi
- Text 9. Village shrine worship

(For more details about the selected ritual, see Chapter1, section 1.7)

To analyze the whole text, a number of clauses, which are linguistically linked to a whole text, were segmented into clause complexes and clause simplexes respectively. Based on the corpus of this study, there were 833 clause complexes and 2,262 clause simplexes. Table 3.2 shows the number of clause complexes and clause simplexes found in the nine selected texts.

Table 3.2 Number of clause complexes and clause simplexes

Text	clause complexes	clause simplexes
1. Sen Ruen Phu Taw	110	289
2. Sen Ruen Phu Noi	162	347
3. Wedding of Phu Taw	68	205
4. Wedding of Phu Noi	97	255
5. Funeral ritual of Phu Taw	99	255
6. Funeral ritual of Phu Noi	70	191
7. Sen Tua Phu Taw	82	214
8. Sen Tua Phu Noi	107	361
9. Village shrine worship	38	145
Total	833	2,262

In the next section, the selected texts will be described according to their contextual values: Field, Tenor, Mode.

3.1.4 Contextual values of text selection: Field, Tenor, Mode

This section is concerned with a description of the Tai Dam ritual procedural texts according to their contextual values. Contextual values are used to describe the context of a text, they include Field, Tenor and Mode (Halliday, 1985, p.29). Field of text tells us what is happening, what a text is concerned with, where the situation takes place and why it happens. Tenor of text is concerned with the participant which is related to the text, power, social distance and social relationship between text sender and receiver. Mode of text describes how language is used, and includes medium (spoken or written, monologue or dialogue) and rhetorical modes (e.g., narrative, expository, procedure etc.) (cf. Martin, 1992, p. 499-500). Table 3.3 presents the contextual values (Field, Tenor and Mode) of Tai Dam ritual procedural texts.

Table 3.3 The contextual values of Tai Dam ritual procedural texts.

Field	telling researcher (text receivers) how Tai Dam rituals are conducted.
Tenor	Participant – ritual masters (text senders) and researcher (text receiver) Social distance / relationship – middle-distance relationship
Mode	medium –monologic spoken text rhetorical modes – procedural text

As can be seen in table 3.3, Field is concerned with telling specific information. The texts were told by ritual masters. They tell the researcher how each ritual is conducted step by step and elaborate the specific information of the Tai Dam ritual. As for Tenor, it represents the social relationship between ritual master, who is skilled in each ritual, and the researcher who did not know about the ritual. The social distance is a middle-distance relationship because the researcher went to the research site many times, and so the fieldwork carried out a more relaxed social contact between the researcher and the ritual masters. As for Mode, the texts were spoken monologue texts and their rhetorical modes belong to procedural text type.

3.2 Data collection and data preparation

3.2.1 Step for performing Tai Dam rituals were given to the key informants. These steps were used as guidelines to make sure that all steps of Tai Dam rituals are obtained. The guided steps were taken from Aroonkit (1986) and Sukkasem (2010).

3.2.2 The procedural texts told by key informant were recorded by a Sony recorder ICD-UX300F/W.

3.2.3 In terms of data preparation, after collecting the procedural texts, the researcher transcribed the texts by using International Phonetic Alphabet (IPA) symbols, and glossed the vocabulary items. Then key informants rechecked all the data. It should be noted that the phonological system used for text transcription of this present study was based on Burusphat's (2011) work which is the most recent study on

phonological system in Tai Dam (For more information about phonological system of Tai Dam based on Burusphat (2011), (see Chapter 2, section 2.1.3).

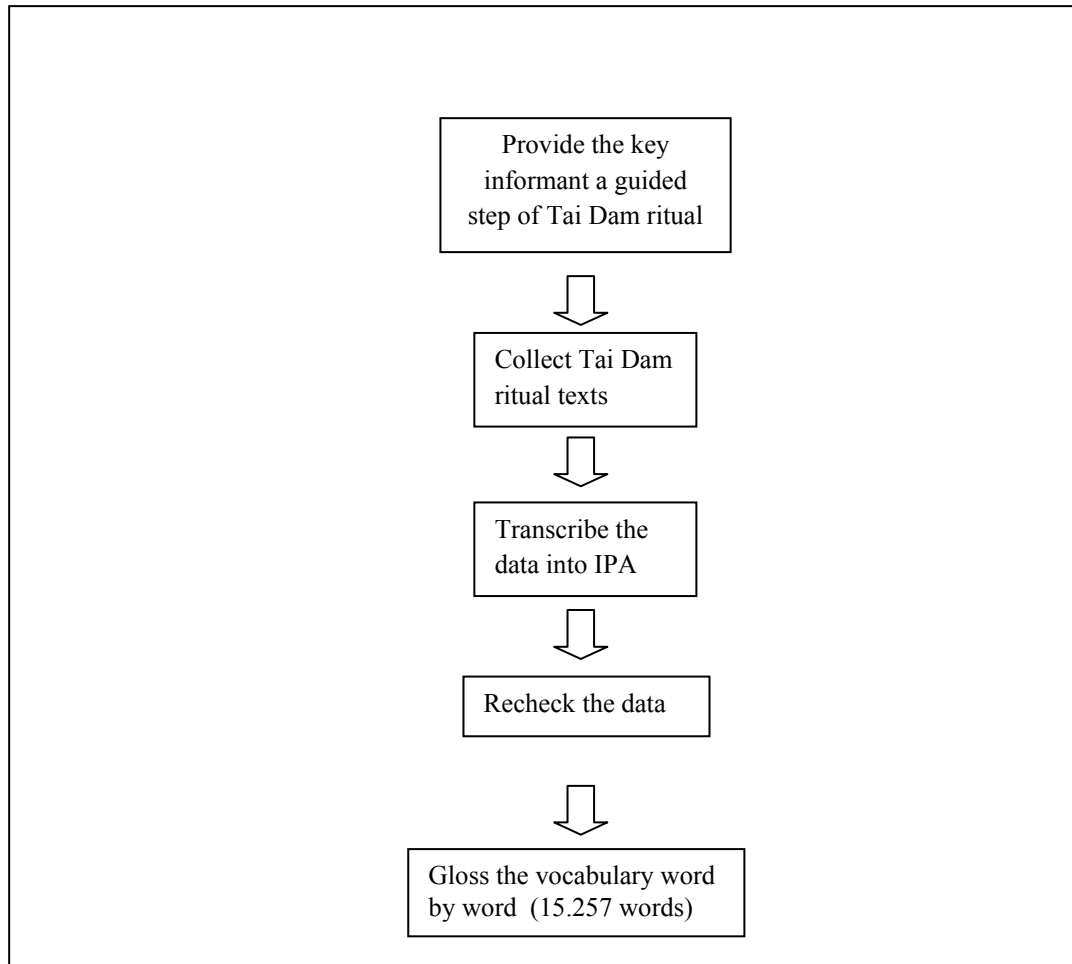


Figure 3.2 A brief summary of the data collection plan

3.3 Data analysis

This study draws on a framework of Systemic Functional Linguistics by focusing on an analysis of textual metafunction. The data analysis of this study follows SFL methodology. The steps of data analysis are presented as follows:

3.3.1 Identification of clause boundary

Clause boundary identification is the first step of discourse analysis. Before analyzing the whole text, a number of clauses which are linguistically linked to a whole text should be segmented into clause complexes and clause simplexes respectively. Butt et al., (2000) provides the procedure to analyze clause complex and define clause boundary. The procedures for identifying clause boundaries in English offered by Butt et al., (2000, p.161) are as follows.

1. Highlight all verbal groups in the text.
2. Make sure that all underlined verbal groups function as Process of clause, if not eliminate it.
3. Consider other functions, such as Participant and Circumstance in the clause.
4. Consider the interpersonal function (i.e., Subject ^ Finite) in clause.
5. Identify the function of each clause in clause complex.

The basic procedure for identifying clause boundaries provided by Butt et al., (2000) are very useful for an analysis of clause boundaries in this research. However, these procedures are more appropriate if we apply them to English language, which has the obvious symbol (i.e., full stop as punctuation) for identifying clause boundaries. It is not the same as a language like Tai Dam; it is more difficult to segment each clause in clause complexes because Tai Dam does not have punctuation to identify its clause boundary. Therefore, there should be suitable criteria for identifying clause boundaries in Tai Dam. Zlatev & Yangklang (2004, p.174-175) provided four criteria for identifying clause boundaries in Thai. Thai and Tai Dam have similar grammar and syntactic structure; therefore Zlatev & Yangklang's four criteria will be adapted in this present study. Zlatev & Yangklang's (2004) four criteria are given as follows.

- i. *before the introduction of a new explicit or implicit subjects*
- ii. a) *before the relative clause marker thii2 and sum2 'which'*
 - b) *if there is only a noun phase (i.e., the subject) between the previous clause and the relative clause marker, the clause boundary is instead placed at the end of the relative clause.*
 - c) *in other places where a relative clause marker may be inserted without change of meaning*
- iii. a) *where the clause boundaries are indicated by the presence of conjunctions*
 - b) *in other places where a conjunction may be inserted without change of meaning*
- iv. *after wa2 'that', if it is both preceded and followed by text segments with main verbs (thus excluding cases where wa2 is a main verb, and where it has nouns and other non-verb expression as complements).*

Zlatev & Yangklang (2004, p.174-175)

The criteria provided by Zlatev & Yangklang (2004) are quite complete and very useful. However, this study will add one more criteria for identifying a clause boundary.

- v. *Where the clause boundary is indicated by a final particle, such as si1, na6, si1, na6, le4 etc.*

In conclusion, this study uses five criteria to identify clause boundaries. Four of them are adopted from Zlatev & Yangklang (2004), and one is added for this present study.

However, like Thai, Tai Dam is a language which has a lot of serial verb constructions. Serial verb constructions are problematic to identify clause boundaries. This is because the difficulty is to determine the construction of serial verbs. Some may qualify a serial verb as different events, but some may conceptualize it as a single event. According to Durie (1997, p.291), a serial verb construction is a complex verbal group which is conceptualized as a single event. Therefore, a serial verb, regarded as a single event, is defined as only one clause. Not only are serial verb constructions

problematic for identifying clause boundaries, but also for identifying thematic structure in imperative clause. The question is Which verbal group should be a Theme of clause? In some cases, for example, ?aw1 mu:1 paj1 wa:ŋ2 ‘put the pork in a basket’, if we define all serial verb constructions as a Process Theme of clause, the question is Should the word mu:1 ‘pork’ be included in a part of Theme?. It does not look so right. Thepkanchana (1986, p.2) indicated a function of serial verb construction that in serial verb construction, an initial verb which occur in the initial position of its construction is a main verb of clause which results in the semantic implications. Therefore, this is helpful for identifying Theme of clause, an initial verb should be identified as a Theme of imperative clause.

Besides, there are symbols and systemic conventions used for identifying clause boundaries, group/ phrase, zero pronouns and realization as shown in table 3.4.

Table 3.4 Symbols and systemic conventions used in data analysis (Adapted from Matthiessen, 1995a)

Symbol	Structural transcription
III	Clause complex, boundary marker
II	Clause simplex, boundary marker
[[]]	Embedded clause
[]	group/phrase
∅	Presumed referent; zero pronoun
↘	Realization

3.3.2 Identification of clause numbers

After identifying clause boundaries, the segmented clause complexes and clause simplexes were numbered.

3.3.3 Identification of thematic structure (or Theme-Rheme structure)

As mentioned in Chapter 2, the system of Theme provides options for giving certain elements of the clause textual prominence as local context or point of departure, and other elements non-prominence. Theme serves as point of departure,

whereas Rheme serves as the non- thematic part of the clause. After all clauses in Tai Dam ritual procedural texts were identified according to clause boundaries and given clause numbers, they were identified in terms of their structure, that is, a configuration of the two thematic statuses, Theme + Rheme constituting ‘thematic structure’.

3.3.4 Identification of Theme types

In this step, Theme types were identified based on their thematic contributions which include textual, interpersonal, and topical Themes.

3.3.5 Analysis of thematic progression

Thematic progression of Tai Dam ritual procedural texts is analysed. It is concerned with the study how Theme is developed in texts, and presented the sequence of utterances themes, and the relationship about Theme in text (Daneš, 1974, p.114).

An analysis of thematic progression used in this study is based on Daneš (1974). He provides three patterns of thematic progression. The three patterns of progression are given as follows:

- 1) $T_1 \rightarrow R_1 + T_2 (=R_1) \rightarrow R_2$
- 2) $T_1 \rightarrow R_1 + T_2 (=T_1) \rightarrow R_2$
- 3) $T_1 \rightarrow R_1 + T_2 \rightarrow R_2$
 $(T_1 \rightarrow R_1 + T_2 \rightarrow R_1)$

3.4 Tools used in this research

3.4.1 Sony recorder ICD-UX300F/W is used to record the ritual procedural texts told by ritual masters.

3.5 Data presentation

The data presentation consists of thematic structure (or Theme-Rheme structure) and Theme types which include textual Theme, interpersonal Theme and topical Theme. These three Theme types constitute the system network of textual metafunction in Tai Dam ritual procedural texts. To present the frequency of Theme type selection, the percentage of each Theme type selection is calculated.

CHAPTER IV

THE SYSTEM OF THEME IN TAI DAM RITUAL PROCEDURAL TEXTS

This chapter presents the system of Theme in Tai Dam ritual procedural texts. It is specifically concerned with three Theme types: textual Theme, interpersonal Theme and topical Theme. Before the system of Theme is discussed in detail, a brief introduction of thematic structure (or Theme-Rheme structure) is firstly presented.

In the flow of discourse, the system of Theme establishes a local environment, providing a point of departure by reference to which the listener interprets the message. Here the local environment is Theme, serving as the point of departure, and what is presented in this local environment is the Rheme. Halliday and Matthiessen (2010, p.66) state that the organization of the textual organization of the clause is as a configuration of two thematic status. That is Theme and Rheme constitute the ‘thematic structure’ (or Theme – Rheme structure).

4.1 Thematic structure (or Theme-Rheme structure)

In Tai Dam, Theme is realized by position in sequence; that is, Theme, serving as the point of departure of the message, is followed by Rheme, serving as the remainder of the message. In Tai Dam ritual procedural texts, Theme is marked by the first position of the clause or the Thematic particle *naʔa*.

Examples given in chapters 4 and 5 are presented in a square bracket format (e.g., [4:1]). “4” refers to chapter 4. “1” refers to example number 1 of the chapter. The square bracket is followed by text number and then followed by clause number respectively.

An example of Theme marked by the Thematic particle *naʔ4* is shown below.

[4:1] Text 4: 1.1

	Theme		Rheme
1.1	<i>taŋ5tæ:3 ca:w6</i>	<i>ni:4 naʔ4</i>	<i>ciʔ3 ma:2 khaw5 nuŋ3 moŋ2</i>
	since	morning this PTCL	FUT come enter one o'clock
	‘(The groom) will arrive at (the bride’s house) since early morning.’		

The thematic particle *naʔ4* is located after Theme. It functions to signify Theme of the clause. The thematic particle *naʔ4* in example 1 indicates the circumstance Theme *taŋ5tæ:3 ca:w6 ni:4* ‘since early morning’.

Focusing on the thematic structure, Tai Dam and English have the same thematic structure, that is, Theme is followed by Rheme. Both Themes in Tai Dam and in English are realized by the initial position of the clause, but there are some differences. Thematic structure in Tai Dam correlate to the mood types (or mood selection) particularly in declarative, imperative, and wh-interrogative mood types. However, in polar interrogative mood type, Tai Dam does not give thematic prominence according to the mood types. The initial position is given thematic status, but it is the end of the clause that is interpersonally significant. The polar interrogatives differ from declaratives by locating the interpersonal negotiators or particles at the end of the clause. The elemental interrogative, i.e. Wh-element interrogative clause, typically appears in the same position, as a non-interrogative element would have in the corresponding declarative variant of the clause (see systemic functional interpretation of Thai and Chinese in Patpong, 2006 and Halliday and McDonald, 2004) respectively. Some examples of Theme in different mood types (or mood selection) and existential clause are given below.

Imperative clause:

[4:2] Text 6: 47.3 -49.1

	Theme	Rheme
47.3	mɔ:p4 give	cwəŋ5 set3 læ:w6 offering ASP:pfv ASP:pfv
48.1	hu:6 call	khwan1 ta:w1 muəŋ2 paj1 ?et3 life-soul back city go do
48.2	?et3 make	maj6 stick
48.3	?et3 do	haŋ5 ?a3na?4 find PTCL
49.1	?et3 do	khwan1 ta:w1 huən2 life-soul back home

‘...give offerings to ritual master, call the life-soul I back, make a wooden stick, perform the step of finding life-soul, take moral back home...’

As shown in the above examples, all of the clauses are in the imperative mood type which mainly consists of verbal groups (e.g., *mɔ:p4* ‘give’, *hu:6* ‘call’, *?et3* ‘do’) as the Themes of the clauses.

Declarative clause:

[4:3] Text 9: 31.2- 32.3

	Theme	Rheme
31.2	la:ŋ4soŋ2 kɔ:5 medium CONJ	chaʔ3lɔ:ŋ1 kan1 celebrate together
32.1	saw2 we	po:j1 khaw5tɔ:k3 bɔk3 ma:j6 strew popped rice flower
32.2	saw2 kɔ:5 they CONJ	fɔ:n5 laʔ4 thi:2 ni:6 naʔ4 dance PTCL then PTCL
32.3	saw2 kɔ:5 they CONJ	fɔ:n5 kɛ:n2 dance musical instrument of Northeastern Thai

‘...then the medium celebrates the day. We strew the popped rice and flower, then we dance, then we dance.’

In the declarative mood type, a clause consists of an unmarked Theme which is realized by a nominal group functioning as a Subject of the clause. As examples 3, Themes of the clauses 31.2- 32.3 are realized by a common noun *la:ŋ4soŋ2* ‘medium’ and pronouns *saw2* ‘they’ respectively.

Interrogative clause:

[4:4] Text 4: 92.3

	Theme	Rheme
92.3	kaj2 Wh-element: who	laj5 taŋ1 ʔe:1 lej6 get money a lot of Q

‘...who earn more money?’

In the interrogative mood type, wh-interrogative element serves as a Theme. In example 4, wh-interrogative element *kaj2* ‘who’ is given thematic status. It functions as the Theme of the clause.

Existential clause:

[4:5] Text 1: 79.3- 79.5

	Theme	Rheme
79.3	mi:2 exist/have	thu:1 cet3 khu:4 chopsticks seven CLF
79.4	mi:2 exist/have	saj5 lɔ:m6 phuan1 holy thread around food's container
79.5	mi:2 exist/have	kuan4 jam2 ingredient salad

‘...there are seven pairs of chopsticks, there is holy thread tying around the food’s container, there are ingredients for making Tai Dam salad.’

In existential clause, the existential verb *mi:2* ‘exist/have’ serves as the Theme of the clause.

In this study, Themes at a clause rank are explored. The next three sections are concerned with three types of Theme which include textual Theme, interpersonal Theme and topical Theme. Each type of Theme will be discussed in turn.

4.2 The system of Theme of Tai Dam ritual procedural texts

There are three types of Theme determining the system of Theme, i.e. textual Theme, Interpersonal Theme, and Topical Theme. Each of Theme types is discussed in the following section.

4.2.1 Textual Theme

The optional textual Theme locates at the first part of Theme. It is followed by an optional interpersonal and an obligatory topical Theme. It has a linking function which relates the clause to its context.

As mentioned in chapter 2 (section 2.2.4.1), textual Themes are realized by continuatives, conjunctions and relative elements. Continuative is the word that functions to move discourse and response conversation (e.g. well, yes, no, oh). Conjunction is the word that functions to connect clause to clause — structural

conjunction, or clause to message — non-structural conjunction. More detailed information about each kind of conjunction will be discussed in the section 4.2.1. Relative element is an element that functions either to connect embedded clause to the main clause or to modify the previous noun.

Based on corpus of this study, structural conjunction, relative element, non-structural conjunction (or cohesive conjunction) and continuative element were found extensive. Textual Themes found in this study were presented in Table 4.1.

Table 4.1 Textual Theme instances and their percentages

No.	Textual types	instances	Percentage
1.	Structural conjunction i) structural conjunction: linker (20) ii) structural conjunction: binder (621)	641	88.3%
2.	Relative element	32	4.4%
3.	Non-structural conjunction (Cohesive conjunction)	28	3.85%
4.	Continuative element	25	3.45%
	Total	726	100%

Table 4.1 shows that there were 726 textual Themes. 88.3 percent of textual Theme was structural conjunction, 4.4 percent relative element, 3.85 percent non-structural conjunction, and 3.45 percent continuative element, respectively. Each type of textual themes is discussed in more details below.

4.2.1.1 Conjunction

In this section, two main points are discussed. The conjunction types based on two perspectives, i.e., conjunctive structure and conjunctive complexity, are discussed first. It is followed by the system network of conjunction in Tai Dam ritual procedural texts.

Considering types of conjunction, there are two complementary perspectives for identifying them; conjunctive structure and

conjunctive complexity. Conjunctive structure defines the conjunction's type according to its structure. It includes structural and non-structural conjunctions (or cohesive conjunction). Conjunctive complexity defines the conjunction's types based on the combination structure. It includes single and multiple conjunctions. More details of each kind of conjunction are discussed later. To make a clearer picture of conjunction's type, a summary of two perspectives for identifying conjunction's type is shown in Figure 4.1.

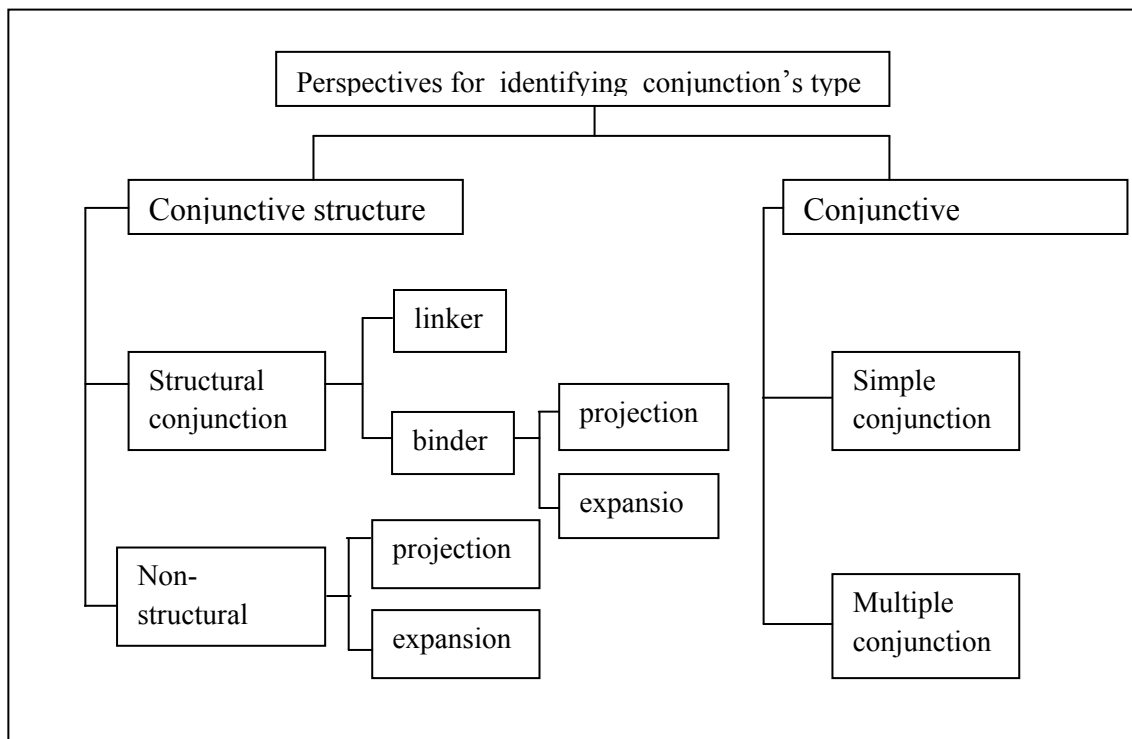


Figure 4.1 A summary of two perspectives for identifying conjunction's type

4.2.1.1.1 Conjunctive structure

As mentioned in section 4.2.1, based on the conjunctive structure perspective, there are two types of conjunction (i.e., structural and non-structural conjunction). A structural conjunction is an element which connects or combines two clauses together. It indicates a logico-semantic relationship between clauses. A non-structural conjunction (or cohesive conjunction) is used to connect clauses to the previous passage.

(1) Structural conjunction

Structural conjunction is classified into two types; linker and binder. Linker links a clause to another clause paratactically whereas binder binds a clause to another clause hypotactically (Halliday & Matthiessen, 2004, p.383- 384).

(1.1) Linker

A linker joins two independent clauses with an equal status. It indicates a logico-semantic relation in terms of expansion. Based on the relations of expansion, linkers can be classified into three types: elaborating relation, extending relation and enhancing relation. This study found only the extending type. The four linker conjunctions (i.e., *tæ:3*, *tæ:3 wa:4* ‘but’, *lu:1*, *lu:1 wa:4* ‘or’) are found, and they can be classified into two sub-types; additional extending (e.g., *tæ:3*, *tæ:3 wa:4*) and variation extending relations (e.g., *lu:1*, *lu:1 wa:4*). The variation extending relation is concerned with the possibility in which two choices are provided. Examples of linker found in the study are given as follows.

Linker: additional extending relation

[4:6] Text 8: 43.1 – 43.2

	Theme	Rheme
43.1	tha:5 phu:5 nɔ:j6	bɔʔ3 ʔaw1 mu:6 we:n2 toŋ1
	CONJ Phunoi	NEG take day Wentong
43.2	tæ:3 phu:5 ta:w6 saw2	se:n1 mu:6 we:n2 toŋ1
	CONJ Phutaw	perform day Wentong

‘Phunoi does not perform ritual in Mu Wentong, but Phutaw does.’

[4:7] Text 3: 9.1-9.3

	Theme	Rheme
9.1	khɯ:2 wa:4 khan1 maʔ3	tam2maʔ3da:1 nɔʔ4
	that is procession	common PTCL
9.2	tæ:3 wa:4 tɔŋ5 tæ:ŋ3	cut3 la:w2
	CONJ MOD wear	dress Tai Dam
9.3	tæ:ŋ3	cut3 la:w2 so:ŋ5
	wear	dress Tai Dam

‘The wedding procession is quite common, but you have to wear Tai Dam dress, wear Tai Dam dress!’

Linker: variation extending relation

[4:8] Text 1: 107.1 – 107.4

	Theme	Rheme
107.1	hau5 give	phu:5thi:4 nam2 ma:2 nan6 na?4 hiŋ1 who bring come that PTCL perform hau5 saw2 kin1 sa?3 kɔ:n1 give us eat PTCL before
107.2	ʔi?3 kin1 FUT eat	law5 liqueur
107.3	lu:1 ʔi?3 kin1 CONJ FUT eat	khaw5 rice
107.4	təŋ5 hiŋ1 MOD perform	hau5 saw2 kin1 kɔ:n3 give them eat first

‘Ask someone to perform ritual and give an offering to ancestor ghosts, drink alcohol, or eat some rice; perform ritual in order to give an offering to them first.’

[4:9] Text 8: 3.6-3.8

	Theme	Rheme
3.6	pen1 be	saj5 wh- interrogative element: what
3.7	pen1 be	haŋ5 niə?4 wh- interrogative element: what
3.8	lu:1wa:4 paj1 pen1 CONJ go be	ta?3haŋ5 ma:2 niə?4 wh- interrogative element: what come PTCL

‘...what's the matter?, what's the matter?, or something wrong happens to you.’

According to examples 6- 9, the linker conjunction *tæ:3* in example 6 signals the additional extending relationship between the clause 43.2 and the preceding clause 43.1. Like linker conjunction *tæ:3*, the linker conjunction *tæ:3wa:4* in example 7 signals the additional extending relationship between clause 9.2 and the preceding clause 9.1. Unlike the linker conjunctions *tæ:3* and *tæ:3wa:4*, the linker conjunctions *lu:1* and *lu:1wa:4* in examples 8 and 9 signal the alternative variation extending relationship between the preceding clause and the following clause. *lu:1* in example 8 is used to link when two possibilities (i.e., the preceding clause 1.07.2 and the following clause 107.3) are made. It is interesting to note that there are no semantic and syntactic differences between the conjunctions *tæ:3* and *tæ:3 wa:4* ‘but’, *lu:1* and *lu:1 wa:4* ‘or’, they have the same meaning and same function, or in other words, they are substitutes.

(1.2) Binder

A binder joins an independent clause to a dependent clause. Binder conjunctions are classified into two types: projection and expansion binders. Projection binder functions to bind a projected clause to a projecting clause. Expansion binder functions to bind an independent clause to a dependent clause by marking the relationship of expansion. Based on the logico-semantic relationship of expansion, binders can be classified into three types: elaborating, extending and enhancing conjunctions.

This study found both projection and expansions binders. As for projection binder, 23 instances of the projection binder *wa:4* are found. In addition, the projection binder *wa:4* is limited in verbal clauses. As for expansion binder, two types (e.g., elaborating and enhancing conjunctions) are found. Some examples of binders are given as follows.

Binder: projection

[4:10] Text 5: 5.2-5.3

	Theme		Rheme
5.2	(∅ saw2)	kə:5	paj1 bəʔ3 kin1 kaw5na:j2 jə:2
	(they)	CONJ	go tell eat the last meal
5.3	wa:4	kon2 ta:j1	ciʔ3 kin1 kaw5na:j2 jə:2
	binder	the spirit of the dead	FUT eat the last meal

‘...then we tell the spirit of the dead to have the last meal, we told that the spirit of the dead wants to have the last meal.’

[4:11] Text 5 48.2 – 48.3

	Theme	Rheme
48.2	saw2	ʔən5 [[embedded clause]]
	they	call [[embedded clause]]
48.3	wa:4 saw2	thak4
	binder they	greet

‘...they call that they greet.’

Binder: expansion: elaborating

[4: 12] Text 4: 69.6

	Theme	Rheme
69.5	bəʔ3 tu:n3	—
	NEG wake	
69.6	khɯ2 maw2 læ:w6	—
	that is drunk ASP:pfv	

‘...don’t wake up, that is, he has already got drunk.’

Binder: expansion: enhancing

[4: 13] Text 1: 62.1- 62.2

	Theme		Rheme
62.1	tha:5 saw2		bɔʔ3 mɔ:p2 hau5 kaʔ3 ca:ŋ2
	CONJ he/she		NEG give give to master
62.2	ca:ŋ2 kɔ:5		wa:4 paj1 bɔʔ3 la:j5
	master CONJ		cast go NEG able

‘If we do not give it to the ritual master, then he cannot chant the ritual.’

[4: 14] Text 1 : 45.2- 45.3

	Theme		Rheme
45.2	kɔ:n3 ciʔ3 loŋ2		huan2
	CONJ FUT down		home
45.3	tɔŋ5 tho:ŋ4		kwa:m1baŋ1tu:1 paj1
	MOD cast		a spell

‘...before the master leaves home, cast a spell.’

(2) Non- structural conjunction (or cohesive conjunction)

Non- structural conjunctions are groups of conjunction that connect a clause to the previous message. They are marked types of expansion, which are elaborating, extending and enhancing relations. Based on the corpus, only the elaborating relationship is found and it can be categorized into two sub-types according to its function; 1) apposition and 2) clarification. The appositional conjunctions found in the study represent expository meaning (i.e., *khur:2, khur:2 wa:4, ma:j1 kwa:m2 wa:4* , *kɔ:5 khur:2* , *kɔ:5 khur:2 wa:4* ‘that is’ and *thi:2ni:6 khur:2 wa:4* ‘now that is’). The clarificative conjunctions are marked resumptive relation (i.e., *som1 mut4, som1 mut4 wa:4* ‘to assume’).

There are 28 non-structural conjunctions found in Tai Dam ritual procedural texts; 17 of which represent apposition meaning and 11 are clarification. Examples of non- structural conjunctions are given below.

Non-structural conjunction: elaborating: apposition

[4: 15] Text 1: 83.1-85

	Theme		Rheme	
83.1	se:n2kop3 nan6		ku:2wa:4 hau5pɔ:n2 ban1pa2bu1lut3	[[clause]]
	Senkop	that	is	blessing ancestor [[clause]]
83.2	thi:4		ta:j1 ta:j1 paj1 læ:w6	ʔaʔ3 naʔ4
	REL		die die go	ASP: pfv PTCL
84	ma:2	hau5pɔ:n2	ban1pa2bu1lut3	ʔi:ʔ3thi:2nuŋ3
	come blessing		ancestor	again
85	khɯ2 wa:4	sɔ:ŋse:n2	mi:2 tɔ:3nan6	nɔʔ4
	NON- CONJ	Songsen	have only	PTCL
	ni:4 naʔ4	man2		
	this	PTCL	it	

‘Sen Kop is one step of Sen Reun ritual which is concerned with ancestor’s blessing. Bless again. That is, Songsen have an only step.’

Non-structural conjunction: elaborating: clarification

[4: 16] Text 2: 6.1-9.1

	Theme	Rheme
6.1	nat4 mu:6 make an appointment	laj5 læ:w6 able ASP:pfv
6.2	paj1 ha:1 go find	mə:1 ritual master
7.1	ha:1 see	mə:1 bəʔ3 laj5 ritual master NEG able
7.2	kə:5 luən4 paj1 CONJ postpone go	mau3 again
8	ʔiʔ3 se:n1 FUT offer up	—
9.1	som1 mut4 wa:4 huən2 haw2 NON- CONJ home their	taŋ5 mau3 construct new

‘Make an appointment with ritual master, go see him. If you cannot make an appointment, postpone an appointment again. Offer up! Suppose that your home is newly constructed.

In the given example, the non-structural conjunction links the whole previous passage with the clause itself which tells the reader that the mentioned previous passage is concerned with the clause in which non-structural conjunction precedes.

4.2.1.1.2 Conjunctive complexity

In the perspective of conjunctive complexity, there are two types of conjunction, i.e., single and multiple conjunctions.

(1) Single conjunction

A single conjunction is a textual Theme marked by one of the logico- semantic relationships: elaborating, extending or enhancing expansion. Figure 4.2 shows the conjunctive structure of a single conjunction found in

Tai Dam ritual procedural texts. Three types and sub-types of single conjunctions are also presented.

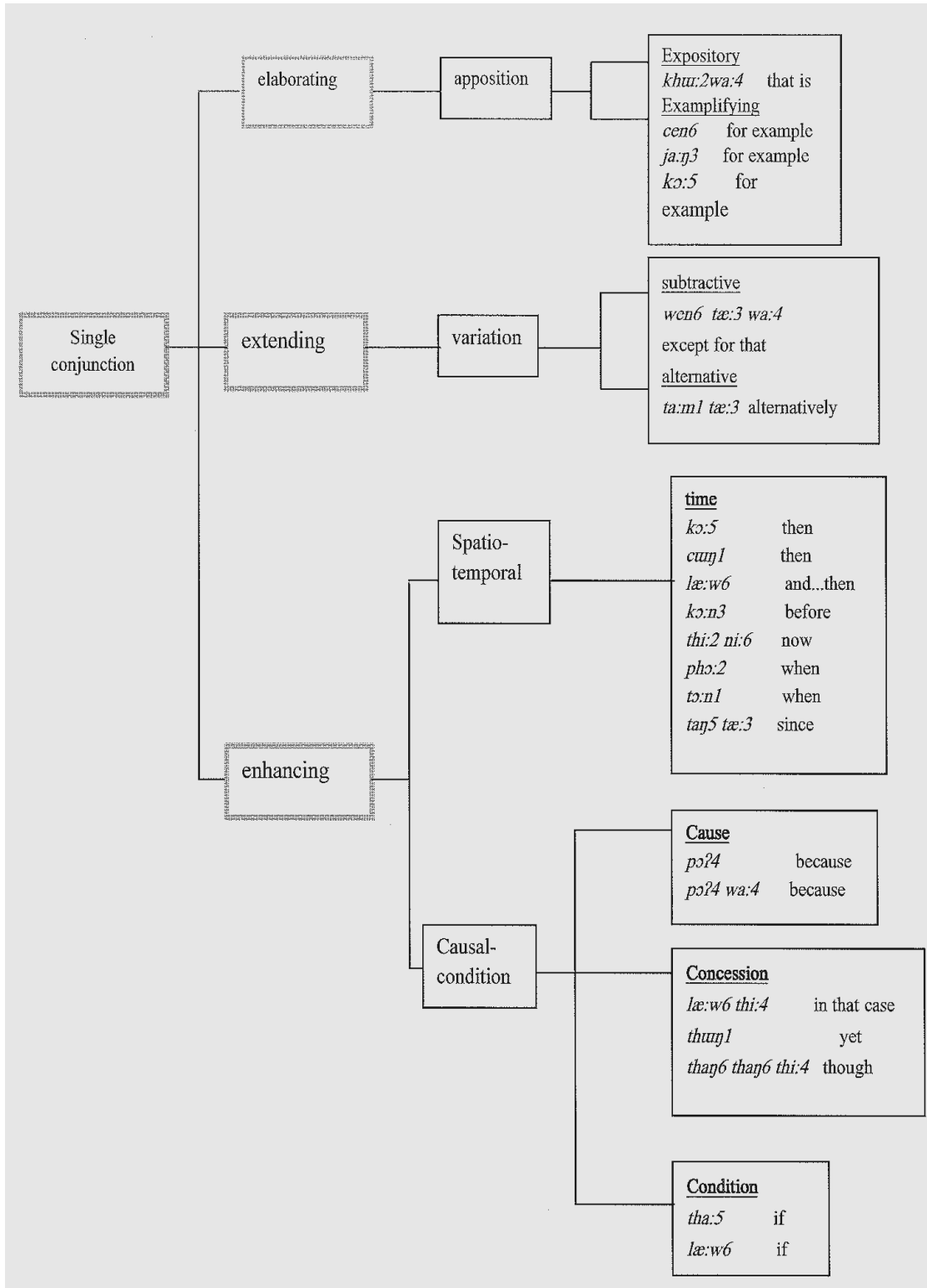


Figure 4.2 Single conjunctions found in Tai Dam ritual procedural texts

Based on ritual procedural texts, there are 19 single conjunctions found. 15 conjunctions belong to enhancing relationship, 2 elaborating relationship and 2 extending relationship. Each conjunction type is discussed in more detail in the following sections.

(1.1) Elaborating conjunction

According to Halliday and Matthiesen (2004, p.540-541), the elaborating conjunction can be classified into two types; (1) apposition and (2) clarification. The appositive elaborating conjunction can be classified into two sub-types; expository and exemplifying. The clarification extending conjunction can be classified into seven sub-types; corrective, distractive, dismissive, particularizing, resumptive, summative and verifactive (Halliday and Matthiesen, 2004, p.542). This study found only appositive elaborating conjunction and two sub-types of appositive elaborating conjunction (i.e. expository and exemplifying), see Figure 4.2. Some examples of elaborating conjunction are given below.

Elaborating conjunction: apposition: expository

[4:17] Text 6: 54.1-54.2

	Theme	Rheme
54.1	thi:2ni:6 pho:2 ?aw1 ?ok3 met3	—
	CONJ take out all	
54.2	khw:2wa:4 ?aj5 phuak3 ?aj5 khə:p3 loŋ6 ?a?3	mon2 mon2 kom1 kom1
	CONJ rim container	round round

‘Then take them out, that is, the rim of Tai Dam container is shaped like circle.’

Elaborating conjunction: apposition: exemplifying

[4: 18] Text 3:66.1 -66.2

	Theme	Rheme
66.1	thi:2ni:6 wa:4 kan1 paj1	—
	CONJ cast together go	
66.2	cən6 thiən2	laj5 sa?3mə1 kan1 nə?4
	CONJ candle	get equal together PTCL

‘Then cast a spell, for example, the candles are burnt equally.’

It is interesting to note that the conjunction *kɔ:5* can be either elaborating or enhancing conjunctions. The conjunction *kɔ:5* ‘then’ occurs in declarative clauses, and it is marked as temporal enhancing relationship. But there is an exception, The conjunction *kɔ:5* ‘for example’ can be considered as an exemplifying elaboration when it occurs in an existential clause. When considering the position of textual theme *kɔ:5*, in declarative clause, it is mostly found in the position before rheme (or the second textual theme position). The examples of the occurrence of the conjunction *kɔ:5* in both enhancing and elaborating relationships are given as follows:

kɔ:5 as temporal enhancing conjunction in declarative clause

[4:19] Text 4 :31.3 – 32.2

	Theme		Rheme
31.3	la:m4	kɔ:5	pa:2 ma:2 lɔʔ4
	matchmaker	CONJ	bring come PTCL
32.1	(∅saw2)	kɔ:5	naŋ4 bon1 sa:t3 ni:4
	(he)	CONJ	sit on mat this
32.2	(∅saw2)	kɔ:5	ma:2 paʔ3 hua6
	(he)	CONJ	come sprinkle head

‘...then the matchmaker invites the wedding couple to home. Then sit on this mat, then perform the ritual of blessing and sprinkling holy water.’

As shown in example 19, the conjunction *kɔ:5* in declarative clause 31.3, 32.1 and 32.2 functions as the temporal enhancing conjunction, meaning ‘then’. *kɔ:5* in 31.3, 32.1 and 32.2 occur in the position before rheme. It represents the temporal sequence and links the clause itself to the previous activity. Because of the limitation of the data, this study found that the conjunction *kɔ:5* occurs only in the position before rheme. However, Patpong (2011b) found that

the conjunction *kɔ:5* could occur in the initial position of the clause — before topical theme.

kɔ:5 as appositional elaborating conjunction in an existential clause

[4:20] Text 8: 14.1 – 15.1

		Theme		Rheme		
14.1	declarative	tha:5	haw2	ci?3	ʔet3	
		CONJ	we	FUT	do	
14.2	declarative	haw2		təŋ5	lə:m4	khun5 ma:2
		we		MOD	start	up come
15.1	existential	kɔ:5	mi:2	ta?3kaj3	cet3	to:1
		CONJ	exist/have	hen	seven	CLF

‘ If we want to perform the ritual, we have to start. For example, there are seven hens...’

Considering example 20, the conjunction *kɔ:5* functions as the appositional elaborating conjunction which occurs only in an existential clause. It exemplifies the clause by connecting the previous clause to the clause itself.

(1.2) Extending conjunction

The extending conjunctions can be classified into two types: addition and variation. Within additional conjunction, there are three sub-types (i.e. positive, negative and adversative). Within variational conjunction, there are three sub-types (i.e. replacive, subtractive and alternative) (more examples of each type of extending conjunction, see Halliday and Matthieseen, 2004, p. 540-543). This study found only variational conjunction and two sub-types (subtractive and alternative). Some examples of extending conjunction are given as follows.

Extending conjunction: variation: subtractive

[4: 21] Text 8: 24.6 -25.1

	Theme		Rheme
24.6	saw2		mi:2 lak3 man4 lak3 ju:n2
	They		have amulet (used for performing Sentua)
24.7	tæ:3 khwəŋ4tæ:ŋ3 ni:4		khur:2 kan1 met3 bəʔ3wa:4 phu:5 ta:w6
	CONJ costume this		same all NEG phutaw
			lu:1 phu:5nəj6 khur:2 kan1 met3
			or phunoi same all
25.1	wen6 tæ:3 wa:4 phu:5 ta:w6		pæ:ŋ1 nəj3 nuŋ3
	CONJ	Phutaw	perform a little bit
	ni:4 ŋə:n2khu:2 saw2 kə:5		
	this money they	CONJ	

‘...but the costume is same no matter what you are Phutaw or Phunoi, except Phutaw, they use little money to perform this ritual...’

Extending conjunction: variation: alternative

[4: 22] Text 4: 92.1- 92.4

	Theme		Rheme
92.1	saw2		pen1 luŋ2 pen1ta:1
	they		be cousins
92.2	saw2		ciʔ3 siəŋ3ta:j2
	they		FUT forecast
92.3	wa:4 kaj2		laj5 taŋ1 ʔe:1 lej
	CONJ wh-element: who		get money much Q
92.4	ta:m1 tæ:3 su:1		ʔet3 ʔaw1 kə:5 læ:w6 kan1
	depend on you		do take then ASP:pfv together

‘We are their cousins, we will forecast that who will get more money, it is up to you, and you can do whatever you want.’

(1.3) Enhancing conjunction

According to Halliday and Matthiessen (2004), there are various types of the enhancing conjunction, for example, (i) spatio-temporal, (ii) manner, (iii) causal-conditional and (iiii) matter (for more information about enhancing conjunction, see Halliday & Matthiessen, 2004, p.544-548). This study found only spatio-temporal and causal-conditional conjunctions (see Figure 4.2).

(i) Spatio-temporal conjunction

The spatio-temporal conjunction refers to the conjunction which represents time and place. According to Halliday and Matthiessen (2004, p.541), simple spatio-temporal conjunctions can be classified into four types: following, simultaneous, preceding and conclusive. Based on the corpus of this study, only the following and simultaneous subtypes are found.

The following subtype can be either mono-position or bi-position. The mono-position conjunction is a conjunction which is placed only in one position, and it can occur either at the beginning of a clause or before Rheme. Five temporal conjunctions (læ:w6 , thi:2ni:6, cuŋ1 ‘then’, taŋ5tæ:3 ‘since’, kɔ:n3 ‘before’ and kɔ:5 ‘then’), which occur in the mono-position, are found in this study. All of them occur only at the beginning of the clause. Some examples of mono-position conjunction are given as follows.

Spatio- temporal conjunction: following: mono-position: conjunction *læ:w6*

[4: 23] Text 1: 31.6 - 31.7

No.	Theme		Rheme
	textual Theme	topical Theme	
31.6	<i>læ:w6 kɔ:5</i>	<i>ma:j6 mæ:n4læ:m1</i>	<i>ma:2 sap3 jam2 kaʔ3 nɔ:3som5</i>
	CONJ	vegetable	come chop mix with bamboo shoots
31.7	<i>læ:w6</i>	<i>ʔaw1 paj1 saw3</i>	<i>cə:ŋ2ka:ŋ1 khə:ŋ1</i>
	CONJ	take go put	center of
			<i>pa:n1phuan1 nan6</i>
			container that

‘...then chop Majmanlaem and mix it with bamboo shoots together, then put it in the middle of the container.’

Spatio- temporal conjunction: following: mono-position: conjunction *thi:2ni:6*

[4: 24] Text 6: 48.1 – 48.2

No.	Theme		Rheme
	textual Theme	topical Theme	
48.1		<i>ʔet3 læ:w6</i>	
		do ASP: pfv	
48.2	<i>thi:2ni:6</i>	<i>ʔaw1</i>	<i>mæ:4mot4 nan4 paj1 pen1</i>
	CONJ	take	master that go be
			<i>kon2 se:n1 kon2 ta:ŋ1</i>
			man perform man perform

‘When you have done it, now then take the master to perform the ritual.’

Spatio- temporal conjunction: following: mono-position: conjunction *cunŋ1*

[4: 25] Text 6: 94.1 – 94.2

No.	Theme	topical Theme	Rheme
	textual Theme	topical Theme	
94.1		khwan1	ju:3 huən2 na?4
		moral	stay home PTCL
94.2	cunŋ1	hæ:3	khwan1 ma:2 huən2
	CONJ	parade	moral come home

‘Your moral has stayed at your old house, then take it back to your current home.’

Spatio- temporal conjunction: following: mono-position: conjunction *taŋ5tæ:3*

[4: 26] Text 2: 93.1 – 93.4

No.	Theme	topical Theme	Rheme
	textual Theme	topical Theme	
93.1		wa:n2 khaw5 ku:2	wa:4 met3 lə:j2 na?4
		mə:1 ni:6	
		a step of Sen Ruen	tell all ASP:IPFV PTCL
93.2	taŋ5 tæ:3	kha:4	mu:1
	CONJ	kill	pig
93.3	taŋ5 tæ:3	?et3	to:1 mu:1
	CONJ	do	pig
93.4		hət3	kam2 pi:1 buən2 haŋ5 ni:4
		perform	a step of Sen Ruen what this

‘Cast a spell of Wankhawkrumo, starting since you kill a pig, until you perform a step of Kampibuen.’

Spatio- temporal conjunction: following: mono-position: conjunction *kɔ:n3*

[4: 27] Text 1: 45.2 – 45.3

No.	Theme		Rheme	
	textual Theme	topical Theme		
45.2	kɔ:n3	ci?3	loŋ2	huwan2
	CONJ	FUT	down	home
45.3		tɔŋ5	thɔ:ŋ4kwa:m1	baŋ1tu:1 paj1
		MOD	cast	a spell

‘...before leave home, the master have to cast a spell.’

Spatio- temporal conjunction: following: mono-position: conjunction *kɔ:5*

[4: 28] Text 1: 58.1– 58.2

No.	Theme			Rheme
	textual Theme	topical Theme	textual Theme	
58.1	kɔ:n3	saw2		ci?3 mɔ:p4 pa:n1phuan1
	CONJ	they		will give container
58.2		saw2	kɔ:5	tɔŋ5 taj1 pa:ŋ1se:n1 sia?3kɔ:n3
		they	CONJ	MOD perform Pangsen before

‘Then we have to perform Pangsen, before we give a container to the master.’

The bi-position conjunction is a conjunction which can occur both at the beginning of the clause and before Rheme. The bi-position conjunction found in the study is realized by the conjunction *phɔ:2*. Some examples are given as follows.

Spatio- temporal conjunction: following: bi-position: conjunction *phɔ:2*

[4: 29] Text 2: 85.1- 85.2]

No.	Theme		Rheme
	textual Theme	topical Theme	
85.1	phɔ:2	ʔa:p3 na:m6	set3
	CONJ	take a bath	ASP:pfv
85.2		kam2 huən2	
		a step of Sen Reun	

‘Then take a bath, do a step of Senruen Phunoi (Kamhuen).’

Spatio- temporal conjunction: following: bi-position: conjunction *phɔ: 2*

[4: 30] Text 3: 63.1- 63.3

No.	Theme		Rheme
	topical Theme	textual Theme	
63.1	ka:ŋ1		jan1 læ:w6
	hang up		mosquito net ASP: pfv
63.2	khu:4 ba:w3 sa:w1	phɔ:2	ka:ŋ1 jan1 læ:w6
	wedding couple	CONJ	hang up mosquito net

‘Hang up mosquito net, and then the wedding couples hang up mosquito net.’

The given examples (29-30) shows that the spatio-temporal conjunctions *phɔ:2* can be located in two positions. That is, it can be placed at the beginning of the clause as in examples 29, and before Rheme as in examples 30.

The simultaneous subtype is found only in mono-position. It is realized by the conjunction *tɔ:n* ‘when’ and placed at the beginning of the clause. An example is given below.

Spatio- temporal conjunction: simultaneous: conjunction *tɔ:n1*.

[4: 31] Text 5: 2.1– 2.2

No.	Theme		Rheme
	textual Theme	topical Theme	
2.1		?aw1	pha:5 ma:2 lɔ:j2
		take	cloth come sew
2.2	tɔ:n1	ci?2 ?aw1	pha:5 ma:2 lɔ:j2
	CONJ	FUT take	cloth come sew

‘Sew some clothes, When sew some clothes,’

(ii) Causal – conditional conjunction

The causal-conditional conjunction presents the relation of cause and condition. There are two sub-types of causal-conditional conjunction: (1) general and (2) specific. The general type includes the conjunction which expresses causes. On the other hand, the specific one includes the conjunction which expresses result, reason, purpose, concession and condition (Halliday and Matthiessen, 2004, p.543). This study found both general and specific conjunctions. The general type found in this study expresses ‘cause’. As for specific type, this study found only conjunctions which express concession and condition. Some examples of causal-conditional conjunctions are given below.

Causal- conditional conjunctions: general: cause: conjunction *pɔ?4* ‘because’.

[4: 32] Text 1: 16.1-16.2

	Theme	Rheme
16.1	pæ:1 mu:1 nan6	phu:5ta:w6 ni:4 pæ:1 pen1 cin6cin6 hen1 paj1
	cut pork that	Phutaw this cut be pieces see go
16.2	pɔ?4 mu:1 to:1 nuŋ3	bæ:ŋ3 pen1 si:3 cin6
	CONJ pork one CLF	divide be four CLF

‘Cut some pork into pieces, because pork can be divided into four pieces.’

Causal- conditional conjunctions: specific: concession: conjunction *thuŋ1* ‘yet’.

[4: 33] Text 6: 2.1- 2.2

	Theme		Rheme	
2.1	bɔʔ3	saʔ3ba:j1	læ:w6	—
	NEG	fine	ASP: pfv	
2.2	thuŋ1	ma:2	se:n1 to:1	—
	CONJ	come	Sentua	

‘ You got sick , yet you perform individual encouragement ritual.’

Causal- conditional conjunctions: specific: condition: conjunction *læ:w6* ‘if’.

[4: 34] Text 4: 69.4-69.6

	Theme		Rheme	
69.4	læ:w6	bɔʔ3	kom5	—
	if	NEG	bend down	
69.5	læ:w6	bɔʔ3	tu:n3	—
	if	NEG	wake up	
69.6	khɯ2	maw2	læ:w6	—
	that is	drunk	ASP: pfv	

‘...if they did not bend down, if they did not wake up, that is they got drunk.’

It is interesting to note that the conjunction *læ:w6* is one of the typical features of Tai Dam ritual procedural texts, meaning ‘and then’. But the conjunction *læ:w6* in the given context (i.e. example 34) differs from the conjunction *læ:w6* ‘and then’. *læ:w6* in this context presents the causal-conditional relationship, meaning ‘if’. However, the causal-conditional conjunction *læ:w6* is found only in this particular context (i.e. example 34). More text collections are still needed. If more texts are collected, it might be more obvious to identify the conjunction *læ:w6* in this particular context.

(2) Multiple conjunction

The multiple conjunctions are textual theme that combines two types of logico- semantic relationship. They can occur contiguously or non-contiguously. Table 4.2 shows the multiple conjunctions found in this study.

Table 4.2 Multiple conjunctions

subtypes	combined patterns	examples
contiguous	enchancing + enchancing	(i) temporal + temporal <i>kɔ:5 phɔ:2</i> ‘then + when’ <i>kɔ:5 muə4</i> ‘then + when’ <i>læ:w6 kɔ:5</i> ‘and + then’ <i>læ:w6 phɔ:2</i> ‘and + when’ <i>læ:w6 thi:2ni:6</i> ‘and + now’ <i>thi:2ni:6 kɔ:5</i> ‘now + then’ <i>thi:2ni:6 phɔ:2</i> ‘now + when’ <i>thi:2ni:6 tɔ:3pajl</i> ‘now+ next’ (ii) temporal + conditional <i>kɔ:5 læ:w6tæ:3</i> ‘then + upto’ <i>kɔ:5 læ:w6tæ:3wa:4</i> ‘then + upto’ <i>læ:w6 tha:5haʔʔwa:4</i> ‘and + if’
	enchancing + enchancing enchancing	(i) temporal + temporal + temporal <i>læ:w6 thi:2ni:6 kɔ:5</i> ‘and + now +then’ <i>læ:w6 thi:2ni:6 tɔ:3ma:2</i> ‘and + now + next’ (ii) temporal +temporal + conditional <i>læ:w6kɔ:5læ:w6tæ:3</i> ‘and + then + up to’
	enchancing + enchancing extending	(i) temporal + temporal + additive <i>læ:w6 kɔ:5 nɔʔ4caʔʔnan6</i> ‘ and + then+ besides’
	enchancing + enchancing enchancing enchancing	(i) temporal+ temporal + temporal+ temporal <i>læ:w6thi:2ni:6kɔ:5phɔ:2</i> ‘ and +now + then+ when’

Note: symbol ... refers to topical Theme

Table 4.2 Multiple conjunctions (cont.)

subtypes	combined patterns	examples
non- contiguous	(i) temporal enhancing + ... + temp. <i>kɔ:5</i>	<i>phɔ:2.....kɔ:5</i> ‘ when+ then’ <i>kɔ:5.....kɔ:5</i> ‘ then+ then’ <i>thi:2ni:6.....kɔ:5</i> ‘and+ then’ <i>læ:w6.....kɔ:5</i> ‘and+ then’ <i>læ:w6kɔ:5.....kɔ:5</i> ‘and then+ then’ <i>læ:w6thi:2ni:6.....kɔ:5</i> ‘ and now+ then’ <i>læ:w6thi:2ni:6 tɔ:3ma:2kɔ:5</i> ‘and + then+ next+then’
	(ii) conditional enhancing + ... + temp. <i>kɔ:5</i>	<i>læ:w6tæ:3wa:4.....kɔ:5</i> ‘and + up to + then’ <i>khur:2 wa:4.....kɔ:5</i> ‘that is + then’

Note: symbol ... refers to topical Theme

Multiple conjunctions as shown in Table 4.2 are divided into two types: contiguous and non-contiguous conjunctions. There are four patterns of contiguous multiple conjunctions found in this study, namely (1) enhancing + enhancing, (2) enhancing + enhancing + enhancing, (3) enhancing + enhancing + extending (4) enhancing + enhancing+ enhancing + enhancing. Pattern (1) includes two sub-types. The first one is the combination between two temporal enhancing conjunctions and the second one is the combination between a temporal enhancing and a conditional enhancing conjunction. Pattern (2) includes two sub-types. The first one is the combination between three temporal enhancing conjunctions and the second one is the combination between two temporal enhancing conjunctions and a conditional enhancing conjunction. Pattern (3) is the combination between two temporal enhancing conjunctions and an additive extending conjunction. Pattern (4) is the combination of four temporal enhancing conjunctions. As for non-contiguous multiple conjunctions, two patterns are found; (1) temporal enhancing...temporal enhancing *kɔ:5* and (2) conditional enhancing ...temporal enhancing *kɔ:5*. Examples of multiple conjunctions found in the study are given below.

Contiguous conjunction: temporal enhancing + temporal enhancing

[4: 35] Text 6: 40.1 -40.3

	Theme		Rheme
40.1	læ:w6 phɔ:2	hæ:3 set3haŋ5	—
	CONJ	parade ASP:pfv	
40.2	(?et) set3	læ:w6	—
	(do) ASP:pfv	ASP:pfv	
40.3	kɔ:5 mɔ:p4		khɔ:ŋ1 nan6 hau5 kon2 ta:j1 paj1
	CONJ give		things that to the dead go

‘And when they walked back, you have completed this step, and then give an offering to the spirit of the dead.’

Contiguous conjunction: temporal enhancing + conditional enhancing

[4: 36] Text 1: 36.1 – 36.3

	Theme		Rheme
36.1	?aw1		hua1 mu:1 paj1 taŋ5 set3 læ:w6
	take		pig head go lay ASP:pfv ASP: pfv
36.2	kɔ:5 læ:w6 tæ:3	ci?3 ?aw1	khaw5tom5 khə3nom1 sau3
	CONJ	FUT take	boiled rice dessert put
36.3	kɔ:5 sau3	paj1 læ:j2	—
	CONJ put go	ASP: ipfv	

‘Put the pig heads in the food container, then, it’s up to you , whether you want to put a cup of boiled rice or some dessert, then put it in.’

Contiguous conjunction: temporal enhancing + temporal enhancing + temporal enhancing

[4: 37] Text 3: 56.1-56.2

	Theme		Rheme
56.1	læ:w6 thi:2 ni:6 kə:5 saw2		ciʔ3 tæ:ŋ3 ʔə:k3 ləj2
	CONJ	they	FUT marry out ASP:pfv
56.2	saw2		ciʔ3 tæ:ŋ3 ʔə:k3
	they		FUT marry out

‘And now then we will marry, we will marry.’

Contiguous conjunction: temporal enhancing + temporal enhancing + conditional enhancing

[4: 38] Text 3: 6.1 – 6.2

	Theme		Rheme
6.1	suan3 ma:k4 (Ø saw2)		ciʔ3 tæ:ŋ3 buən1 hok3 di:1 kwa:3
	mostly (they)		FUT marry month May better
6.2	læ:w6 kə:5 læ:w6 tæ:3 ʔiʔ3 kin1		haŋ5 kan1 dəj6
	CONJ	FUT eat	whatever PTCL

‘The wedding day is mostly held in May, and then it’s up to you, you can eat whatever you want.’

Contiguous conjunction: enhancing + enhancing + enhancing + enhancing

[4: 39] Text 8: 103.1- 103.3

	Theme		Rheme
103.1	phə:2 (ʔet3) set3		—
	CONJ (do) ASP:pfv		
103.2	læ:w6 thi:2ni:6 kə:5 phə:2 (ʔet3) set3		tə:n1 nan6
	CONJ	(do) ASP:pfv	that time
103.3	thi:2ni:6 kə:5 ciʔ3 paj1 khaw5		pa:3sa:6 na:5hæ:w2
	CONJ	FUT go enter	cemetery

‘When you have done it, and then when you have done that step, and then we will go to the cemetery.’

Non-contiguous conjunction: temporal enhancing + topical Theme + temporal enhancing *kɔ:5*

[4: 40] Text 9: 20.1 – 20.4

	Theme		Rheme
20.1	læ:w6 kɔ:5 son2	kɔ:5	ʔet3 phiʔ3thi:2 thaʔ3wa:j1
	CONJ medium	CONJ	do ritual give
20.2	ʔet3		phi:3thi:2
	do		ritual
20.3	khur:2 cə:n2		caw5phɔ:4 sri:1nuan2 caw5 phɔ:4 sə:ŋ1 thɔ:ŋ2
	CONJ invite		guardian angel Srinuan guardian angel Sangtong
			ma:2 thaʔ3wa:j1
			come give

‘And then the medium then perform the ritual, perform the ritual, that is they invite the guardian angel to possess the medium’s body in order to perform ritual.’

Non-contiguous conjunction: conditional enhancing + topical Theme + temporal enhancing *kɔ:5*

[4: 41] text 3: 15.1- 15.2

	Theme		Rheme
15.1	(mi:2)		kon2 ma:2 tak3
	(exist/have)		man come greet
15.2	læ:w6 tæ:3 wa:4 khan1 maʔ3 nan4		mi:2 ju:3 si:3 hɔ:1
	CONJ possession that		have exist four CLF
	hɔ:1pu:2	nan6 naʔ4	hɔ:1maʔ3
	tray of betel leaf that	PTCL	tray of betel palm
	nan6 kɔ:5		
	that then		

‘There is a man who comes to greet you, it’s up to you, there are four possessions.’

4.2.1.2 Relative element

The relative element functions as an element that connects an embedded clause to an independent clause. Moreover, it gives more details and refers to something in the independent clause. In Systemic Functional Linguistics, relative element is regarded as theme of the embedded clause, and it is located in the first position of a clause. The relative element has a dual function. It functions as both textual Theme and topical Theme. Only the relative element ‘thi: 4’ is found in the corpus of this present study. It is the relative pronoun which can modify both subject noun and object noun. Considering examples 42 and 43 below, the relative element ‘thi: 4’ in example 42 functions as the textual and topical Themes of the embedded clause which modify the subject ‘phu:5ta:w6’ of the main clause (i.e. clause 99.1). On the other hand, the relative element ‘thi: 4’ in example 43 functions as the textual theme of the embedded clause which modifies the object Rheme ‘kua2 laj5 kua2 pæ:1’ of the main clause (i.e. clause 56.3).

[4:42] Text 1: 99.1-99.2

	Theme			Rheme	
99.1	læ:w6	phu:5ta:w6	[[embedded clause]]	kɔ:5	hau5 saw2 bɔʔ3
	Then	Phutaw	embedded clause	then	give we tell
99.2	thi:4			wa:4	laj5
	REL			cast	able

‘Then Phutaw, who can perform the ritual chant, asks us to tell something.’

[4:43] Text 7: 56.3-56.4

	Theme			Rheme	
56.3	ciʔ3	ma:2	taj3	kua2 laj5 kua2 pæ:1	[[embedded clause]]
	FUT	come	perform	Kualaj Kuapae	embedded clause
56.4	thi:4			saw2	taj1 kan1 naʔ4
	REL			we	perform together PTCL

‘Then, perform Kualaj Kuapae ritual which we will perform together.’

4.2.1.3 Continuative element

Continuative element is an element which indicates the continuity from the previous discourse (Matthiessen, 1995a, p.538). In Tai Dam, the continuative elements in monologic text ?ə:5, ?a:5 are found. The continuative elements ?ə:5 and ?a:5 are used to continue the story or prolong a string of thought about the ritual to be retold.

An example of continuative element is given below.

[4:44] Text 5: 79.1- 80

	Theme		Rheme
79.1	?an1		law2 bə?3 mə:p4 hau5 caw5
	as for		liquor NEG give to you
79.2	caw5		ja?3 ?aw1 paj1 də:3
	you		NEG take go PTCL
80	?a:5 tə:n1ni:6 læ:w6kə:5 phə:2 mə:p4		?an1 ni:6 set3
	Ah now and then when give		CLF this ASP:pfv

‘As for liquor, If I did not give it to you, you are not allowed to take it. Ah when you have given this.’

4.2.3 Interpersonal Theme

The interpersonal Theme is an element which is assigned a mood label. It is optionally placed between textual Theme and topical Theme at the beginning of a clause (Butt et. al, 2000, p.138-139). Interpersonal Theme includes Vocative element, Exclamatory element, Wh-interrogative and interpersonal Adjunct (including modal Adjunct and comment Adjunct). There are two types of interpersonal Theme found in this study; Wh-interrogative element (67%) and modal Adjunct (33%). The Vocative and exclamatory elements are not found in this study. Vocative element is an element which is used for addressing someone in the passage. It is typical that a personal name is usually used in interrogative and imperative clauses (Halliday and Matthiessen, 2004, p.133). Although, both interrogative and imperative clauses are found in this

study, there is no vocative element occurring in the selected texts. Exclamatory element is an element used when the speaker wants to express his/her emotion (e.g. sadness, happiness, uncertainty, surprise). Considering the characteristic of procedural text, the steps of procedure are organized chronologically. It is not oriented around specific person. The vocative element is used to address a listener and an exclamatory element is used to express emotion; therefore, it is typical that vocative element and exclamatory element do not play an important role in Tai Dam ritual procedural text. Wh-element and modal Adjunct are discussed in the following sections.

Wh-interrogative element

Wh-interrogative element is regarded as an element in the interpersonal structure of the clause; it is used when the questioner wants to acquire something (Halliday and Matthiessen, 2004, p.134). However, wh-interrogative element functions both as interpersonal and topical Themes. Based on the corpus of this study, only wh-interrogative element *kaj* ‘who’ is found.

[4: 45] Text 4 : 92.3

Theme	Rheme
92.3 kaj2	laj5 taŋ1 ?e:1 lej6
Wh-element: who	get money much Q
‘...who earn more money?’	

Modal Adjunct

Modal Adjunct is an element used to express the attitude or the judgment of speaker. Modal Adjunct can be categorized into two types: type 1 and type 2 (Halliday and Matthiessen, 2004, p.82). Type 1 includes the modal Adjuncts that represent probability, usuality, typicality and obviousness. On the other hand, type 2 includes the modal Adjuncts that indicate opinion, admission, persuasion, entreaty, presumption, desirability, reservation, validation, evaluation and prediction. Two sub-types of type 1 (i.e. usuality and typicality) are found in this study. Examples of modal Adjuncts are given as follows.

Modal Adjunct: usuality

[4: 46] Text 6: 77.1

Theme	Rheme
77.1 ba:ŋ1thi:2 saw2 sometimes they	ja:ŋ4 juʔ3 kaʔ3 pa:3 pu:n5 naʔ4 ASP: ipfv stay with forest those PTCL

‘Sometimes, it is still staying at the forest...’

Modal adjunct: typicality

[4: 47] Text 3: 5.4

Theme	Rheme
5.4 suan3ma:k4 (Øsaw2) mostly (they)	ciʔ3 tæ:ŋ3 buən1 hok3 di:1kwa:3 FUT marry month six better

‘...the wedding ceremony is mostly held on May.’

Based on the corpus of this study, a small number of interpersonal Theme are found. If considering the contextual value (i.e. Field, Tenor and Mode) mentioned in chapter3 section3.1.4, Field of the selected texts is that the ritual masters tell a listener (i.e. researcher) step by step to perform Tai Dam rituals. As for the Tenor, it represents a social relationship between the ritual masters and the researcher. The fieldwork carried out a more relaxed social contact between the researcher and ritual masters. As for the Mode, the language used is monologic spoken mode. Because, the procedural texts represent the sequential steps of performing Tai Dam rituals, instances of interpersonal Theme are not typically found.

4.2.4 Topical Theme

Topical Theme, also known as ideational Theme (in Matthiessen, 1995a, p.532), which serves a transitivity role (i.e. Participant, Circumstance or Process). This means that Theme of a clause ends with the first constituent that is either participant, circumstance or process. These constitutes, realized in terms of their textual functions, refer to as topical Themes. Topical Theme can be divided into two types based on a notion of markedness: unmarked and marked topical Themes. This classification refers

to as Theme selection. Unmarked topical Theme is expected, common and unremarkable. If the topical Theme is realized by a subject participant in a declarative clause or a process in an imperative clause, it is identified as an unmarked topical Theme. On the other hand, marked topical Theme is unexpected, unusual, typical, and should be noticed because of the way it stands out. If the topical Theme is realized by a circumstance or a complement, it is considered as a marked topical Theme.

Since the topical Theme is directly concerned with Theme selection, either unmarked or marked, the following sections deal with two main topics: unmarked and marked Theme selections. Unmarked Theme selection includes the discussion of Theme selection in different mood types and in an existential clause. Marked Theme selection includes the discussion of marked Theme found in two conditions: as a transitivity role and a theme matter.

4.2.4.1 Theme selection: unmarked Theme

In many languages, for instance English, an element typically chosen as Theme depends on mood types. In Systemic Functional Linguistics, each clause can be classified into three different mood types (i.e. declarative, imperative and interrogative clauses). This is, the mood type can define what Theme should be selected in the clause. For example, in imperative clause, we can expect that Theme in clause is a verbal group (i.e. Process as Theme). In declarative clause, the nominal group functioning as a Subject of a clause is expected to be 'Theme'. In Wh-interrogative clause, Wh-element and Subject are expected to be 'Theme'. In polar interrogative clause, the structure of polar interrogative in Tai Dam begins with the Subject as Theme followed by Rheme and a polar negotiator at the end of the clause (see typological discussion of thematic structure in chapter 2, section 2.2.3). The following sections provide more details about theme in different mood types and Theme in existential clause.

4.2.4.1.1 Theme in different mood types

(1) Theme in declarative clause

In a declarative clause, unmarked topical Theme functions as Subject of the clause. It is realized by a nominal group, an unidentified subject or a clause. To specify nominal group, unmarked topical Theme can be a proper noun, a common noun and a pronoun. As for pronoun, sometimes topical Theme can be ellipsed. In case of unidentified subject, Theme in declarative clause does not function as ellipsed and non-ellipsed noun which can be tracked from the previous clause. But the subject of the given declarative clause cannot be identified. In this case, it is given the symbol [o] to identify the unidentification of the clause subject. The unidentified subject can be substituted by a third person pronoun 'it'. In addition, an embedded clause can be a Subject of the clause. Based on the corpus of this study, there are 699 unmarked topical Themes in declarative clauses (excluding those in existential clauses). The study found that unmarked Themes in declarative clauses consisted of 46.6%, of pronoun, 38.4% of common noun, 13% of ellipsed noun, and 2% of unidentified subject. Unmarked Themes in declarative clauses found in this study are summarized in Table 4.3 below.

Table 4.3 unmarked topical Themes in declarative clauses

Unmarked topical Theme in declarative clauses	nominal group	pronoun	∅ elliptical	13% (85)
			non-elliptical	46.6% (330)
		common noun		38.4% (273)
	unidentified subject [o]			2 % (15)
		Total		100% (703)

Some examples of Theme in declarative clauses are given as follows.

It is noted that the symbol ↘ refers to the realization.

Theme in declarative clause: ↘ pronoun

[4: 48] Text 8: 10.4 – 10.5

	Theme	Rheme
10.4	saw2 they	ci?3 bə?3 laj5 ?aw1 to:1 haw2 paj1 FUT NEG ASP:pfv take body our go
10.5	khur:2 wa:4 haw2 CONJ we	ca:ŋ6 saw2 paj1 ?i?3thi:2 nuŋ3 employ him go again

‘...he cannot take our life, that is we employ him again.’

Theme in declarative clause: ↘ common noun

[4: 49] Text 4:72.3-72.4

	Theme	Rheme
72.3	pə:5 ca:j2 men	waj5 kə:n3 pay respect first
72.4	mæ:4 jɪŋ1 women	kə:j4 wa:j5 pə:4 pu:3 mæ:4 ja:j2 thi:2 laŋ1 gradually pay respect grandfather grandmother after that

‘...firstly, men pay respect to their parents, after that, women gradually pay respect to their grandfather and grandmother.’

Theme in declarative clause: ↘ elliptical pronoun

[4: 50] Text 5: 1- 4.1

	Theme	Rheme
1	saw2 they	ma:2 hap4 mə:1 kuəj1 come take ritual master
2	mə:1 kuəj1 ritual master	ci?3 loŋ2 huən2 FUT down home
3	(Øsaw1) (he)	baŋ1to:1 cast a spell
4.1	(Øsaw1) (he)	baŋ to:1 læ:w6 cast a spell ASP: pfv

‘They take the ritual master to perform the ritual. The ritual master goes out of home. He casts a spell. He has casted a spell...’

Theme in declarative clause: ↘ unidentified subject

[4: 51] text 4: 64.2 – 65

	Theme		Rheme
64.2	kɔ:5 su:1		ju:3 han5
	CONJ you		stay there
64.3	su:1		ju:3 kaʔ3 pɔ:5ta:1 mæ:44 jaj2
	you		stay with father's and mother's in law.
65	[o]	kɔ:5	wa:4 kan1 paj1
	unidentified subject	CONJ	cast together go

‘...then you stay right there, you stay with father’s and mother’s in law. Then cast a spell together.’

(2) Theme in imperative clause

In imperative clause, unmarked topical Theme functions as a Predicator (or Process) of a clause. It is realized by a verbal group. This study found 1,008 unmarked topical Themes in imperative clauses. 94.64% are represented by a verbal group (Process as Theme) and 5.36% are represented by elliptical verbal group. Examples of unmarked topical Theme in imperative clauses are given as follows.

Theme in imperative clause: ↘ verbal group

[4: 52] Text 3: 7.1-7.5

	Theme	Rheme
7.1	tha:5 ʔaw1 CONJ take	mu:1 pig
7.2	kɔ:5 ʔaw1 CONJ take	mu:1 ma:2 kha:4 pig come kill
7.3	tha:5 ʔaw1 CONJ take	ŋau2 cow
7.4	kɔ:5 ʔaw1 CONJ take	ŋau2 ma:2 kha:4 cow come kill
7.5	læ:w6 kɔ:5 bæŋ3 CONJ divide	kan1 paj1 hau5 fa:j3jin1 tho:ŋ1 nuŋ3 go give to women CLF one

‘If you want a pig, then kill a pig, if you want a cow, then kill a cow, and then divide it and give it to women.’

Theme in imperative clause: ↘ elliptical verbal group

[4: 53] Text [9: 29.1 -29.3]

	Theme	Rheme
29.1	siəŋ3ta:j2 læ:w6 forecast ASP: pfv	—
29.2	kɔ:5 (ʔet) set3 læ:w6 CONJ (do) ASP: pfv ASP: pfv	—
29.3	kɔ:5 ʔet3 CONJ do	nam6mon2 holy water

‘Forecast, then you have finished it, make the holy water.’

In imperative clause, it is common that the structure of clause can have only Theme without Rheme, as in examples 54 and 55.

[4: 54] Text 9: 94.1-94.2

	Theme				Rheme
94.1	phɔː2	fa:j2huan2	set3	læ:w6	—
	CONJ	perform	ASP:pfv	ASP: pfv	
94.2	kɔː5	fa:j2pæ:ŋ1			—
	CONJ	perform			

‘ When you have finished performing, then perform the next step. ’

[4: 55] Text 9: 9.1-9.2

	Theme				Rheme
9.1	tæ:ŋ3	to:1	set3	læ:w6	—
	dress	up	ASP:pfv	ASP: pfv	
9.2	baŋ1	to:1			—
	cast	spell			

‘ You have dresses up, then cast spell. ’

It is interesting to note that imperative clauses, which have intransitive verbs serving as, Themes tend to have only Theme without Rheme. In procedural texts, the speaker explains the information by listing the steps of activity; therefore, it is possible that procedural texts mostly consist of the clauses without Rheme.

(3) Theme in interrogative clause

The interrogative clause mainly functions to ask a question. There are two types of interrogative clause: elemental interrogative clause (or wh-interrogative) and polar interrogative clause.

The wh - interrogative clause is used to ask for missing information, and wh- elements (e.g. what, who, when, why, where and how) function as Theme of the clause (Halliday and Matthiessen, 2004, p.75). Theme in wh-interrogative clause can be a Subject, Complement or Adjunct. In Tai Dam, the wh-element can occur in both the first position and the end of the clause. Based on the

corpus of this study, only wh-element *khaj2* ‘who’, which occurs at the first position of the clause, is found. Besides, Theme in wh-interrogative clauses found in this study is realized by a nominal group which functions as either a Subject, a Complement or an Adjunct. Some examples of wh-interrogative clauses are given as follows.

Wh-interrogative clause: \ wh -element *khaj2* as Subject

[4: 56] text 4: 92.3

Theme	Rheme
92.3 kaj2	laj5 taŋ1 ʔe:1 lej6
wh-element: who	get money much Q
‘...who earn more money?’	

Wh-interrogative clause: \ nominal group : temporal Adjunct as Theme

[4: 57] Text 2 : 1.3

Theme	Rheme
1.3 mu:6 ʔa:j5 ta:j1	mu:6 law2le:j6 ?
day parent die	day Q
‘...when did your parent die?’	

Wh-interrogative clause: \ nominal group: spatial Adjunct as Theme

[4: 58] text 4: 46.6

Theme	Rheme
46.6 ban5 saw2	ju:3 law5lej6 ?
home your	stay Q
‘...where do you live?’	

The polar interrogative clause (or yes/no interrogative clause) is used when the speaker wants to know the POLARITY ‘yes/no’. In English, Theme of polar interrogative clause is realized by a Finite operator (e.g.. do, can, would, is, etc.). In Tai Dam, polar interrogative clause is realized by a

polar negotiator or polar particle which is placed at the end of the clause — the Rheme position. Therefore, Theme in a polar interrogative clause is a Participant which is realized by a nominal group, a Process which is realized by a verbal group, and a circumstance which is realized by a preposition or an adverbial group.

Polar Interrogative clause: *ʔa:5*

[4: 59] Text 9: 26.4

Theme	Rheme
26.4 ka:n1 ʔet3 phiʔthi:2 ni:4	thu:k3 to:ŋ5 ʔa:5
to perform this ritual	right polar negotiator
Is this performing ritual right?	

Polar Interrogative clause : *maj3*

[4: 60] Text 5: 56.4- 56.5

Theme	Rheme
56.4 saw2	taj1 kan1 naʔ4
they	perform PTCL
56.5 hen1	maj3
see	polar negotiator
‘...they perform the ritual, did you see?’	

4.4.1.2 Theme in existential clause

As for the type of clause based on mood types, the existential clause is included in the declarative mood type. Like Thai, unmarked topical Theme of existential clause in Tai Dam is always realized by a lexical verb ‘*mi:2*’, meaning ‘exist/ have’. It actually presents an existence of an entity. There are 257 unmarked topical Themes in existential clauses. They are realized by lexical verb ‘*mi:2*’ (61%) and elliptical lexical verb ‘(*mi:2*)’ (39%). Examples of unmarked Theme in existential clause are given below.

Existential clause: \ lexical verb ‘*mi:2*’ ‘exist/ have’

[4: 61] Text 7: 2 – 3.3

	Theme	Rheme
2	mi:2 exist/ have	phi?3thi:2 haŋ5 dəj6 ritual
3.1	mi:2 exist/ have	ta?3 kaj3 hens
3.2	mi:2 exist/ have	ta?3 mu:1 pig
3.3	mi:2 exist/ have	ta?3 kaj3 hens

‘There is a ritual. There is a hen, there is a pig, there is a hen.’

Existential clause: \ elliptical lexical verb ‘*mi:2*’ ‘exist/ have’

[4: 62] Text 8: 28.1- 28.6

	Theme	Rheme
28.1	se:n1to:1 phu:5 nɔ:j6 man2 Sentua Phunoi it	mi:2 pa:n1 hua1mu:1 pa:n1 nuŋ3 have tray head’s pig tray one
28.2	(mi:2) (exist/ have)	pa:n1 mu:1 ?i?3 pa:n1 nuŋ3 tray pig more tray one
28.3	(mi:2) (exist/ have)	pa:n1 kaj3 ?i?3 sa:m1 pa:n1 tray hen more three CLF
28.4	(mi:2) (exist/ have)	pa:n1 kaj3 ?i?3 sa:m1 pa:n1 tray hen more three CLF
28.5	(mi:2) (exist/ have)	sa:m1 to:1 three CLF
28.6	(mi:2) (exist/ have)	kaj3 sa:m1 to:1 læ:w6 hens three CLF ASP: pfv

‘For Sentua Phunoi, there is a tray of pig’s head, there is one more tray of pig, there are three more trays of hen, there are three more trays of hens, there are three hens, there are three hens.’

When considering the occurrence of the existential clauses in the corpus of this study, they are typically introduced when the speaker provides the list of offerings used in the rituals.

4.2.4.2 Theme selection: marked Theme

According to Butt et. al, (2000, p.139), the notion of markedness is applied to the concept of Theme. Speakers can meaningfully separate the typically expected pattern from the unexpected pattern. Marked Theme seems to be uncommon and remarkable but they all are meaningful. The marked theme presents the purpose behind the speaker’s intension. Marked Theme is classified into two types: as transitivity role and as theme matter. Theme as a transitivity role is the Theme which is regarded as Participant or Circumstance. Theme as transitivity role can be classified into two types: non-subject Theme (or complement Theme) and circumstantial Theme. Theme matter is the Theme which is marked by prepositions (e.g. as for). This study found 226 marked Themes. The marked topical Themes found in the study are the theme as transitivity role (86.73%) and the theme matter (13.27%). More details of each kind of marked Theme are presented below.

4.2.4.2.1 Marked Theme selection: as Transitivity role

When Theme is marked as transitivity role, it is conflated with a Participant, and Circumstance role. The marked Theme can be realized by a nominal group which functions as non-subject Theme (complement) or an adverbial group which presents the circumstance. Complement participant plays the transitivity role as a complement located at the beginning of clause. It may function as an object of a clause or a complementary element in a clause (Matthiessen, 1995a). On the other hand, marked circumstance Theme presents locations, for instance, time and space, etc. It is always realized by an adverbial group or prepositional group.

Within marked Theme as transitivity role, this study found 59.7% of complement Theme and 40.3% of circumstantial Theme. Most complement Themes are realized by a nominal group which presents offering items used in the rituals (e.g. *mu:lse:n1hwəŋ2* ‘pork used in Senruen ritual’, *kə3nom1*

‘dessert’, *pa:n1kaj3* ‘chicken tray’, *pa:n1mu:1* ‘pork tray’, etc.). This shows that the offerings play an important role in Tai Dam rituals. The complement Themes (i.e. offerings) are frequently picked up as marked Themes in order to be emphasized and to show that the offerings are more important than the process in that particular activity. This is because Tai Dam ritual is very strict. Most Tai Dam rituals are related to ancestral sacrifice and the offerings are important in every step of Tai Dam rituals. Therefore, there is no doubt why the ritual masters tend to select complement Theme when the steps involve the offering.

As for circumstantial Theme, this study found circumstantial Themes which represent time 57%, purpose 34% and place 9%. One parameter of procedural discourse is contingent temporal succession (Longacre, 1983, p. 4-5). The step of a procedure is temporally ordered; the temporal marked theme is selected in order to show a sequence of step in procedure. Therefore, the temporal circumstantial Themes are highly selected. According to Loos (2003), the procedural discourse shows the step leading to goal. In Tai Dam ritual procedural text, the marked Theme, which presents purpose, is found. The purpose circumstantial Theme is picked up as marked Theme to present the goal of that particular activity. As in example 66, the nominal group *kam2 pi:1 buən1 ni:4* ‘a step of Sentua ritual’ is selected as marked Theme and it guides the listener the purpose or the goal of a step of procedure. The goal of the step is to perform a step of *kam2 pi:1 buən1 ni:4* which is selected as the purpose to guides listener how the ritual is done — ‘to perform this step, you have to do this’. This study found the lowest frequency of spatial circumstantial Theme. However, the spatial circumstantial Themes are also significant in Tai Dam ritual. It is necessary to tell the listener where the ritual takes place. As in example 67, the prepositional phrase *naj2 mu:3ba:n5* ‘in the village’ is selected in order to tell listener where the step of procedure takes place. Some examples of Theme as transitivity role are given as follows.

Marked topical Theme: complement Theme

[4: 63] Text 4: 58.9-58.10

	Theme		Rheme
58.9	nam6ta:n1 taw4 nan6	kənom1 taw4 nan6	ʔaw1 maʔ3 mɔp4 hau5
	sugar	dessert	take come give to
58.10	kanom1 taw4 nan6		wa:4 chi:6cæ:ŋ1 hau5 met3
	dessert		say detail give all

‘...give some sugar and dessert, give more details to the spirit of ancestor ’

[4: 64] Text 4: 87.1

	Theme		Rheme
87.1	ma:j6 phaj3 naʔ4		ʔaw1 luŋ2ta:1 tat3 khə:5 jan6
	bamboo PTCL		take cousin cut hook mosquito net

‘The cousin cuts the hook of mosquito net by bamboo stick...’

Marked circumstantial Theme: time

[4:65] Text 8: 6.3

	Theme		Rheme
6.3	ʔiʔ3phuŋ4	ciʔ3 laj5	tiəm1 khə:ŋ1waj6
	tomorrow	FUT ASP:pfv	prepare offerings

‘...tomorrow, we will prepare the thing for performing ritual.’

Marked circumstantial Theme: purpose

[4:66] Text 1: 91.2

	Theme		Rheme
91.2	kam2 pi:1 buən1 ni:4	wa:ŋ4	tæ:3 buən1 ʔa:j5 khun5 paj1
	to perform a step of ritual	available	since month December up go

‘...to perform a step of Kampibuan, the ritual should be held in December.’

Marked circumstantial Theme: place

[4:67] Text 9: 18.5

Theme	Rheme
18.5 naj2 mu:3ban5	hau5 pok3pak3lak3sa:1
in village	give protect

‘...in village, we pray the guardian angel to protect all villagers.’

4.2.4.2.2 Marked Theme selection: as Theme matter

Theme matter functions to specify and change the referential context of a clause (Matthiessen, 1995a, p.584). The Theme matter is always marked by the preposition ‘*ʔan1*’, ‘*fa:j3*’ meaning ‘*as for*’. Based on the collection of texts of this study, the prepositions (i.e. *ʔan1*, *ta:ŋ2* and *fa:j3*) are found. Examples of Theme matter are given below.

Marked Theme selection: *ʔan1*

[4: 68] Text 1: 26.1

Theme	Rheme
26.1 ʔan1 kæ:ŋ1 huan2 se:n1 lak3lak3 nan6 kɔ:5	mi:2 ton5 wa:4
as for food home offer up majority that CONJ	have as follows

‘As for the food used in Senrueñ ritual, it is listed as follows...’

Marked Theme selection: *ʔan1*

[4: 69] Text 1: 29

Theme	Rheme
29 ʔan1 pa:npuan1 nan6 kɔ:5	ʔaw1 bau1tɔ:ŋ1 wa:ŋ2 loŋ2 paj1
as for tray that CONJ	take banana leaf put down go
	cet3 ɲɔt4 taŋ6 cet3 ɲɔt4 nan6
	seven CLF all seven CLF that

‘As for the tray, put seven banana leaves.’

Marked Theme selection: *ta:ŋ2 fa:j3*

[4: 70] Text 4: 36

	Theme		Rheme
36	ta:ŋ2 fa:j3	mæ:4 jɪŋ1 saw2	khaʔ3 lan4paʔ3tu:1mau3
	as for	women they	hold door

‘As for the bride, two women hold the silver and stand in front of the door of the bride’s house.’

[4: 71] Text 4: 85

	Theme		Rheme
85	ta:ŋ2fa:j3	phu:5 jɪŋ1 niəʔ4 kɔ:5	ma:2 ka:ŋ1 jan6
	as for	women this CONJ	come put up mosquito net

‘Then women put up the mosquito net.’

Marked Theme selection: *fa:j3*

[4: 72] Text 3: 55.1

	Theme		Rheme
55.1	fa:j3	ca:j2 kɔ:5	waj6 ja:t4 khɔ:ŋ1 ta:ŋ2jɪŋ1
	as for	men CONJ	pay respect cousin of women

‘Then the groom pays respect to the bride’s cousin...’

Although the theme matter is the least frequently selected theme, it is still selected by ritual masters. The ritual masters select the theme matter when they want to specify and change the step of ritual. As shown in examples 68 and 69, the ritual masters select the prepositions *ʔan1* in order to specify the particular context. In these cases (examples 68 and 69), the ritual masters use Theme matter to specify *kæ:ŋ1 huan2 se:n1* ‘food used in Sen Ruen ritual’ and *pa:npuan1* ‘Tai Dam basket used in ritual’.

The Theme types including textual Theme, interpersonal Theme and topical Theme have been discussed (sections 4.2, 4.3, and

4.4). These three types of Theme constitute the system network of textual resources selected in Tai Dam ritual procedural texts which will be presented in the following section.

4.2.5 Textual resources in Tai Dam ritual procedural texts

This section presents the system network of textual resources selected in Tai Dam ritual procedural texts.

For textual Theme selection, this study found structural conjunction 88.3%, relative element 4.4%, non-structural conjunction 3.85% and continuative element 3.45% respectively. The structural conjunctions are mostly selected. The temporal elaborating conjunction is a typical feature of Tai Dam ritual procedural texts. It functions to connect a sequence of steps. The ritual masters explain how they perform the ritual in many processes by using temporal conjunctions to join processes in a sequence of steps. The temporal conjunctions *kɔ:5* ‘then’ and *læ:w6kɔ:5* ‘and then’ are mostly found in the selected texts.

For interpersonal Theme selection, there are two types of interpersonal Theme found in this study: wh-interrogative element (67%) and modal Adjunct (33%).

For topical Theme selection, unmarked topical Themes 90.2% are selected. 9.8% are marked topical Theme. When considering unmarked topical Theme, most unmarked Themes are process Theme in imperative clauses and subject as Theme in declarative clauses respectively. The selected Process Themes are mostly action verbs (e.g. *se:n1*, *taj1*, *fa:2j* ‘to perform ritual’, *Ɂet* ‘do’, *Ɂaw1* ‘take’). The Subject Themes found in this study are mostly realized by pronouns (i.e. *saw2* ‘they’, *haw2* ‘we’) and common nouns (e.g. *ca:ɳ1*, *mɔ:l*, *mæ:4mot4* ‘ritual masters’, *bɔʔ3kon2se:n1* ‘host’). As for marked topical Theme, this study found Theme as transitivity role 86.73% and Theme matter 13.27%. Within transitivity role, both non-subject Theme (or complement Theme) and circumstantial Theme are selected. Non-subject Theme selected in this study is mostly realized by a nominal group which is an offering. As for circumstantial Theme, the adverbial group which indicates ‘time’ is mostly found. In addition, this study found Theme matter which is realized by the

prepositions (i.e. *ʔan1*, *ta:ŋ2* and *ta:ŋ2fa:j3*). The system of textual resources of Tai Dam ritual procedural texts is presented in Figure 4.3.

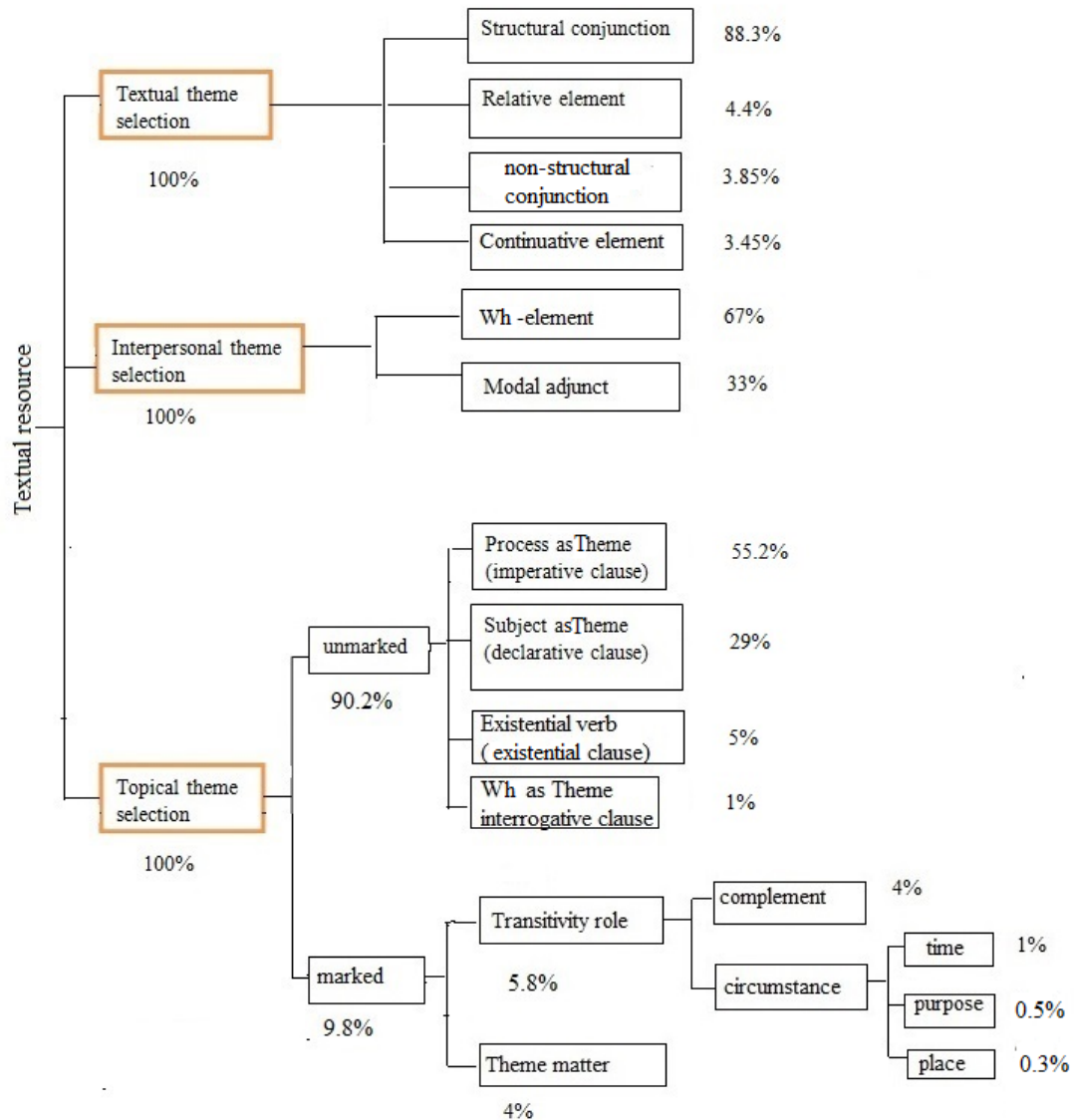


Figure 4.3 Textual resources in Tai Dam ritual procedural texts

Based on textual resources found in the study, it can be concluded that the typical features found in Tai Dam ritual procedural texts are:

- (1) The texts consist of conjunctions that function to temporally relate a clause to another clause or a clause to its previous message. Moreover, the conjunctions link the clauses in texts and tell the a step of performing ritual which starts with the first step to the final step (step leading to goal).

(2) The interpersonal is not a typical feature of Tai Dam ritual procedural texts because the very small numbers are found. The selected texts belong to procedural types which are monologic spoken texts, there is no an interaction between the ritual master and researcher. It is unlike the conversation which the speaker and listener exchange the information and interact each other.

(3) Topical Theme selection found in the study is expected. There has been unmarked topical Theme (90.2%). It is typical that procedural texts contain process Theme more than any other text type. Besides, marked topical Theme found in this study is mostly represented by non-subject Theme realized by a nominal group and circumstantial Theme Theme realized by an adverbial group.

(4) This study found another typical feature of Tai Dam ritual procedural texts. Most existential clauses found in this study always occur in the text when the ritual masters want to provide more details about the offerings used to perform the ritual. They always occur when there is an indication of the first step of the ritual.

CHAPTER V

THEMATIC PROGRESSION OF TAI DAM RITUAL PROCEDURAL TEXTS

This chapter presents the thematic progression of Tai Dam ritual procedural texts. It includes two main sections: (1) thematic progression patterns in Tai Dam ritual procedural texts, and (2) Theme selection in relation to thematic progression of Tai Dam ritual procedural texts.

5.1 Thematic progression in Tai Dam ritual procedural texts

This section presents thematic progression patterns found in the Tai Dam procedural texts. Within each thematic progression pattern, the selection of Theme will be exemplified and discussed in a specific order.

This study found three patterns of thematic progression (i.e. constant Theme, simple linear Theme and split Rheme). The most selected thematic progression pattern is constant Theme progression pattern (70.6%), while the simple linear Thematic progression pattern is less frequently found (29.2%), and the split Rheme is found in the lowest frequency (0.2%). Table 5.1 shows the number of instances and percentages of thematic progression patterns found in this study.

Table 5.1 Thematic progression in Tai Dam ritual procedural texts

No.	Text	Thematic progression			Number of thematic progression patterns
		Constant Theme	Simple linear Theme	Split Rheme	
1	Sen Ruen Phu Taw	53	24	-	77
2	Sen Ruen Phu Noi	63	24	-	87
3	Wedding of Phu Taw	21	6	-	27
4	Wedding of Phu Noi	32	5	-	37
5	Funeral ritual of Phu Taw	52	16	-	68
6	Funeral ritual of Phu Noi	31	11	-	42
7	Sen Tua Phu Taw	25	13	-	38
8	Sen Tua Phu Noi	51	39	1	91
9	Village shrine worship	13	3	-	16
	Total	341 (70.6%)	141 (29.2%)	1 (0.2%)	483 (100%)

Each pattern will be discussed in in more details below.

5.1.1 Constant Theme pattern

In this type, the series of the utterances share the same Theme, while the different Rhemes are linked up (Daneš, 1974, p.119). Within the thematic progression patterns found in Tai Dam ritual procedural texts, the constant theme is the most selected thematic progression pattern found in this study. Based on Theme selection, This study found two sub-types of the constant Theme patterns; the constant Theme which is realized by a verbal group (section 5.1.1.1) and the constant Theme which is realized by a nominal group (section 5.1.1.2). The constant Theme pattern which is realized by the verbal group is mostly selected. Within constant Theme realized by a verbal group, it can be categorized into two subtypes: (1) constant Theme progression realized by a single verb and (2) constant Theme progression realized by an existential verb. Within constant Theme realized by a nominal group, it

is classified into three sub-types according to types of noun: (1) pronoun, (2) common noun and (3) temporal word.

In the following examples, a few key symbols are used. The horizontal arrow \rightarrow is used to represent the Theme-Rheme nexus in the utterance. The vertical arrow \downarrow is used to represent the contextual connection of the utterance. The South West arrow \swarrow represents the development from Rheme to Theme. The South East arrow \searrow represents the realization.

5.1.1.1 The constant Theme realized by a verbal group

In this type, Theme which is realized by a verbal group appears in a series of the utterances. Within verbal group found in this study, it is categorized according to type of verb: (1) lexical verb in imperative clauses and (2) existential verb in existential clauses.

(1) The constant Theme realized by a lexical verb

unmarked Theme : \searrow lexical verb in imperative clause

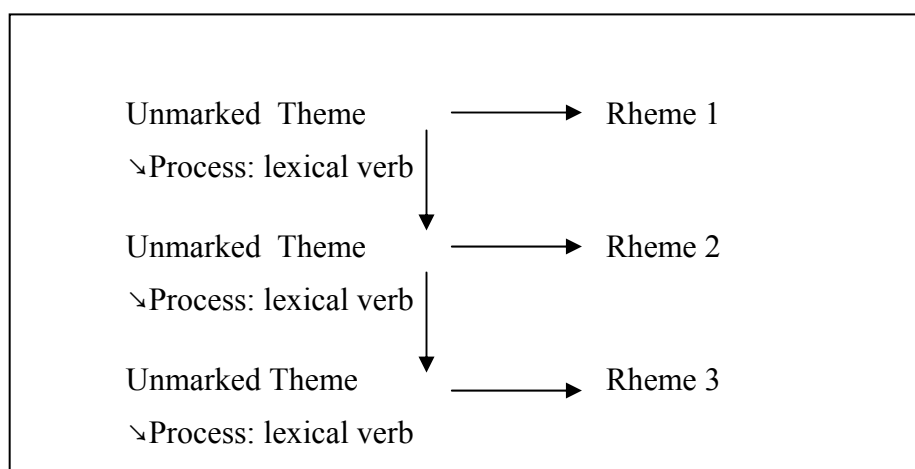
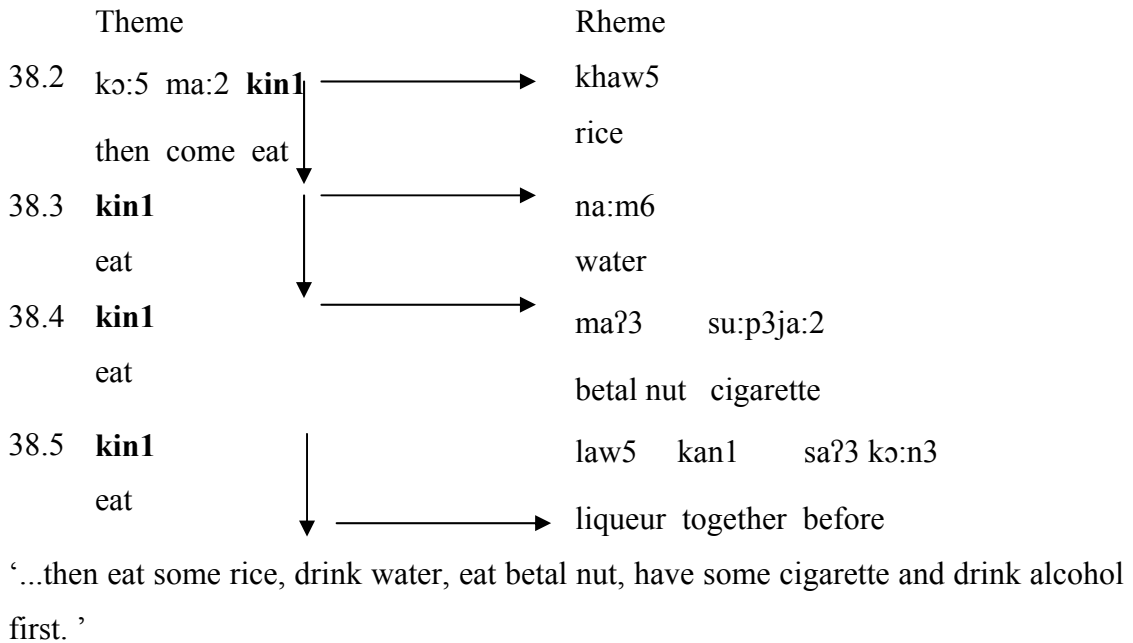


Figure 5.1 The constant Theme realized by a lexical verb

This type appears only in imperative clause, the utterances 1 to 3 shares the same Themes (lexical verb as Theme), while the different Rhemes are linked up. An example of thematic progression pattern realized by a lexical verb is given below.

[5:1] Text 3: 38.2- 38.5



As the given example indicate, the utterances 1 – 4 (clause 38.2- 38.5) have the same process Theme (i.e. *kin1* ‘to eat’), whereas the different Rhemes of each utterance are linked up. In clause 38.2- 38.5, the speaker talks about the step by which the ritual master asks the ancestor spirit to eat the prepared offerings. Therefore, the same process (i.e. *kin1* ‘to eat’) is shared, while the different Rhemes (i.e. offerings) are listed.

Besides, the other lexical verbs which are selected in constant Theme pattern are *law1* ‘to take’, *ʔet3 hət3* ‘to do’, *se:n1* ‘to perform’, *jok4* ‘to carry’ etc. The most frequently selected verb in constant Theme pattern is *law1*. It always occurs when speaker tells listener how to prepare offerings for performing ritual (i.e. take the offerings in to a container). An example is given below.

[5:2] Text 1: 34.2- 36.2

	Theme		Rheme
34.2	kɔ:5 ʔaw1	→	kɔ:ŋ2pok3
	CONJ take	↓	spare ribs
34.3	ʔaw1	→	khɔ:5tɔ:1 saj5 loŋ2 paj1
	take	↓	pork leg pork intestine down go
34.4	ʔaw1	→	kɔ:ŋ2pok3 sau3 loŋ2 paj1
	take	↓	spare ribs put down go
35	læ:w6 kɔ:5 ʔaw1	→	hualmu:1 paj1 taŋ5
	CONJ take	↓	pork head go put
36.1	ʔaw1	→	hualmu:1 paj1 taŋ5 set3 læ:w6
	take	↓	pork head go put finish ASP
36.2	kɔ:5 læ:w6 tæ:5 thi:2ni:6		khaw5tom5 khə3nom1 sau3
	CONJ		sticky rice and bananas dessert put
	ci?3 ʔaw1		
	MOD FUT take		

‘...then, take some spare ribs, put some pig’s leg and pig’s intestine into a container, put it down. Then take pig’s head. When took some pig’s head, then put some sticky rice and bananas dessert down.’

(2) The constant Theme realized by an existential verb

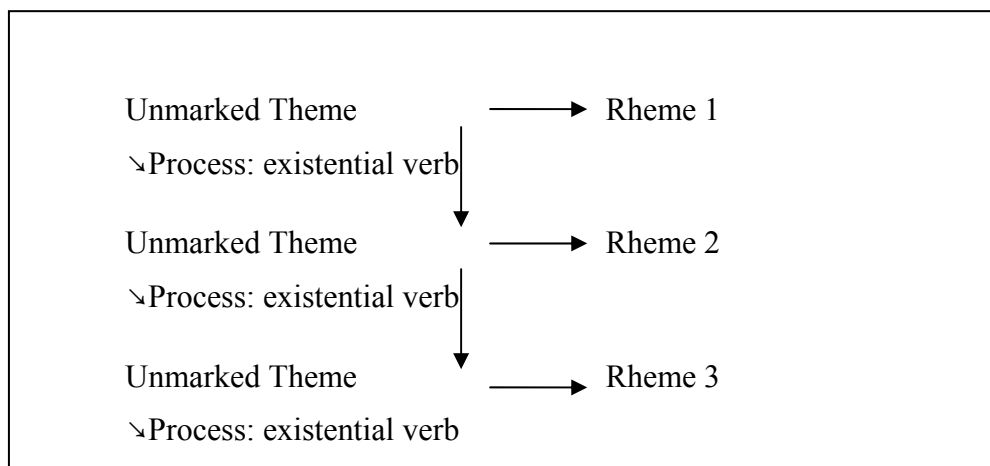


Figure 5.2 The constant Theme realized by an existential verb

This subtype is limited to an existential clause. In this existential clause, Theme is realized by an existential verb *mi:2* ‘exist/have’. As shown by the diagram (Figure 5.2), all of the utterances are existential clauses and they share the same Theme expressed by the existential verb *mi:2*. Themes of the utterances 2 and 3 are derived from the theme of the utterance 1. This thematic progression pattern always appears when the speaker wants to give the information about offerings used for performing rituals. An example of this subtype is given as below.

[5:3] Text 6: 19.2- 19.7

	Theme		Rheme
19.2	mi:2 exist/have	→	khaw5 rice
	↓		
19.3	mi:2 exist/have	→	khuəŋ4naj2 boiled entrails
	↓		
19.4	mi:2 exist/have	→	tuʔ3ja:ŋ3 everything
	↓		
19.5	mi:2 exist/have	→	khuəŋ4naj2 boiled entrails
	↓		
19.6	mi:2 exist/have	→	kæ:ŋ1 food
	↓		
19.7	mi:2 exist/have	→	haŋ5 whatever

‘... there are some rice, boiled entrails, everything, boiled entrails, food and whatever.’

As shown by the given example, the clauses 19.2 to 19.7 are all existential clauses which have the same Theme *mi:2* ‘exist/have’, the existential verb ‘*mi:2*’ is selected in a series of the utterances.

To summarize, the constant Theme pattern includes two subtypes: the constant Theme pattern realized by lexical verbs in imperative clauses and existential verbs in existential clauses. It is typical that Tai Dam ritual procedural texts mainly consist of lexical verbs in imperative clauses. This is because the selected

texts are procedural monologic texts. The speakers describe how a ritual is performed through a sequence of steps. The steps of performance are expressed by series of an action verb. Therefore, the lexical verbs picked up as unmarked topical Theme in the constant Theme pattern are motivated and make sense. In addition, the constant Theme pattern expressed by series of an existential verb *mi:2* ‘exist/have’ is used for describing the stage of preparing offerings. Not only is the selection of an existential verb *mi:2* employed, but also the lexical verb *ʔaw1* ‘to take’ is used when he wants to list an offering item, as in example 2, p.105.

5.1.1.2 The constant Theme realized by a nominal group

In this type, Theme realized by a nominal group appears in a series of the utterances. As mentioned in section 5.1.1, this thematic progression pattern includes three subtypes; (1) pronoun, (2) common noun and (3) temporal word. Each type is discussed as follows.

(1) Constant Theme realized by a pronoun

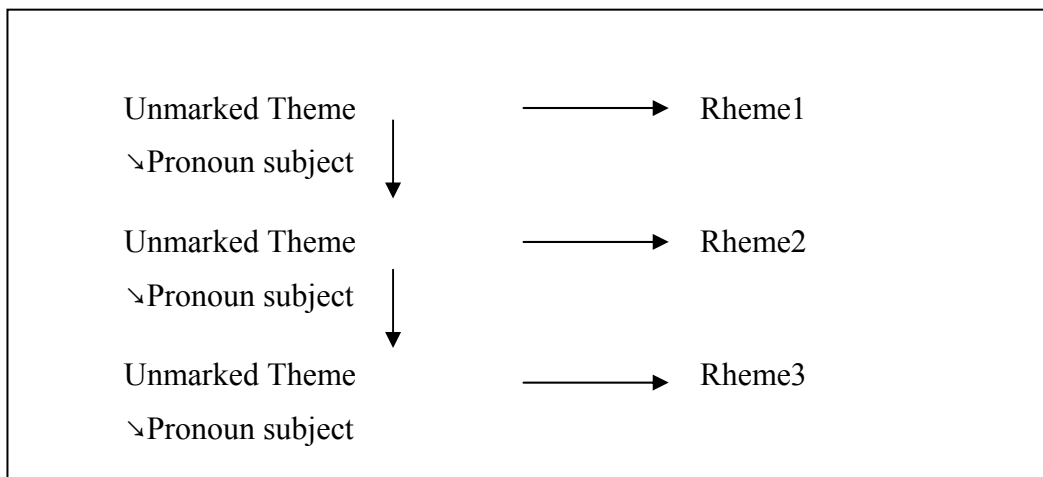


Figure 5.3 Constant Theme realized by a pronoun

In this type, the utterances 1 to 3 share the same Theme which is all realized by pronouns. An example is given as below.

[5:4] Text 8: 12.2 – 14.2

	Theme		Rheme	
12.2	haw2 kɔ:5	→	ʔi:ʔ3	tɔ:ŋ5 ʔaw1 se:n1to:1 mi:2 haŋ5
	we CONJ	↓	FUT	MOD take Sentua have what
13.1	haw2 kɔ:5	→	ʔi:ʔ3	tiəm1 khɔ:ŋ1 waj6
	we CONJ	↓	FUT	prepare thing perform
13.2	haw2	→	ʔi:ʔ3	se:n1to:1 ni:4
	we	↓	FUT	Sentua this
14.1	tha:5 haw2	→	ci:ʔ3	ʔet3
	CONJ we	↓	FUT	do
14.2	haw2	→	tɔŋ5	lə:m4 khun5 ma:2
	we	↓	MOD	start up come

‘... then we will perform Sentua ritual, then we will prepare the things used for performing ritual, we will perform this ritual, if we will do, we have to start performing this ritual.’

As shown by the given example, it is obvious that the pronoun Themes *haw2* ‘we’ are selected as unmarked Themes of all utterances. *haw2* in this particular text refers to the host. In Tai Dam ritual, the ritual master and host are the most important participants. Therefore, it is typical that the procedural text is constantly developed by the selection of the major participant in ritual ritual, such as *haw2* ‘we’ in example 4, and *haw2*, in this case, referring to the host. Besides, this study also found the pronoun *saw2* ‘they’ and *man2* ‘it’ which are selected in constant Theme pattern. The pronouns *saw2* and *haw2* found in this study refer to host, ritual master and ritual participants who come to join the ritual. The pronoun *man2* in constant Theme pattern refers to an offering (i.e. pig) used for worship.

(2) Constant Theme realized by a common noun

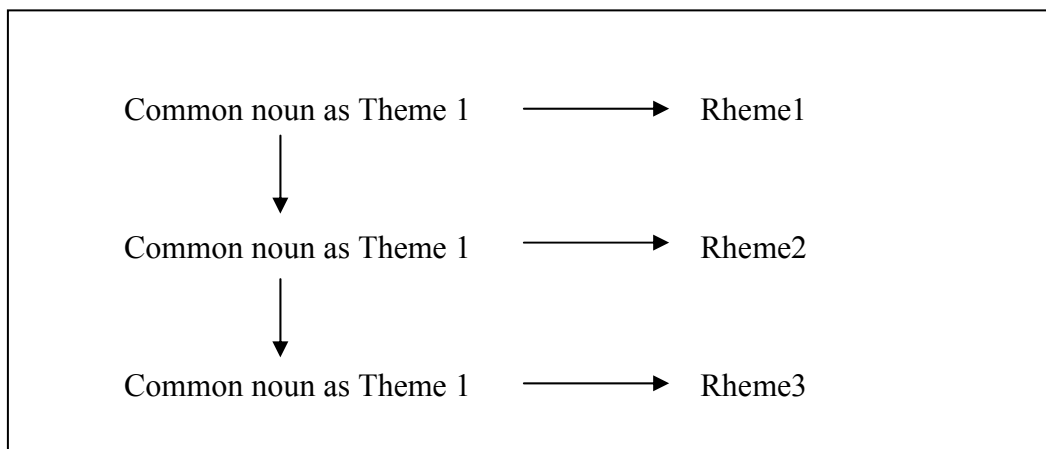


Figure 5.4 Constant Theme realized by a common noun

In this type, the utterances have the same Themes which are realized by common nouns. An example is given below.

[5:5] Text 1: 63.2- 64.2

	Theme		Rheme
63.2	ca:ŋ2	kɔ:5	khun5 wa:4 paj1
	ritual master	CONJ	start cast go
63.3	ca:ŋ2	kɔ:5	tɔ:ŋ5 taj1 pa:ŋ1se:n1 lap4
	ritual master	CONJ	must perform Pangsen receive
64.1	ca:ŋ2		taj1 pa:ŋ1se:n1 lap4 læ:w6
	ritual master		perform Pangsen receive ASP: pfv
64.2	ca:ŋ2	kɔ:5	wa:4 luanŋ4 khɔ:ŋ1 ca:ŋ2 paj1
	ritual master	CONJ	cast story of ritual master go

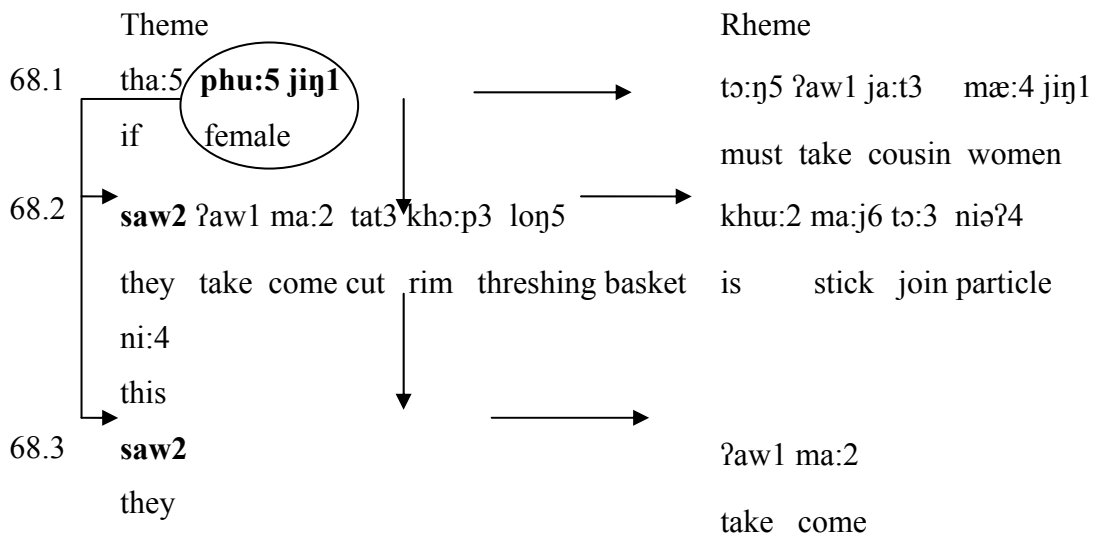
‘... then the ritual master starts to cast the ritual spell, then he must perform Pangsen ritual, he performs it, then he continues performing ritual.’

As indicated by the given examples, the Themes realized by a common noun *ca:ŋ2* ‘Sen Ruen Phu Taw ritual master’ appear in a series of the utterances (clause 63.2 – 64.2). In Tai Dam ritual procedural texts, the constant Theme pattern is mostly expressed by various actors of the ritual, for example *ca:ŋ2*, *mɔ:lse:n1*, *mɔ:l* ‘ritual master’, *khwəj1ha:m1* ‘funeral master’s assistant’, *pɔ:5ca:j2* ‘groom’, *mæ:4jiŋ1 phu:5jiŋ1* ‘female’, *caw5ba:n5* ‘host’. Besides, constant Theme pattern is also expressed by an offering, for example *pha:5sin5* ‘cloth’ and *mu:l* ‘pig’. It is obvious that this subtype is mostly expressed by a series of a common noun (i.e. various actors). It is typical that Tai Dam ritual procedural texts are not only expressed by the constant Theme pattern realized by process Theme but also expressed by a series of actors. As mentioned in chapter 2 (section 2.3.1), procedural discourse is goal oriented which is expressed by process Theme in imperative clause and it is not oriented around a specific person. In Tai Dam ritual procedural texts, there are a number of actors who perform the ritual. So in some parts of the texts, these actors need to be specified so that it will be clear to the text receiver (the researcher) who performs what part of ritual. Moreover, some parts of the ritual procedural texts consist of supportive information such as explanation and description which are realized by declarative clauses. Consequently, the unmarked Subject Theme is specified.

In some cases, it is possible that the successive Theme (i.e. pronoun) is used in order to refer to the common noun of the utterance 1. This is not only a typical feature of procedural discourse but also other text types (e.g. narrative, folktale, expository).

This pattern shares the same Theme in a series of utterances. The Theme of the utterance 1 becomes the new Theme of the utterance 2 and 3 by using a pronoun instead of a common noun. An example is given as follows:

[5:6] Text 7: 68.1-68.2

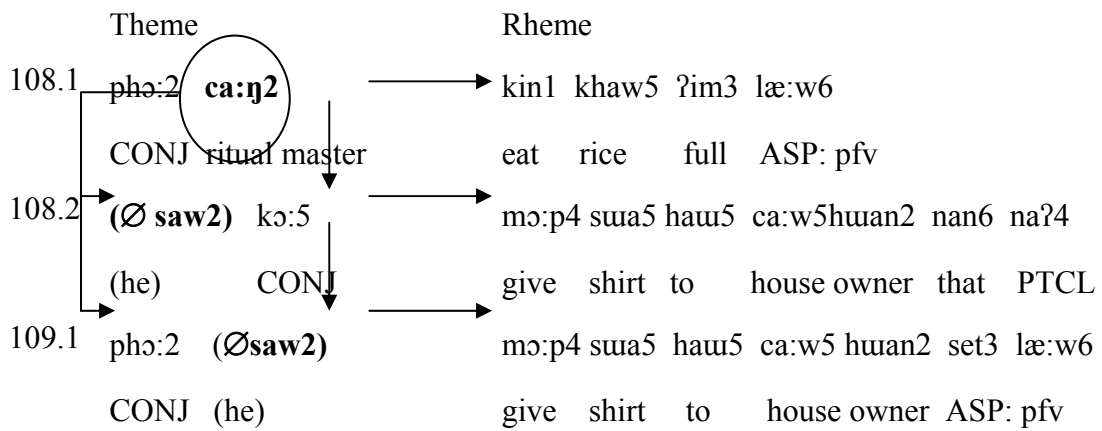


‘ If women have to invite their cousins, they invite them to cut the rim of the threshing basket , they take them.’

As shown in the given example, it is obvious that clauses 68.1- 68.3 share the same Theme. The Theme of the utterance 1 is realized by a common noun *phu:5 jin1* ‘female’. The speaker then uses the pronoun *saw2* ‘they’ in the utterances 2 and 3 instead of reusing common noun *phu:5 jin1* ‘female’.

The pronoun Theme of the following utterance is used for referring to the common noun of the previous clause. Considering the function of pronoun, it is used to refer to a noun which is mentioned in the previous clause, and used when the speaker does not want to repeat it. It is typical in Tai Dam that once the subject of a clause is introduced, the Subject Themes of the following clauses can be ellipsed. The ellipsed Subject Themes can be realized by a zero pronoun which can be tracked back from the previous clause — referential presumption. Matthiessen (2004, p.780) calls it ellipsed or presumed subject. This typical feature can be found in Southeast Asian languages (e.g. Thai , Tai Dam). An example is given as follows:

[5:7] Text 1: 108.1- 109.1



‘ When the ritual master has eaten some rice, then he gives the shirt to the house owner, when he has given the shirt to the house owner...’

(3) Constant Theme realized by a temporal word

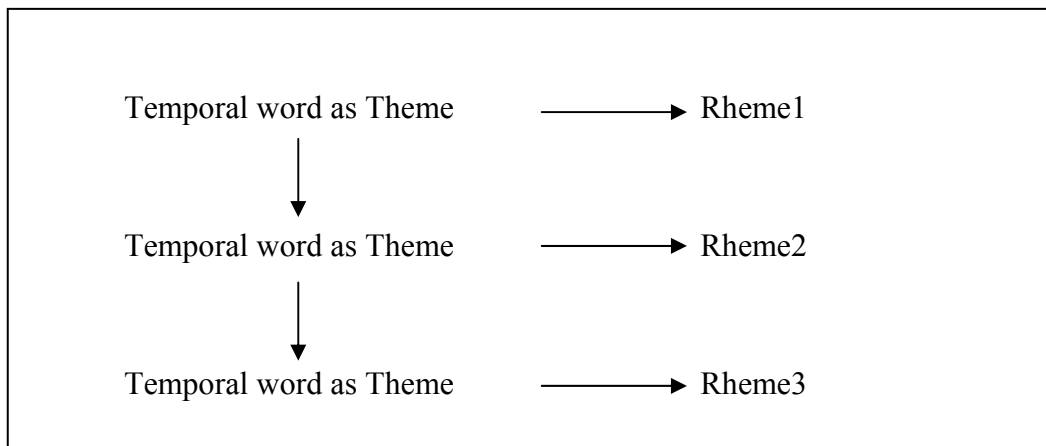


Figure 5.5 Constant Theme realized by a temporal word

This study also found the thematic progression pattern realized by a temporal word. The nominal group which functions as Theme of the utterances expresses the temporal meaning, such as, *mur:6we:n2tong1* ‘time used to perform ritual’, *wan2paʔ3luʔ3hat3* ‘Thursday’. Based on the selected texts, thematic progression realized by temporal nominal group is mostly used when the speaker wants to specify the time when the given ritual is held. An example is given as follows.

[5:8] Text 2: 3.1- 3.2

	Theme		Rheme
3.1	mu:6 we:n2 toŋ2 time Wentong	→	mu:6 haŋ5 de:j6 time what particle
		↓	
3.2	mu:6 we:n2 toŋ2 time Wentong	→	khɯ:2 mu:6 ?a:j5 ta:j1 mu:6 kat3cau2 is time parent die time Katcaw mu:6 hə:2rə:n4 time Heron

‘Mu Wengtong is the day that parent died, also known as Mu Katcaw and Mu Heron.’

5.1.2 Simple linear thematic progression

As mentioned in Chapter 2, section 2.2.6, the simple linear thematic progression pattern, Rheme of clause 1 becomes the new Theme of clause 2, and in the same way, Theme of clause 3 is derived from the Rheme of clause 2. If considering the thematic progression based on Theme selection, this study found three subtypes of simple linear thematic progression: (1) Process R1 = Process T2, (2) Object R1 = Subject T2 and (3) Marked Theme → Subject R1 = Subject T2. Based on its frequency, the subtype (1) is mostly found (63.2%), followed by the subtype (2) (31.16%), and the subtype (3) (5.64%), respectively. Each subtype of simple linear thematic progression pattern is discussed below.

(1) Process R1 = Process T2 (63.2%)

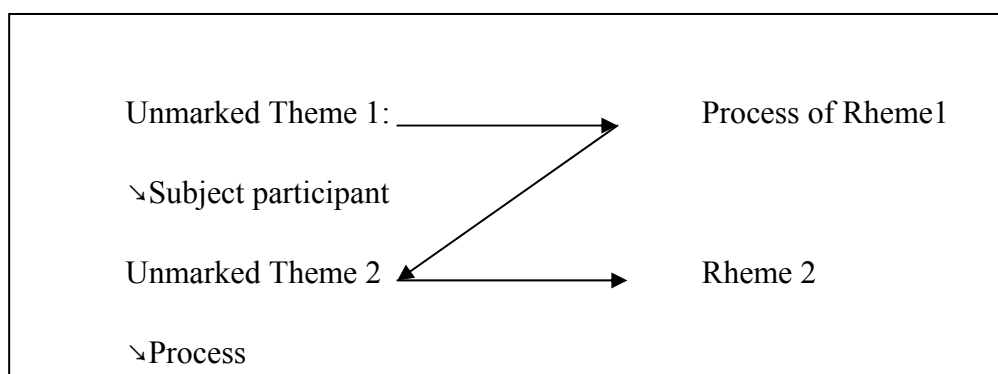


Figure 5.6 Simple linear thematic progression : subtype 1

In this type, the successive Theme of the utterance 2 is picked up from Process of Rheme of the utterance 1. Within simple linear thematic progression pattern, this subtype is mostly found. Speaker wants to start the new activity and tells the ritual performer to perform the next step by selecting a verbal group to be the next Theme of the following imperative clause. An example is given below.

[5:9] Text 4: 17.3-17.4

	Theme	Rheme
17.3	læ:w6 mæ:4jiŋ1 sɔ:ŋ1 kon2 nan4	saw2 naŋ4 sa:ŋ5 ni:4 sɔ:ŋ1 sa:ŋ5
	then women two CLF that	they sit side this two side
17.4	naŋ4 naŋ4	sa:ŋ5 diəw1kan1
	sit sit	side same

‘...then, two women sit on the opposite sides, sit! Sit on the same side.’

As the given example indicates, the Process (*naŋ4* ‘to sit’) which occurs in Rheme of the utterance 1 becomes the new unmarked Theme (*naŋ4* ‘to sit’) of the next utterance. Based on the corpus of this study, there are other action verbs which are selected in simple linear thematic progression pattern, for example *law* ‘to take’, *let3* ‘to do’, *ta:ŋ1* ‘to get back’, *thaj1* ‘to take something off’, *se:n1* ‘to offer up’, *ha:1khwani* ‘to find a life-soul’, *cut3tiən2* ‘to light the candle’. It is obvious that the Process Theme is picked up again in order to elaborate the process activities. If considering the relationship between ritual masters and researcher, the researcher is a Thai native speaker who is an out-group member, and basically has no knowledge about Tai Dam ritual. When collecting data, more information of each step is needed to elaborate in order to make a clearer picture how Tai Dam ritual is performed.

(2) Object R1 = Subject T2 (31.16%)

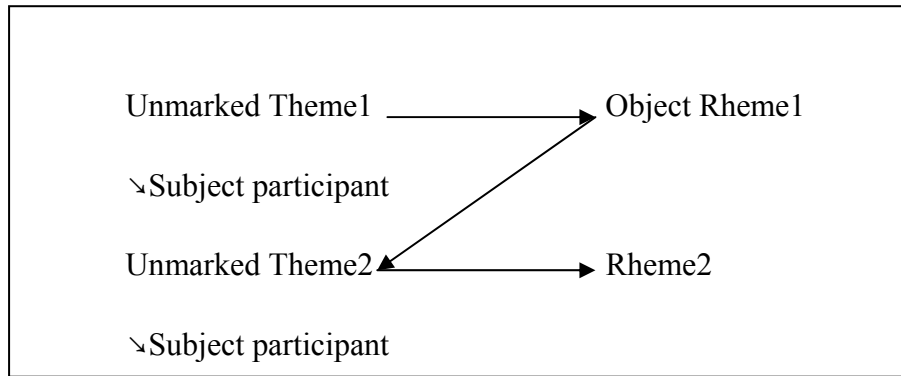


Figure 5.7 Simple linear thematic progression : subtype 2

In this type, the object which appears in the Rheme of the utterance 1 becomes the Subject Theme of the following utterance. An example is given as below.

[5:10] Text 2: 147.2-148

	Theme		Rheme
147.2	saw2	→	ʔaw1 taj1 paj1 khu:1nuŋ1
	he/she		take amulet go CLF one
148	taj1 ni:6	←	sam1kan2 khɔ:ŋ1 paʔ3cam1to:1
	amulet this		important of personal thing

‘... he takes a pair of amulet, the a mulet is the important personal thing.’

As the illustrated example, the object appearing in Rheme (*taj1* ‘amulet’) is selected to be a new unmarked Theme of the utterance 2. The new Theme *taj1* is picked up in the successive clause, as its significance is needed to be further described in detail.

(3) Marked Theme → Subject R1 = Subject T2 (5.64%)

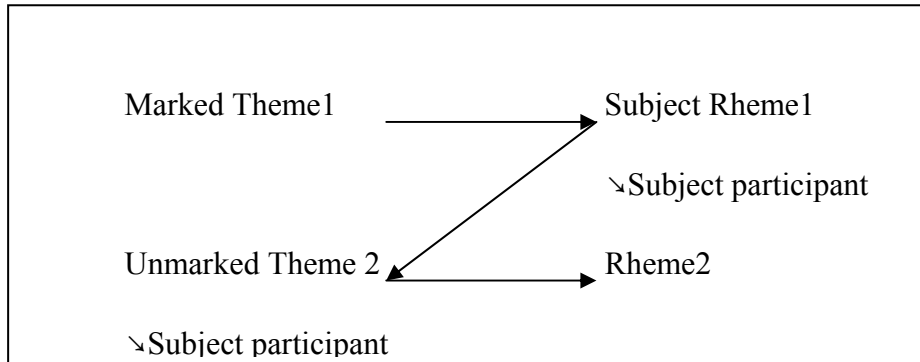


Figure 5.8 Simple linear thematic progression : subtype 3

In this type, Theme of the utterance 1 is a marked Theme expressed by complement Theme or circumstantial Theme. The subject of clause appears as a part of Rheme, and it becomes the successive Theme (Subject Theme) of the utterance 2. An example is illustrated below.

[5:11] Text 5: 45.1-45.2

	Theme		Rheme
45.1	phi1 khwan1 ghost moral	→	saw2 ja?3 ?et3 they NEG. do
45.2	saw2 they	←	bə?3 ja?3 laj5 NEG do ASP:pfv

‘They do not perform the ritual concerned with the spirit of moral, they cannot do it’

As shown in the given example, Theme of the utterance1 (*phi:1 khwan1* ‘the spirit of moral’) is the marked Theme which functions as a complement Theme (or non-subject participant Theme). The word *saw2* ‘they’ in the utterance 1, which functions as a subject of the clause, is in a Rheme position. The extract example is developed from the Rheme of the utterance 1 to the following Theme of the utterance 2.

To summarize this section, there are three subtypes found in the simple linear thematic progression pattern: (1) Process R1 = Process T2 (63.2%), (2) Object R1 = Subject T2 (31.16%) and (3) Marked Theme → Subject R1 = Subject T2 (5.64%). Subtype 1 most frequently occurs in the selected texts. The Theme which is picked up in the pattern is realized by the action verb, for example *ɔaw* ‘to take’, *ɔet3* ‘to do’, *ta:ŋ1* ‘to get back’, *thaj1* ‘to take something off’, *se:n1* ‘to offer up’, *ha:1khwan1* ‘to find a life-soul’, *cut3tiən2* ‘to light the candle’. Basically, procedural text describes something done step by step, mainly with an action verb selected as a Theme of an imperative clause. In this case, the Theme of successive clause is derived from the verbal group in Rheme of the previous clause. This is because the Process in Rheme of the first clause is needed to elaborate again in order to make a clearer picture of the successive event. As for subtype 2, the subject Theme of the successive clause is derived from the object Rheme of the previous clause to elaborate more details about the object. As for subtype 3, the subject of clause appears as a part of Rheme, and then it is developed to the Theme of the following utterance in order to repeat the action of activity.

5.1.3 Split Rheme

In this type, a Rheme includes many of different pieces of information, each of which is taken up as Themes of subsequent clauses (Paltridge, 2000, p.141) — see Figure 2.9 in sections 2.2.6. Based on the selected texts, only one instance of split Rheme pattern is found (0.2%). The example of split Rheme pattern found in Tai Dam ritual procedural text is given below.

[5:12] Text 8: 102.5- 102.7

Theme	Rheme
102.5 sa:m1 tuə1 wa:4 three round that	phu:5 nɔ:j6 phu:5 ta:w6 khu:2 kan1 Phu Noi Phu Taw same together
102.6 phu:5 ta:w6 ni:4 Phu Taw this	ʔiʔ3 tɔŋ5 mi:2 ba:j1 si:1 FUT MOD have rice offering
102.7 phu:5 nɔ:j6 Phu Noi	bɔʔ3 mi:2 NEG have

‘...Phu Noi and Phu Taw performs this step three times, it is same, Phutaw has to have the rice offering, whereas Phu Noi does not have.’

As the given example indicates the Rheme of the utterance 1 (or clause 102.5) consists of doubled Rhemes (i.e. *phu:5 nɔ:j6* and *phu:5 ta:w6*). The Rheme (R’ and R’’) becomes the next Themes of the following utterances (clause 102.6 -102.7). In this particular text, two pieces of the information are picked up in the next Themes. This is because they are needed to be further explained. Due to the data limitation, this study found only one instance of split Rheme. If more procedural texts are collected and analysed, it is possible that more instances of the split Rheme are found.

A system network of thematic progression patterns found in this study is shown in figure 5.9.

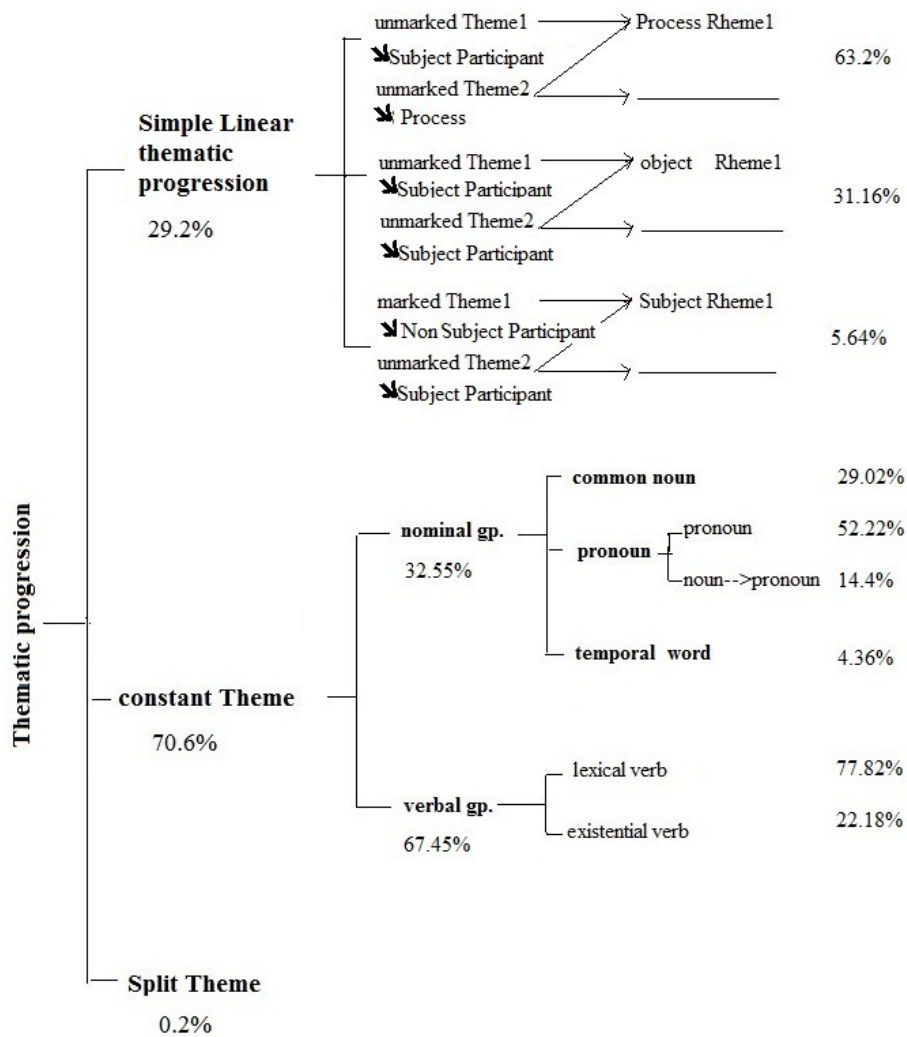


Figure 5.9 System network of thematic progression of this study

According to Daneš (1974), the types of thematic progression may be employed in various combination; therefore, in the next section, the combined pattern of thematic progression found in this study is presented in more detail.

5.1.4 Combined patterns of thematic progression

Based on a corpus of this study, the combined patterns of thematic progression are found. The combined pattern is the thematic progression pattern (i.e. constant Theme, simple linear, and split Rheme patterns) which one of the three mentioned patterns is instantiated at the first clause and the following clauses is

extended by another pattern. This study found three types of combined thematic patterns: (1) simple linear Theme + constant Theme (63.7%), (2) constant Theme + simple linear Theme (27%) and (3) constant Theme + simple linear Theme + constant Theme (9.3%). Each type of combined pattern will be discussed in turn.

(1) Simple linear Theme + constant Theme (63.7%)

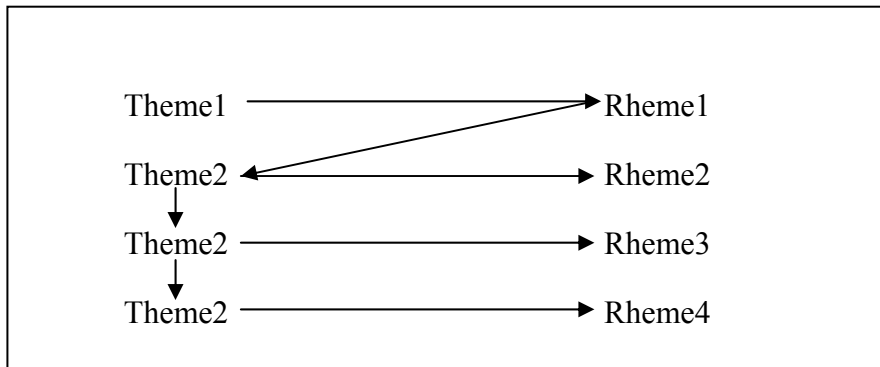


Figure 5.10 Combined pattern : simple linear Theme+ constant Theme

In this type, the initial utterance starts with simple linear thematic progression pattern, and the following utterances are extended by constant thematic progression pattern, see the example 13 below.

[5:13] Text 5: 1- 4.1

	Theme		Rheme
1	saw2 they	→	ma:2 hap4 mɔ:1kɯəj1 come take funeral master
2	mɔ:1kɯəj1 ritual master	→	ci?3 loŋ2 huən2 FUT down house
3	(∅ saw2) (he)	→	baŋ1 to:1 cast a spell
4.1	(∅ saw2) (he)	→	baŋ1 to:1 læ:w6 cast a spell ASP: pfv

‘ They come to take the funeral master at his home, the ritual master comes out of home, he casts a spell, he has already cast a spell... ’

As shown in the given example, the Theme of utterance 2 *mɔ:1kuəj1* ‘funeral master’ is derived from the Rheme of the utterance 1. This presents the simple linear thematic progression pattern. Then the Theme of the utterance 2 has the same Theme in a series of the following utterances; that is, the constant thematic progression pattern is selected in order to provide more information which is done by the same subject *mɔ:1kuəj1*. When the subject of a clause (i.e. *mɔ:1kuəj1*) is introduced, the Subject Themes of the following clauses can be ellipsed. The ellipsed Subject Themes are realized by zero pronouns (i.e. \emptyset *saw2*) which can be traced back from the previous clause.

(2) Constant Theme + simple linear Theme (27%)

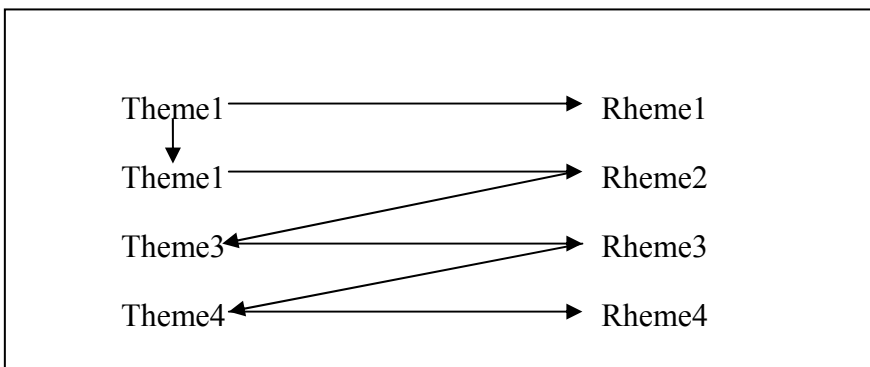


Figure 5.11 Combined pattern : constant Theme + simple linear Theme

Different from type (1), this combined pattern starts with constant thematic progression pattern, and then it is extended by the simple linear thematic progression pattern, see figure 5.11. An example is given as follows.

[5:14] Text 6: 50.4- 53.1

	Theme		Rheme
50.4	khwəj1 ha:m1 funeral master's assistant	→	mi:2 si:3 kon2 has four CLF
50.5	khwəj1 ha:m1 funeral master's assistant	→	tə:ŋ5 pen1 pə:5ca:j2 must be male
51.1	khwəj1 ha:m1 funeral master's assistant	→	mi:2 si:3 kon2 læ:w6 have four CLF ASP: pfv
51.2	kə:5 mi:2 CONJ exist/have	←	mə:1 su:3khwən1 ni:6 na?4 master calling life-soul this particle
52	su:3 khwən1 call life-soul back	←	khwəj1 funeral master's assistant
53.1	khwəj1 ha:m1 funeral master's assistant	→	sua3 sua5hi:2 wear Tai Dam traditional shirt

‘... there are four funeral master’s assistants, they must be male. There are four funeral master’s assistants, there is an ritual master to perform the step of calling moral back. Call their life-soul back. They wear Tai Dam traditional shirt...’

As shown in the given example, the initial utterances starts with the constant thematic progression, clause 50.4 – 51.1 shares the same Theme *khwəj1 ha:m1* ‘funeral master’s assistant’. In the course of text development, it is followed by the simple linear thematic progression pattern, existential verb *mi:2* ‘have’ in Rheme of clause 51.1 becomes the next Theme of clause 51.2, and then the Rheme of this clause *su:3khwən1* ‘calling life-soul’ becomes the next Theme of clause 52. Again, the Rheme of this clause *khwəj1* ‘funeral master’s assistant’ becomes the next Theme of the following clause.

(3) constant Theme + simple linear Theme + constant Theme (9.3%).

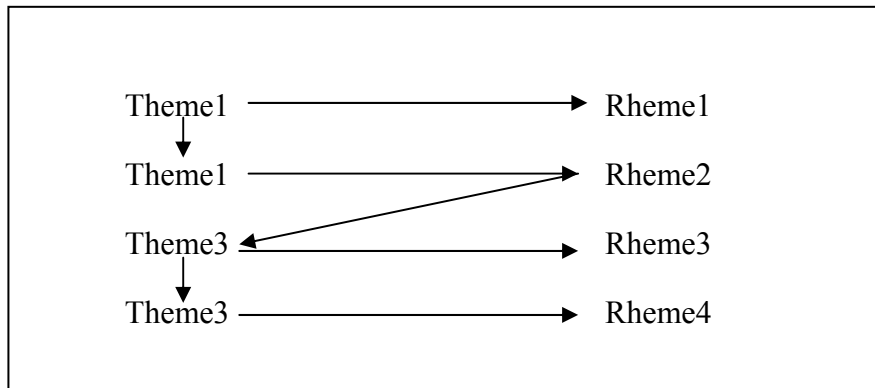


Figure 5.12 combined pattern : constant Theme + simple linear Theme+ constant Theme

In this type, three patterns are combined. The first two clauses are developed by a constant thematic progression pattern, and the following clauses are developed by a simple linear thematic progression pattern. Later it is developed again by a constant thematic progression pattern, see figure 5.12. An example is given below.

[5:15] Text 1: 50.2- 51.2

	Theme		Rheme
50.2	thi:4 saw2	→	jok4 pa:n1phuan1 læ:w6
	REL they	↓	carry food container ASP:pfv
50.3	saw2 kɔ:5	→	tɔ:ŋ5 hau5 jok4 pa:n1phuan1 ma:2
	they CONJ	↙	must give carry food container come
51.1	jok4	→	pa:n1phuan læ:w6
	carry	↓	→ food container ASP:pfv
51.2	kɔ:5 hau5 jok4 khu:n5	→	—
	CONJ give carry up		

‘...that they have already carried food container, then they have to carry it, carry it, then carry it up!’

As the given example indicates, the initial utterances share the same pronoun Theme *saw2* ‘they’, the process Rheme *jok4* ‘carry’ becomes a new Theme of the clause 51.1, and it is selected as Theme again in clause 51.2 in order to start the next step.

In the following section, an extract of Tai Dam ritual procedural text is explored to illustrate the thematic progression pattern (see Table 5.2). This extract is taken from Sen Tua Phu Taw ritual procedural text. Sen Tua ritual is the spiritual encouragement-ritual of Tai Dam. As for Tai Dam belief, if someone gets sick, it is supposed that he or she may lose his/her life-soul or Khwan. Therefore, the family of patient has to perform Sen Tua ritual in order to restore Khwan to come back home and to invigorate the patient. The Themes and Rhemes which show the development in the text are underlined and italicized.

Table 5.2 Text illustrating thematic progression

No.	Theme	Rheme
92	<i>ʔan1 nan6</i> CLF that	<i>khw:2wa:4 bɔʔ3 hau5 khwan1 saw2</i> <i>ju:3 huən2</i> is NEG give life-soul they stay home
93	<i>bɔʔ3 hau5</i> NEG give	<i>khwan1 paj1 kaʔ3 saw2</i> life-soul go with them
94.1	<i>khwan1</i> life-soul	<i>ju:3 huən2 naʔ4</i> stay home PTCL
94.2	<i>cwɯŋ1 hæ:3</i> lead parade	<i>khwan1 ma:2 huən2 læ:w6</i> life-soul come home ASP: pfv

Table 5.2 Text illustrating thematic progression (cont.)

No.	Theme	Rheme
95.1	tha:5 (Øsaw2) if (they)	ʔa1juʔ3 pæ:t3sip3 age 80
95.2	<u>təŋ5 kam6</u> MOD take	lak3 man4 lak3 ju:n2 tree used in ritual
96.1	phə:2 <u>kam6</u> læ:w6 CONJ take ASP: pfv	—
96.2	kə:5 set3 CONJ ASP: pfv	—
97.1	kam6 læ:w6 take ASP: pfv	
97.2	haw2 kə:5 we CONJ	mə:p4 hau5 caw5sau5 saw2 <u>cut3</u> <u>tiən2</u>
97.3	<u>cut3 tiən2 sau3</u> light candles	give give ritual performer they light candle
97.4	haw5 give	— luʔ4la:n1 saw2 <u>cut3 tiən2</u> nam2 cousins they light candle lead

Table 5.2 Text illustrating thematic progression (cont.)

No.	Theme	Rheme
98.1	<u>cut3 tiən2 nam2 læ:w6</u> light candle lead ASP: pfv	—
98.2	<u>cut3 tiən2 ni:4</u> light candle this	saw2 siəŋ3 cen6 ʔow5 they forecast like that
98.3	<u>ni:4</u> this	taŋ5 khun5 di:1 ʔi:5na:2 rise up well PTCL
98.4	<u>tiən2</u> candle	di:1 good
98.5	<u>tiən2</u> candle	ʔuŋ5 di:1 rise good
98.6	caw5suə5 nan4 kə:5 ritual performer that CONJ	ma:j1kwa:m2 wa:4 di:1khun5 mean that better
99.1	cut3 light	ca?3 sa:j5 paj1 khwa:1 from left go right
99.2	tha:5 mæ:4jiŋ1 CONJ women	cut3 ta:ŋ2 sa:j6 ma:2 khwa:1 light from left come right
99.3	pə:5ca:j2 man	<u>cut3 ta:ŋ2 khwa:1 ma:2 sa:j6 na?4</u> light from right to left PTCL

Table 5.2 Text illustrating thematic progression (cont.)

No.	Theme	Rheme
100.1	<u>cut3 ta:ŋ2 khwa:1 ma:2 sa:j6</u>	cut3 tɔ:n1 thi:4 mi:2
100.2	<u>naʔ4</u> light from right come left PTCL luʔ4la:n1 saw2 cousins they	lak3man4lak3ju:n2 light when REL have thing used to perform ritual cut3 pen1 ja:t4 pi:4nɔ:ŋ6 saw2 cut3 light be cousins relatives they light
101.1	phɔ:2 cut3 set3 CONJ light ASP: pfv	—
101.2	saw2 they	ʔə:n5 wa:4 ja:ŋ2 <u>taj3 kua2 laj5 kua2 pæ:1</u> say that like a step of Sentua ritual
102.1	<u>taj3 kua2 ni:4</u> a step of Sentua this	khur:2wa:4 taj3 <u>haw5</u> mi:2 khwa:m2suk3 be perform give have happiness
102.2	<u>haw5</u> give	ʔa:1juʔ3 man6 khwan1 ju:n2 age long moral long
102.3	sa:m1 lɔ:p4 three times	lɔ:p4 læ:k4 saw2 kam6 tan4ka:ŋ1 kam6 set3
102.4	(Øsaw) (they)	time first they perform you perform ASP: pfv
102.5	sa:m1 tuw1 wa:4 three times	pen1 na:ŋ2caw5 bɔ:3 dɔ:j6 be female NEG PTCL
102.6	<u>phu:5ta:w6 ni:4</u> Phu Taw this	<u>phu:5nɔ:j6 phu:5ta:w6</u> khur:2kan1 Phu Noi Phu Taw same
102.7	<u>phu:5 nɔ:j6</u> Phu Noi	ʔiʔ3 tɔŋ5 mi:2 ba:j1si:1 FUT MOD have offerings
102.8	<u>phu:5 nɔ:j6</u> Phu Noi	bɔʔ3 mi:2 NEG have bɔʔ3 mi:2 ba:j1si:1 NEG have offerings

Table 5.2 Text illustrating thematic progression (cont.)

No.	Theme	Rheme
103.1	pho:2 (<i>ʔet3</i>) set3 CONJ (do) ASP: pfv	—
103.2	la:w6thi:2ni:6kə:5pho:2(<i>ʔet3</i>)set3	tə:n1nan6 that time
103.3	CONJ (do)ASP:pfv	khaw5 pa:3sa:6na:5hæ:w2 enter cemetery
103.4	thi:2ni:6 kə:5 ciʔ3 paj1 CONJ FUT go	ʔən5 wa:4 pa:3sa:6na:5hæ:w2 say that cemetery
103.5	saw2 they	
	pa:3sa:6 naʔ4 cemetery PTCL	khuu:2 pa:3sa:6 be cemetery

‘...this means that they do not want the moral staying at home. They do not want the moral to be with the ritual performer. The moral stays at home, then they take it back home. If you are eighty years old, you have to perform a step of Kamlakmanlakjun to make you live longer. When you have already performed this step, it has done. You have performed it, then we ask the ritual performer to light the candles, light the candle!, ask their cousin to light candle first. When you have already lightened the candles, to perform this step is like a forecast, if the candles are lightening well, it means that the ritual performer is going to be fine. Light the candle from left to right, if you are female, light the candle from left to right, if you are male, light the candle from right to left. You can light the candle when you perform the step of Kamlakmanlakjun. All of the cousins light the candle. When you have done this step, they perform a step of Taikualajkuapae. The aim of performing this step is to bring happiness home and to make the ritual performer live longer. We do it three times, both Phunoi and Phutaw do it three times. As for Phutaw, there have been offerings, but for Phunoi it is not necessary; Phunoi don’t have offerings. When you have done it, then when you have performed this step, then we will go to the cemetery, In Tai Dam, the cemetery is called Pasanahaew.’

As the text illustrates thematic progression shown in Table 5.2, there are three patterns of thematic progression found in the given text, i.e. simple linear, constant Theme and split Rheme patterns. As for the simple linear Theme pattern, the Rheme of the utterance 1 becomes the Theme of the utterance 2. If considering examples 92-94.1, the new Theme of clause 93 is derived from Rheme of clause 92 expressed by a verbal group *bɔʔɔ hau5* ‘not give’. The new Theme of clause 94.1 is derived from Rheme of clause 93 as an object of the given clause. As for constant Theme pattern, the same Themes occur in a series of utterances, Theme of the utterances 2 and 3 are derived from Theme of utterance 1. Considering clauses 98.4-98.5, The successive Theme of clause 98.5 is derived from the Theme of clause 98.4. These two clauses shared the same Themes. As for split Rheme pattern, see clauses 102.5- 102.7, the split Rheme in clause 102.5 is concerned with two choices, i.e. *phi:5 nɔ:j6 (R'1) + phu:5 ta:w6 (R''1)*. One of Rhemes in clause 102.5 becomes a successive Theme of clause 102.7 and another one becomes a successive Theme of the clause 102.6. Besides these patterns, the combined patterns are found. The first one is the combination between simple linear Theme (97.4-98.1) and constant Theme pattern (98.1-98.2). In clauses 97.4-98.1, Theme of clause 98.1, i.e. *cut3 tiən2* ‘light a candle’, is picked up from the Rheme of clause 97.4. Then the process Theme *cut3 tiən2* is repeated through the constant Theme pattern. The speaker selects the same process Theme again in order to add more information about the process *cut3 tiən2*. The second one is the combination between split Rheme pattern (102.5-102.7) and the constant Theme (102.7-102.8). The Rheme of clause 102.5 consists of two pieces of information, i.e. *phi:5 nɔ:j6* and *phu:5 ta:w6*, and then they are taken up as Theme of clause 102.6 and 102.7 respectively. After the split Rheme is developed in clause 102.5 – 102.7, the Themes of clause 102.7-102.8 are developed through constant Theme pattern. The word *phi:5 nɔ:j6* in clause 102.8 is repeated, whereas the word *phu:5 ta:w6* is not. This is because this text is concerned with the ritual of Phu Noi; therefore, it is possible that the Theme *phu:5 nɔ:j6* is repeated. In addition, the pattern of split Rheme is developed before constant Theme is motivated, because the information in the split Rheme pattern is needed to be elaborated. That is when the

ritual master wants to provide two choices of ritual possibility or to compare two things, in this particular context, he uses the split Rheme pattern to compare two practices: Phu Noi and Phu Taw rituals.

5.2 Theme selection in relation to thematic progression of Tai Dam ritual procedural texts

As Fries (1995b, p.320) mentioned in his work on ‘Themes, Methods of Development, and Texts’, the systemic relation between Theme-Rheme selections and experiential selections (or topical Theme selections) in a text can form the patterns of thematic progression. That is the Themes selections of a text and the thematic progression are related to each other. The Theme selections bring about the thematic development, and they tell the reader what the text is about, how the point in each utterance is developed and how they relate to others. According to Halliday (1985) and Matthiessen (1995a, p.575), the selection of Theme in texts plays an important role in the way that the text is developed. Theme is selected in order to guide the listener or reader to get the text by indicating thematic progression. Therefore, to explore only textual metafunction is not enough for the study at discourse level, the thematic progression is still needed to be explored. As mentioned above, the selection of Theme in each clause contributes to the progression of texts; therefore, this section presents Theme selection in which it relates to thematic progression of Tai Dam ritual procedural texts.

Tai Dam ritual procedural texts are developed by the selection of unmarked Themes 90.2% and marked Themes 9.8%. Within unmarked Themes, the verbal groups functioning as Themes (or Process as Theme) in imperative clauses are mostly selected up to 55.2%. The Process Themes selected in texts are realized by lexical verb. This study found that Tai Dam ritual procedural texts are developed through the selection of the verbs *ɲaw1* ‘take’ and *ɲet3* ‘do’. This kind of verbs are always repeated when texts are constantly developed. Besides, the less frequency of unmarked Theme selection is Subject Theme in declarative clause which accounts for 29%. The subject as Theme includes common nouns (i.e, *ca:ŋ1*, *mɔ:l*, *mæ:4mot4*

‘ritual master’, *bɔʔʔkon2se:n1* ‘ritual performer’) and pronouns (*saw2* ‘they’, *haw2* ‘we’, *ʔiʔʔsu:l* ‘you’, *man2* ‘it’). They mostly refer to the ritual master and the host which are also selected in many thematic progression patterns. In addition, it is typical that the textual Themes expressed by conjunctions *kɔ:5* ‘then’ and *læ:w6 kɔ:5* ‘and then’ frequently occur to connect imperative clause to the previous passage. The selected texts are developed process by process; the speaker presents the sequence of processes (do this step and then perform this step).

The ritual procedural texts are also developed through the selection of marked Theme 9.8%. Within marked Theme, the choices of Theme as transitivity role and Theme matter are selected. Themes as transitivity role (5.8%) are selected. There is an interesting point that, within Theme as transitivity role, non-subject Theme (or complement Theme) and temporal circumstantial Theme are mostly selected. Sometimes, the texts are developed through the choice of non-subject Theme (or complement Theme). The non-subject Theme found in this study are mostly realized by a nominal group — offerings. The temporal circumstantial Theme is realized by an adverbial group. It reflects that the speaker selects temporal circumstantial Theme in order to present temporal stage of activity (i.e., step of performing ritual). Most temporal circumstantial Themes always occur at the initial stage of texts. To relate the choice of marked Theme to the thematic progression, the marked Theme brings out the subject as Rheme which will become the new Theme in the next utterance. Theme matter (4%) was selected as a Theme when the speaker wants to start a new process and wants to provide more information about something. One example is, *ta:ŋ2 fa:j3 mæ:4 jiŋ1 saw2 khaʔ3 lan4 paʔ3 tu:1 mau3* (the Theme of clause is italicized) ‘As for the bride’s side, two cousins are at the door’. As the given example indicates, the previous clause describes about the step for performing ritual of the groom. When speaker wants to describe a new activity which belongs to the bride’s side, the Theme matter is selected in order to start a new process or give more information. Theme of the clause (i.e. *ta:ŋ2 fa:j3 mæ:4 jiŋ1*) is selected in order to start the new step. Another example is *ʔan1 se:n1 kop3 niʔ4 tɔ:ŋ5 wa:4 paj1 tuk4 cop3 bot3* ‘As

for the step of Senkop, you have to cast all spells', Theme of clause (i.e. *ʔanl se:nl kop3 niʔ4*) is selected in order to give more information about Senkop.

It is obvious that the Theme selection in each clause brings out thematic progression of the whole text. Theme has guided the reader what the text is about and how the point of the text is developed.

CHAPTER VI

CONCLUSION AND DISCUSSION

This chapter is concerned with three main sections; conclusion, discussion and recommendations for further studies. Section 6.1 includes thematic structure (or Theme- Rheme structure), Theme types and thematic progression of Tai Dam ritual procedural texts. In section 6.2, the typical features of Tai Dam ritual procedural texts are presented. In section 6.3, a note on using Systemic Functional approach to Tai Dam ritual procedural texts is also discussed, and the suggestions for the further studies are included in section 6.4.

6.1 Conclusion

This study is an attempt to study textual metafunction of Tai Dam ritual procedural texts by focusing on the system of Theme and thematic progression. As characterized by Loos (2003), the procedural discourse shows the step leading to goal. The speaker or the writer presents the information step by step, therefore to study system of Theme and the thematic progression in Tai Dam ritual procedural texts is the most appropriate way for analyzing procedural discourse. Theme is a point of departure of the message telling people what the clause is going to be about (Halliday and Matthiessen, 2004, p.64). According to Halliday and Matthiessen (2004), structure of Theme carries the three lines of meaning (i.e., textual, interpersonal and topical meanings). For this reason Theme is classified into three types; textual Theme, interpersonal Theme and topical Theme. In Tai Dam, thematic structure consists of Theme at the first position of a clause followed by Rheme which is realized by the rest of a clause. The structure of Theme in a clause consists of an obligatory topical Theme preceded by optional textual and interpersonal Themes. In Tai Dam, the particle *naʔ4* is found as a thematic particle marker, for example *taŋ5tæ:3 ca:w6 ni:4 naʔ4 ciʔ3*

ma:2 khaw5 nuŋ3 moŋ2 ‘(The groom) will arrive at (the bride’s house) since early morning’, but this phenomenon does not occur in all cases. In the following sections, the research findings on Theme types and thematic progression will be presented.

6.1.1 Textual Theme

This study found that the textual Theme of Tai Dam ritual procedural texts consisted of structural conjunction 88.3%, relative element 4.4%, non-structural conjunction (or cohesive conjunction) 3.85% and continuative element 3.45% respectively. The structural conjunction was mostly selected in the texts, and three types of conjunction were found; elaborating, extending and enhancing conjunctions, see figure 4.2, page 69. The temporal enhancing conjunctions, i.e., *kɔ:5* ‘then’, *læ:w6kɔ:5* ‘and...then’ and *phɔ:2* ‘when’, were mostly selected to connect the previous clauses. As for relative element, only the relative pronoun *thi:4* ‘that’ was found. It functions to modify nominal groups functioning both as Subject and as Object. As for non-structural conjunction (or cohesive conjunction), there were two types found in the selected texts; (1) the non-structural conjunction which represents appositional meaning and (2) the non-structural conjunction which represents clarification meaning. The non-structural conjunction representing appositional meaning (i.e. *khur:2wa:4*, *ma:j1kwa:m2wa:4* ‘that is’) was highly selected.

6.1.2 Interpersonal Theme

Two types of interpersonal Theme were found in this study; Wh-interrogative element (67%) and modal Adjunct (33%), while vocative and exclamatory elements were not found. Within interpersonal Theme, the Wh-interrogative element was the most frequently selected element. Modal adjunct found in this study represents the usuality and the typicality.

6.1.3 Topical Theme

Topical Theme selection found in the study was as expected. Unmarked topical Themes were selected 90.2 %, and marked topical Themes were selected 9.8%, see figure 4.3, page 103. As for unmarked Theme selection, considering imperative

clause, Process Theme was mostly selected (55.2%). All Process as Themes were realized by action verbs (e.g. *kin1* ‘eat’ *taj1*, *fa:j2*, *se:n1* ‘to offer up’, *ha:m1* ‘to take’, *jok4* ‘to carry’ etc.). In declarative clause, Subject Theme was selected (29%). Subject Themes found in this study were realized by a nominal group 25.2 %, ellipsed pronoun 3% and unidentified subject 0.8%. Most nominal groups were realized by participants in ritual (e.g. *mɔ:lse:n1* , *ca:ŋ2* ‘Sen Ruen masters’ *khwəj1* ‘funeral master’ etc.) and pronouns (e.g. *saw2* ‘he/she or they’, *haw2* ‘we’, *ʔʔsu:1* ‘you’). As for existential clauses, only 5% of existential verb (i.e. *mi:2* ‘exist/ have’) was selected. As for interrogative clauses, 1% of wh-element as unmarked Theme was selected. On the other hand, marked topical Theme was less frequently selected (9.8%). Marked topical Themes found in the study included Theme as transitivity role 5.8% and Theme matter 4%. Theme as transitivity role found in this study consisted of non-subject as Theme (or complement Theme) 4% and marked circumstantial Themes, 1.8%. As for non-subject Theme, most complement Themes were realized by a nominal group which represented offerings used in the rituals, i.e. *mu:lse:n1huəŋ2* ‘pork used in Senruen ritual’, *kə3nom1* ‘dessert’, *pa:n1kaj3* ‘chicken tray’, *pa:n1mu:1* ‘pork tray’, etc. As for marked circumstantial Theme, this study found marked circumstantial Themes which represented time, 57%, purpose, 34% and place, 9%. Theme matter in Tai Dam was realized by the prepositions *ʔan1*, *ta:ŋ2fa:j3* and *fa:j3* ‘as for’.

6.1.4 Thematic progression in Tai Dam ritual procedural texts

There were three patterns of thematic progression found in Tai Dam ritual procedural texts: (1) constant thematic progression, (2) simple linear thematic progression and (3) split Rheme pattern. The most selected thematic progression pattern was constant Theme progression pattern (70.6%), while the simple linear Thematic progression pattern was less frequently found (29.2%), and the split Rheme was found with the lowest frequency (0.2%) (see figure 5.9, p.121). Considering the thematic progression based on Theme selection, each pattern of thematic progression was categorized according to Theme selection which was selected in the procedural texts. As for the constant Theme pattern, two subtypes were found: 1 the constant Theme realized by a verbal group (67.45%), and 2 the constant Theme realized by a

nominal group (32.55%). Within the choices of verbal group, the lexical verb (77.82%) was mostly selected, while existential verb at 22.18% was less frequently selected. The lexical verb which was realized by action verbs (e.g. *ʔaw1* ‘to take’, *ʔet3 hət3* ‘to do’, *se:n1* ‘to offer up’, *jok4* ‘to carry’ etc.) was mostly selected. The selected texts were spoken monologic text, the speakers described how a ritual was performed step by step. The steps of performance were expressed by a series of action verbs.

The choices of nominal group were included: the choices of pronoun, 66.62%, common noun, 29.02% and temporal word, 4.36%. As for simple linear thematic progression pattern, three subtypes were found. In subtype 1, Process as Theme of the following clause was derived from process in Rheme of the previous clause. In subtype 2, unmarked Subject Theme of the following clause was selected from the object in Rheme of the previous clause. In subtype 3, unmarked Subject Theme of the following clause was selected from Subject in Rheme of the previous clause. The most selected simple linear thematic progression pattern was subtype 1 (63.2%). The Process Theme was selected again in order to elaborate the process activities; this is because the speaker wanted to make a clearer picture how Tai Dam ritual was performed. The simple linear thematic progression subtype 2 was less frequently found (31.16%), and subtype 3 was found in the lowest frequency (5.64%). Due to the data limitation, only one instance of split Rheme pattern was found (0.2%). The split Rheme was found when the speaker provided two choices of ritual possibility or to compare two things. In this case, Phu Noi and Phu Taw were selected into the following Theme because the speaker wanted to compare Phu Noi and Phu Taw rituals.

From the research findings, it is obvious that the selection of Process Theme plays an important role in Tai Dam ritual procedural texts. This is because the typical feature of procedural discourse guides the audience step by step, therefore, the imperative clause is selected in texts. In this study, Tai Dam ritual procedural texts were typically developed by Process Themes, which shows that procedural text is a goal oriented text. The speaker wants to show the steps leading to the goal, and the goal of the texts is to perform or conduct a ritual. Therefore, the text is divided into a

series of steps. The Process Themes, which are realized in constant Theme pattern, are used when the speaker wants to elaborate the process activity or repeat the same step. That is, an action is done to different offerings. Besides, each utterance is mostly connected by temporal enhancing conjunctions in order to express the temporal sequence of each step.

Another typical feature is that the constant Theme pattern, which is realized by an existential verb *mi:2* ‘exist/have’, can be found when the speaker describes the offerings used for performing the ritual, and it is often found at the initial stage of texts. In addition, the choice of Subject Theme found was used in declarative clauses when the speaker wanted to provide a clearer picture of who did it. Moreover, combined patterns were also found. The combined patterns of simple linear and constant Themes were selected the most at 63.7% of cases. This is because some steps needed to be extended to offer more details; therefore, using combined patterns was a choices for the speaker to describe something.

As some features of Tai Dam language given above, it is more interesting to compare the linguistic features found in Tai Dam with those in Thai. Tai Dam and Thai have the same thematic structure in which Theme is defined by the position in sequence. In general, both Tai Dam and Thai share the similarity of syntactic structure, they both have SVO word order. However, there are some differences in lexicon and phonological system. Although, Tai Dam shares a lot of same vocabularies with Thai, there is some particular vocabularies which are used only in Tai Dam, such as vocabularies related with ritual. As for phonological system, (Burusphat, 2012, p.46 Tai Dam has been influenced by those in Thai and Laos).

In the next section, the typical features of Tai Dam ritual procedural discourse will be discussed.

6.2 Discussion of the typical features of Tai Dam ritual procedural texts

The selected texts were Tai Dam ritual procedural texts. The ritual masters described how Tai Dam rituals were conducted through a sequence of steps. The result of this study suggests some typical features of Tai Dam ritual procedural texts as follows:

(1) Temporal conjunctions play an important role in Tai Dam ritual procedural texts. They function to temporally relate either a clause to another clause or a clause to its previous message. Moreover, they temporally guide the listener how rituals are performed in the different processes. This study found the typical temporal conjunctions, i.e. *kɔ:5* ‘then’, *læ:w6 kɔ:5* ‘and then’ and *phɔ:2* ‘when’, which link the clause itself to the previous process.

(2) There are very small numbers of interpersonal Themes found in this study. This is because the selected texts belong to procedural types which is monologic spoken texts. There is no an interaction between the speaker and listener. Therefore, there is no doubt that the interpersonal Themes do not play the main role in procedural texts.

(3) The process Theme realized by an action verb plays the most important role in Tai Dam ritual procedural texts. According to Martin (2008, p.182), the procedures are pedagogic texts which teach the reader or listener to perform the sequence of activities, and their specialized functions are concerned with culture, instrumental or ritual. In Tai Dam ritual, the key processes in this activity are represented by ritual verbal groups like *se:n1* ‘to offer up’ *taj1*, *su:1khwani* ‘to recall life-soul’.

(4) A typical procedural text is goal oriented. It is not oriented around a specific person. Tai Dam ritual procedural texts are also goal oriented and expressed by a series of imperative clauses. However, a number of declarative clauses having unmarked Subject Theme are also presented in the texts. Within 90.2% of unmarked Theme (see Figure 4.3, p.102), there are subject Themes 29%. The subject as Theme includes common nouns, e.g. *ca:ŋ1*, *mɔ:l*, *mæ:4mot4* ‘ritual master’, *bɔʔ3kon2se:n1* ‘ritual performer’ and pronouns *saw2* ‘they’, *haw2* ‘we’, *ʔiʔ3su:1* ‘you’, *man2* ‘it’. They mostly refer to ritual master and ritual host. The declarative clause is mostly found in the shift pattern—shift from imperative clause to declarative clause. Martin (2008, p. 187) found that the shifts from imperative pattern to declarative pattern can be found in procedural discourse. This is because the declarative pattern is needed when the ritual master wants to clarify and evaluate the sequence of activity. Therefore, it is typical that in procedural text the imperative pattern can shift to

declarative pattern in order to clarify the process of activity. Like the nature of Tai Dam ritual, the step of performing is very complicated. There are many steps to perform and each step is directly related to Tai Dam culture and belief. Therefore, when the ritual masters tell listener each step, he/she always gives more information related to Tai Dam culture which is expressed by declarative clauses.

(5) Another typical feature is that the existential clause which is realized by an existential verb *mi:2* 'exist/have' can be found when the speaker describes the offerings used for performing ritual, and it is often found in the initial stage of texts.

(6) The constant Theme pattern realized by lexical verbs in imperative clauses and existential verbs in existential clauses is the highest selected thematic progression pattern. It is typical that Tai Dam ritual procedural texts mainly consist of lexical verbs in imperative clauses. This is because the selected texts are procedural monologic texts. The speakers describe how a ritual is conducted through a sequence of steps. The steps of performance are expressed by series of action verbs. Therefore, the lexical verbs picked up as unmarked topical Theme in constant Theme pattern are motivated and make sense.

Longacre (1974, p.359) suggests two basic parameters in order to describe discourse genre: succession (or chronological succession) and prescriptive. Based on two basic parameters, the procedural discourse is suggested to be plus in succession and prescriptive. Like narrative discourse, the procedural discourse is described by sequences of steps, each sequence is temporally ordered. As for prescriptive, the procedural discourse tells the reader how to do something or how something is done. However, his work also provides the four characteristics of procedural discourse. If considering the typical features of this present study, the four characteristics of the surface structure of procedural discourse given by Longacre (1974) support the typical features of Tai Dam ritual procedural texts. The first characteristic is suggested that the procedural discourse uses the non-specific person which is realized by a pronoun. As for the second characteristic, the procedural text is goal-oriented. It is focused on the process and the activity which made the thing done. Moreover, the procedural text is not focused on an agent. As for the third characteristic, the procedural discourse is in deep structure which is projected in time realized by past, present, or future. And the last characteristic is suggested that the procedural text employs chronological

succession. If considering the four characteristics, the characteristics of Tai Dam procedural texts are not much different from the procedural characteristics suggested by Longacre (1974). That is, Tai Dam ritual procedural texts are goal oriented which are expressed by a series of imperative clauses. It is noted that there are two types of imperative clause found in the selected texts (i.e. 2nd Person Imperative and 3rd Person Imperative). Lane (1970) divides the type of imperative commands into 2nd and 3rd Person Imperatives. In the 2nd Person Imperative, the recipient of the command is always the 2nd person (i.e. 'you'), but in 3rd Person Imperative the speaker always gives the command to the third recipient. In Tai Dam ritual procedural texts, the ritual masters tell how to conduct the ritual directly to text receiver (i.e. researcher) and give the command to the person who directly performs the specific ritual. This study mostly found the 3rd Person Imperative. Tai Dam rituals are performed only by Tai Dam; therefore, when narrating the ritual procedures, ritual masters select to use the 3rd Person Imperative (i.e. Tai Dam who performs the rituals) to specify who will perform the series of action. It is possible that the selected texts are a kind of narrative texts which is embedded by imperative clauses. In addition, there has been a slight difference. That is, there are a number of subjects in declarative clauses which are realized by actors who perform the rituals. This is because many steps of a ritual require the specific information about the actors. So that it is obvious to the text listeners — who perform what part of ritual. Moreover, it is typical that the ritual master selects a series of existential verb *mi:2* 'exist/have' to list ritual offerings.

6.3 A note on using Systemic Functional approach to Tai Dam ritual procedural texts

Based on Tai Dam nature, especially in declarative and imperative clauses, it is typical that the subject of clause can be ellipsed or underlined, but it is understood by both the text sender and text receiver. In case of imperative clause, the subject which is ellipsed is the 2nd pronoun 'you' or 3rd pronoun 'they, he/she'. Based on Systemic Functional Linguistic approach, Theme is regarded as a point of departure which is located at the first position of a clause. Therefore, text analyst should be aware of Theme identification. For example, in a declarative clause, sometimes the

subject of declarative clause is ellipsed. During the course of text analysis, one should not interpret as imperative clause and select the verbal group as a Theme. As for the imperative clause, when considering the definition of Theme given by Halliday (1985, p.33-34) — ‘Theme is what message is concerned with’, the verbal group which tell us what message is concerned with therefore it should be analyzed as a Theme of imperative clause.

One of the problems found in this study is an analysis of serial verb construction. Serial verb construction is a typical feature of languages in Southeast Asia. This study defines a serial verb construction as a single event according to Lane (1970), and identifies it as a clause. To analyze the language at the lexicogrammar level, it is needed to identify clause boundary. It is difficult to determine clause boundaries when a clause consists of serial verb construction. As a result, text analyst should have clear criteria to deal with this problem.

6.4 Suggestions for the further studies

6.3.1 This study is based on nine Tai Dam ritual procedural texts. More texts are needed to be analyzed in order to make a clearer picture of Tai Dam ritual procedural texts.

6.3.2 Based on the previous studies on Tai Dam discourse, more works on other texts type are needed to investigate.

6.3.3 This study focuses only on an analysis of textual metafunction. Therefore, other metafunction (i.e., interpersonal and ideational metafunction) is very interesting for the further studies.

6.3.4 It is very interesting to study text structure in Tai Dam ritual procedural texts. Therefore, Generic Structure Potential (or GSP) of Tai Dam procedural text is very interesting to explore.

6.3.5 For anthropologist, it is very interesting to compare Tai Dam rituals in Thailand, Vietnam and Laos.

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APPENDIX

Sentua Phunoi

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
1.1			kon2 niəʔ4 this person		pen1 taʔ3haŋ5 ma:2 də:j5 is what come Q
1.2	thuŋ1 CONJ		ciʔ3 ma:2 FUT come se:n1 to:1 offer up		—
1.3			bəʔ3 khəj4saʔ3ba:j1 NEG feel good	↓	ʔaʔ3naʔ3 PTCL
1.4			bəʔ3 saʔ3ba:j1 NEG feel good		—
2.1			bəʔ3 saʔ3ba:j1læ:w6 NEG feel good		↓
2.2	thuŋ1 CONJ		ma:2 se:n1 to:1 come offer up		—
3.1			bəʔ3 saʔ3ba:j1læ:w6 NEG feel good		—
3.2	thi:2ni: 6 khur:2 wa:4 CONJ		hau5 give		mə:1 saw2 paj1 bə:ŋ3 wa:4 ritual master he go look that [[Clause]]
3.3	wa:4 CONJ		ʔan1 ni:6 this one		ʔiʔ3 tə:ŋ5 ʔet3 phiʔ3thi:2 FUT MOD do ritual ni:6 kə:m3 de:j6 this before PTCL
3.4			man2 it		caŋ1ciʔ3 həm1 FUT recover
3.5			bəʔ3 saʔ3ba:j1 niəʔ4 NEG feel good		—
3.6			pen1 is	↓	saj5 What
3.7			pen1 is		haŋ5 niəʔ4 What PTCL
3.8	lu:1 wa:4 CONJ		paj1 pen1 go is		↓

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
3.9			hau5 ma:2 give come se:n1 to:1 offer up		saw2 kə:n3 de:j6 him before PTCL
3.10			man2 it		caŋ1ci?3 hɔm1 FUT recover
4.1			hɔm1 ni:4 recovery this		mə:j1kwa:m2 wa:4 ha:j1 mean that recover
4.2			(∅man2) (it)		mə:j1 kwa:m2 wa:4 [[CL]] mean
4.3			man2 it	↓	caŋ1 ci?3 hɔm1 FUT recover
5			se:n1 to:1 saw2 Sento they		mi:2 haŋ5 de:j have what Q
6.1			mæ:4mot4 ritual master		tə:ŋ5 bə?3 nə:j3nuŋ3 de:j MOD tell little PTCL
6.2			(∅saw2) she	↓	?a?3thi?3ba:j1 hau5 faŋ1 ?e:1 describe to listen much mi:2 haŋ5 have what
6.3			?i?3phuŋ4 tomorrow		ci?3 laj5 tiəm1 khə:ŋ1waj6 FUT get prepare offering
7.1			hau5 give		saw2 tiəm1 ni:4 them prepare this
7.2	tha:5 CON		?i?3 se:n1 to:1 FUT offer up		ni:4 de:j this PTCL
7.3			?i?3 su:1 you		?aw1 ba?3sau5 ma:2 khun5 take mat come up ka?3 mæ:4mot4 kə:n3 with ritual master before
8.1			(∅?i?3 su:1) (you)		?aw1sau5 ma:2 khun5 ka?3 take shirt come up with mæ:4mot4 kə:n3 læ:w6 ritual master before ASP:pfv
8.2			(∅?i?3 su:1) (you)	↓	kə:5 CONJ ma:2 khun5 come up

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
9.1			mæ:4mot4 ni:4 ritual master this		?aw1 khaw5 suæ5 ma:2 khun5 take rice shirt come up
9.2			ni:4 this		ma:j1kwa:m2wa:4 [[CL]] mean that
9.3			saw2 they		ci?3 laj5 ha:1 khøj5 FUT find thing
10.1			khøj5 ni:4	kø:5 CONJ	khur:2wa:4 ha:1 ba?3kon2 is find man ta:ŋ2to:1 haw2 paj1 perform him go
10.2			ta:ŋ2to:1 haw2 paj1 perform him go		—
10.3			?aw1 paj1 hau5 take go give		saw2 him
10.4			saw2 he		ci?3 bø?3 laj5 ?aw1 to:1 haw2 paj1 FUT NEG take our life go
10.5			haw2 we		ca:ŋ6 saw2 paj1 ?i?3thi:2nuŋ3 ask him go again
11			?i?3 tøj5 paj1 ha:1 FUT MOD go find		khøj3 læ:w6 thing ASP:pfv
12.1			ʔet3 set3 (do) ASP: PFV		—
12.2			haw2 we	kø:5 CONJ	?i:?3 tøj5 ?aw1 se:n1 to:1 FUT MOD take offer up mi:2 haŋ5 dəj have what PTCL
13.1			haw2 we	kø:5 CONJ	?i?3 tiəm1 khøj1 waj6
13.2			haw2 we		?i?3 se:n1 to:1 ni:4 FUT offer up this
14.1	tha:5 if		haw2 we		ci?3 ?et3 FUT do
14.2			haw2 we		tøj5 læ:m4 khun5 ma:2 MOD start up come

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
15.1	kə:5 CONJ		mi:2 have/exist		taʔ3kaj3 cet3 to:1 hen seven CLF
15.2			(Ømi:2) (have/exist)		hualmu:1 hua1 nuŋ3 pig's head CLF one
15.3	læ:w6 kə:5 CONJ		(Ømi:2) (have/exist)		taʔ3mu:1 ʔik3 sa:m1 cin6 pork more three CLF
16.1			mu:1 sam1 can6 pork		tom5 sa:m1 cin6 læ:w6 boil three CLF ASP:pfv
16.2	kə:5 CONJ		mi:2 have/exist		ʔaj5phuak3 kə3nom1 taro dessert
16.3			(Ømi:2) (have/exist)		phuak3 khaw5maw5 taro dessert made from rice
16.4			(Ømi:2) (have/exist)		phuak3 kha:w5ha:ŋ2 taro rice
16.5			mi:2 have/exist		maʔ3pa:w6 taŋ6 luʔ4 coconut all
16.6			Maʔ3 pu:k3 ni:4 pomelo this		khur:2wa:4 som5ʔo:1 mean pomelo
16.7	læ:w6 kə:5 CONJ		(Ømi:2) (have/exist)		tæ:ŋ1 mo:2 watermelon
16.8			(Ømi:2) (have/exist)		maʔ3kuaj5 taŋ6 wi:1 banana all CLF
16.9	læ:w6 kə:5 CONJ		mi:2 have/exist		khaw5tom5 kə3nom1 boiled rice dessert
16.10			saw2 they		haŋ5 sa:lthaj1 perform the step of Sathai
17.1			(Øsaw2) they		haŋ5 sa:lthaj1 saw2 perform the step of Sathai their nan4 læ:w6 that ASP:pfv
17.2	kə:5 CONJ		mi:2 have/exist		law5lɔ:n5 liquor
18.1			mi:2 have/exist		law5lɔ:n5 læ:w6 liquor ASP:pfv

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
18.2	kə:5 CONJ		mi:2 have/exist		law5 saw2 kuət3 nuŋ3 liquor their CLF one
19			kə3nom1 ni:4 dessert this		tə:m1tə:3 haw2 phə:2cau1 sau3 depend on us satisfy put
20.1			(ʔet3) (do)		set3 læ:w6 finish ASP:pfv
20.2			saw2 they		mi:2 haŋ5 ləj6 have what PTCL
20.3			saw2 they	kə:5 CONJ	tha:m1 saw2 tə:3 ask they continue
21			man2 it		tə:ŋ5 mi:2 MOD have
22.1	tha:5 CONJ		phu:t3tuŋ1 wa:4 speak		—
22.2	tha:5 CONJ		hət3 do		?a:lju?3 pə:t3 sip3 age 80
22.3			?aw1 take		khæ:4 hok3sip3 kə:n3 na?4 just 60 before PTCL
22.4			hok3 sip3 ni:4 60 this		mi:2 cuə5 lem4 nuŋ3 have rope CLF one
22.5			mi:2 have/exist		wa:j1 lem4 nuŋ3 wicker palm CLF one
22.6	læ:w6 kə:5 CONJ		mi:2 have/exist		kə:lkuaj5 kə:l?ə:j5 banana tree sugar cane ma:2 phu?3 sa?3 wa:4 sa:lthaj1 nan6 come bind PTCL say Sathai that
23	phə:2 CONJ		(ʔet3) (do)		set3 ca:k3 ?aj5?an1nan6 khur:2wa:4 finish from that is ?a:lju?3 hok3sip3 age 60
24.1	tha:5 CONJ		?a:lju?3 pə:t3sip3 age 80 ni:4 this		tə:ŋ5 taj1 khua2laj5 kua2 pə:l MOD perform step of Kualajkuapae

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
24.2			phu:5 nɔ:j6 Phunoi	tha:5 CONJ	ʔa:1juʔ3 pæ:t3sip3 læ:w6 age 80 ASP:pfv
24.3			tɔŋ5 (ʔʔet3) MOD (do)		kua2laj5kua2pæ:1 step of Kualajkuapae
24.4			mi:2 have/exist		kam6 lak3 man4 lak3 ju:n2 step of Kamlakmanlakjun
24.5			(∅mi:2) (have/exist)		lak3 man4 sa:m1 can6 nan6 de:j6 step of Kamlakmanlakjun that PTCL
24.6			saw2 they		(ʔʔet3) lak3 man4 lak3 ju:n2 (do) step of Kamlakmanlakjun
24.7	tæ:3 but		khuuŋ4 tæ:ŋ3 ni:4 costume this		khuu:2kan1 met3 bɔʔ3 wa:4 same all no matter phu:5 ta:w6 lu:1 phu:5 nɔ:j6 Phutaw or Phunoi khuu:2 kan1 met3 same all
25.1	wen6 tæ:3 wa:4 CONJ		phu:5ta:w6 ni:4 Phutaw this		ŋə:n2 khu:2 saw2 pæ:ŋ1 nɔ:j3nuŋ3 money their do few
25.2	pɔʔ4 wa:4 CONJ		saw2 they		jau3 kwa:3 haw2 bigger than us
25.3			haw2 we		tɔŋ5 kep3 ka:4 khu:2 MOD keep with pair saw2 ʔe:1 nɔ:j3 nuŋ3 they much few one
26.1	som1m ut4 wa:4 CONJ		phu:5 nɔ:j6 saw2 Phunoi they		sau3 si:3 bat3 put 4 baht
26.2			phu:5 ta:w6 Phutaw		tɔŋ5 sau3 pæ:t3 ba:t3 MOD put 8 baht

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
27.1			man2 it	↓	khɯ:2 kap3 phu:5nɔj6 same as Phunoi
27.2			(∅man2) (it)	↓	bɔʔ3laj5 pit3 piən5 NEG strange
28.1			Sen:1 to:1 Sento phu:5 nɔj6 man2 Phunoi it		mi:2 pa:n1 mu:1 hualmu:1 have container pork pig's head pa:n1 nuŋ3 CLF one
28.2	læ:w6 kɔ:5 CONJ		(∅mi:2) (have/exist)		pa:n1 mu:1 ʔiʔ3 pa:n1 nuŋ3 container pork more CLF one
28.3	læ:w6 CONJ		(∅mi:2) (have/exist)		pa:n1 kaj1 ʔiʔ3 sa:m1 pa:n1 container chicken more three CLF
28.4			(∅mi:2) (have/exist)		pa:n1 kaj1 ʔiʔ3 sa:m1 pa:n1 container chicken more three CLF
28.5	kɔ:5 CONJ		(∅mi:2) (have/exist)		sa:m1 to:1 3 CLF
28.6			(∅mi:2) (have/exist)		kaj3 sa:m1 to:1 læ:w6 chicken three CLF ASP:pfv
28.7	kɔ:5 CONJ		mi:2 have/exist	↓	kaw5tom5 kə3nom1 sau3 boiled rice dessert put
28.8			mi:2 have/exist		phon1laʔ4maj6 sau3 fruit put
28.9			mi:2 have/exist		kə3nom1 hæ:ŋ5 kə3nom1 ʔa3raj2 sau3 dessert dry dessert what put
29.1			phɔ:2cau1 ciʔ3 satisfy FUT hau5 ʔaw2 ma:2 give take come sau3 put		ʔa1raj2 kɔ:5laj5 what can

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
29.2			ʔaw1 ma:2 sau3 take come put hau5 give		—
30.1	khɯ:2 wa:4 CONJ		ʔaw1 ma:2 sau3 take come put hau5 to		ban1paʔ3buʔ3lut4 ancestor pho:4mæ:4 phu:5ta:j1 paj1 nan4 kin1 parents dead person go that eat
30.2			pu:3 ja:3 ta:1 ja:j2 grand father grand mother		kin1 læ:w6 eat ASP:pfv
31.1	thi:2ni: 6 CONJ		ʔiʔ3 to:1 nuŋ3 more CLF one		saw2 ʔə:n5 wa:4 pa:n1khwan1 they call that Pankhwan
31.2			pa:n1 khwan1 niʔ4 Pankhwan this		saw2 ʔə:n5 wa:4 we:2 la:2 they call that time
31.3			haw2 we		ʔə:n5 call
32.1			we:2 la:2 haw2 sə:n1 to:lni:4		ciʔ3 tɔ:ŋ5 ʔə:n5 khwan1
32.2			haw2 we		cɯə2 saw2 hæ:3 ma:2 naʔ4 give they take come PTCL
32.3			saw2 they		ʔən5 khwan1 ma:2 huən2 call moral come home
33.1			ma:2 come		huən2 læ:w6 home ASP:pfv
33.2			ma:2 kin1 come eat		taʔ3kaj3 to:1 nan6 chicken CLF that
33.3			ma:2 kin1 come eat		taʔ3haŋ5 pa:n1kaj3 pa:n1khwan1 what tray chicken tray moral nan4 that

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
34.1	læ:w6 thi:2ni: 6 kɔ:5 CONJ		mi:2 have		ʔaj3pa:n1 sin5 suə5 tray cloth shirt
34.2			(mi:2) (have)		pa:n1 sam1lap3 pha:5sin5 pha:5suə5 tray food cloth shirt
34.3			saw2 they		ʔaw1 paj1 waj6 huaŋ5 huən2 nan6 de:j6 take go to front home that PTCL
34.4			saw2 they		ʔə:n5 wa:4 pa:n1jɔ:ŋ5 call that Panjong
34.5			pa:n1jɔ:ŋ5 ʔan1 Panjong CLF na?4 PTCL		saw2 ʔaw1 paj1 mɔ:p4 hau5 they take go give to ban1pa?3bu?3lut4 khɔ:ŋ1 hau2 ancestor of we pu:3 ja:3 ta:1 ja:j2 khɔ:ŋ1 hau2 grandparents of we
35.1			pha:5sin5 nan4 na?4 cloth that PTCL		khu:2 man2 huŋ1 is it old
35.2			man2 it		huŋ1 taw1 na:n2 læ:w6 old only that ASP: pfv
35.3			suə5pha:5 saw2 cloth they		kha:t3 met3 torn all
36.1			hau2 we		ʔaw1 pha:5sin5 pha:5 mau3 take cloth cloth new khɔ:ŋ1 mau3 paj1 hau5 saw2 of new go to they

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
36.2			saw2 they	kɔ:5 CONJ	laɟ5lap3 taŋ6nan6 læ:w6 get long ASP:pfv
36.3			saw2 they	kɔ:5 CONJ	ʔə:n5 pɔ:n2 hau5 saw2 hau5 haw2 pray bless to they to they hɔ:m1ha:j1 ca?3 lo:k3paj2 recover from sickness
37.1	læ:w6 thi:2ni: 6 CONJ		saw2 they		ci?3 mi:2 ka?3taŋ1 FUT have money
37.2			mi:2 have		ŋə:n2 money
37.3			mi:2 have		tɔ:ŋ2 paj1 sau3 gold go put
37.4			saw2 they	kɔ:5 CONJ	mɔ:p4 hau5 saw2 paj1 give to they go
37.5			mi:2 have		taŋ6 sɔ:j5 also necklet
37.6			mi:2 have		taŋ6 sɔ:j5 ma:2 khwæ:n1 kɔ:2 also neckletcome wear neck
37.7			mi:2 have		ŋə:n2 khuəŋ4tɔ:ŋ2 ma:2 hau5 silver gold come give
37.8			mi:2 have		taŋ6 sɔ:j5 ma:2 suam1 also necklet come wear
37.9	kɔ:5 CONJ		mi:2 have		taŋ6 na:2li?4ka:1 luən2 tɔ:ŋ2 also watch CLF golden ma:2 hau5 come give
37.10			mi:2 have		haŋ5 saw2 bɔ?3 hau5 paj1 mɔ:p3 what they NEG give go give hau5 paj1 to go
38	thi:2ni: 6 CONJ		saw2 they	kɔ:5 CONJ	laɟ5lap4 tɔ:m1nan6 recieve that time

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
39			pa:n1 pha:5sin5 tray cloth		saw2 ?ə:n5wa:4 pa:n1 jəŋ2 nan6 de:j6 they call tray Jong that PTCL
40.1	phə:2 CONJ		tiəm1 prepare		khə:ŋ1 set3 thing finish
40.2			tiəm1 prepare		khə:ŋ1 set3 thing finish
40.3	kə:5 CONJ		tiəm1 prepare		khə:ŋ1 set3 læ:w6 thing finish ASP:pfv
40.4			saw2 they	kə:5 CONJ	nat4 mu:6 sa?3 make appointment PTCL
41.1			nat4 make appointment		mu:6 ci?3 ?et3 ma:2 lə:j6 time FUT do come PTCL
41.2			mu:6 we:n2 toŋ1 time Wentong ni:4 this		saw2 bə?3 cau6 they NEG use
41.3			mu:6 ?a:j5 ta:j1 time parents die		saw2 kə:5 bə?3 cau6 they CONJ NEG use
41.4			saw2 they		hau5 khu:2wa:4 give mean
41.5			mu:6 se:n1 time perform ritualcau1 mind		saw2 kə:5 bə?3 cau6 they CONJ NEG use
41.6			mu:6 phaw1 time bury		saw2 ?ə:n5wa:4 mu:6 læ:2hə:w1 they call time Laehaew
41.7			saw2 they	kə:5 CONJ	bə?3 cau6 NEG use

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
41.8			mu:6 we:n2 toŋ1 time Wentong		saw2 kɔ:5 bɔʔ3 cau6 they CONJ NEG use
41.9	tha:5 CONJ		ʔet3 do		pen1 mu:6 we:n2toŋ1 is time Wentong
41.10			saw2 they	kɔ:5 CONJ	bɔʔ3 ʔaw1 NEG take
42.1			tha:5 phu:5 ta:w6 ni:4		saw2 ʔaw1 mu:6 we:n2 toŋ1 they take time Wentong
42.2			saw2 they		ʔet3 mu:6 we:n2toŋ1 do time Wentong
42.3			man2 it		paj1 phit3kan1 tɔ:n1 nan6 go wrong that time
43.1	tha:5 CONJ		phu:5 nɔ:j6 Phunoi		bɔʔ3 ʔaw1 mu:6 we:n2 toŋ1 NEG take time Wentong
43.2	tæ:3 CONJ		phu:5 ta:w6 Phutaw		saw2 sen1 mu:6 we:n2 toŋ1 they perform time Wentong
44.1	thi:2ni: 6 CONJ		haw2 we		ʔiʔ3 tiəm1 haŋ5 de:j6 FUT prepare what PTCL
44.2			tiəm1 khɔ:ŋ1 niəʔ4 prepare thing PTCL		ʔiʔ3toŋ5 ʔaw1 suə5 maʔ3 khun5 MOD take shirt come up
45.1			khun5 læ:w6 up ASP:pfv		—
45.2	thi:2ni: 6 CONJ		ha:1 search		mu:6 time
46.1	phɔ:2 CONJ		laj5 get		mu:6 di:1 læ:w6 time good ASP:pfv
46.2			haw2 we	kɔ:5 CONJ	tiəm1 khɔ:ŋ1 ʔet3 prepare thing do
46.3			tiəm1 prepare		taʔ3kaj3 taʔ3mu:1 chicken pork

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
46.4			ma:2 come		bəʔ3 pi:4nə:ŋ6 NEG cousin
46.5			ma:2 come		cəj4 kan1 tæ:ŋ3 help each other arrange
46.6			ma:2 come		tæ:ŋ3 phiʔ3 thi:2 nan6 arrange ritual that
47.1			tæ:ŋ3 phiʔ3 thi:2 arrange ritual	kə:5 CONJ	mi:2 law5 have liquor
47.2			mi:2 have		kaj3 chicken
47.3			mi:2 have		mu:1 pork
47.4			mi:2 have		kə3nom1 naʔ4 ma:2 ʔet3 dessert PTCL come do
48.1			ʔet3 læ:w6 do ASP:pfv		—
48.2	thi:2ni: 6 CONJ		ʔaw1 take		mæ:4mot4 nan4 paj1 pen1 kon2 se:n1 master that go be ritual performer
48.3			hau5 give		mæ:4mot4 khaw1 paj1 master her go
48.4	thi:2ni: 6 CONJ		saw2 they	kə:5 CONJ	se:n1 paj1 taŋ6 mu:6 laʔ4 naʔ4 performgo all time PTCL
49.1			ʔan1 se:n1 to:1 ni:4 As Sento this		saw2 kə:5 se:n1 taŋ6 mu:6 they CONJ perform all time
49.2			se:n1 taŋ6 mu:6 perform all time		khur:2wa:4 [[49.3]] is
49.3			se:n1 to:1 ni:4 Sento this		ma:j1 kwa:m2 wa:4 [[49.4]] is
49.4			ʔan1 niəʔ4 CLF this		kəʔ4 saw2 bəʔ3 di:1 fortune they NEG good
49.5			saw2 they		hæ:5 wa:4 ----- ritual chant ----- chant that

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
50.1			mæ:4mot4 master		saw2 ci?3 pot3 ?aw1 ?ok3 paj1 tiŋ6 they FUT take take out go leave
50.2	thi:2ni: 6 CONJ		saw2 they	↓	cau6 mæ:4mɔ:1 na?4 believe master PTCL
50.3			saw2 they		pot3 ?ok3 paj1 tiŋ6 take out go leave
50.4			?aw1 take		paj1 tiŋ6 go leave
51.1			bɔ?3 hau5 mi:2 NEG give have		haŋ5 what
51.2			khɔ:1 bɔ?3 hau5 pray Neg give mi:2 have		ta?3 ja:ŋ3 what
51.3			pot3 take		khuə1 paj1 set3 læ:w6 Ke go finish ASP: pfv
52.1	thi:2ni: 6 khu:2 wa:4 CONJ		kwa:m2 se:n1 niə?4 Kwamsen PTCL		man2 mi:2 ju:3 wa:4 [[52.2]] it has stay that
52.2			pa?3 ?ok3 paj1 sa?3 force out go PTCL		—
53.1			pa?3 laew6		—
53.2	kɔ:5 CONJ		hau5 give		ba?3kon2suə5 nan4 na?4 host that PTCL
53.3			man2 it		ma:j1kwa:m2wa:4 [[53.4]] mean
53.4			ba?3kon2suə5 host nan4 na?4 that PTCL		hau5 di:1 give good

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
53.5			khɔ:n1 baʔ3 di:1 CLF NEG good		saw2 ʔaw1 ʔɔk3 met3 læ:j6 they take out all PTCL
54.1	thi:2ni: 6 phɔ:2 CONJ		ʔaw1 ʔɔk3 met3 take out all		—
54.2	khur:2 wa:4 CONJ		ʔaj5phuak3 ʔaj5 CLF khɔ:p3 loŋ6 ʔaʔ3 rim basket PTCL		mon2mon2 kom1kom1--ritual chant— round round
55.1	phɔ:2 CONJ		ma:2 hɔ:j5 læ:w6 come hook ASP:pfv		—
55.2			caw5suə5 host bɔʔ3kon2se:n1 nan4 host that		man2 ciʔ3 bɔʔ3 sə3ba:j1 it FUT NEG fine
55.3			man2 it		caŋ1 laj5 pen1 jaŋ3nu:n6ja:ŋ3 ni:6 FUT get be whatever
55.4	thi:2ni: 6 CONJ		mɔ:1 saw2 master he		tat3 ʔɔk3 saʔ3 cut out PTCL
55.5			tat3ʔɔk3 cut out		—
56.1	phɔ:2 CONJ		ʔet3 do		saw2 set3 they finish
56.2			saw2 they		tat3 ʔɔk3 cut out
56.3			tat3 ʔɔk3 cut out		—
56.4			tat3 ʔɔk3 caʔ3 cut out from		caw5suə5 saw2 bɔʔ3 hau5 mi:2 host they NEG give have
57.1	tha:5 CONJ		tat3 bɔʔ3 ʔɔk3 cut NEG out		—
57.2	kə:5 CONJ		se:n1 bɔʔ3 ka:t3 perform NEG torn		—
57.3			saw2 they		siəŋ1 bɔʔ3 nan4 forecast NEG that

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
57.4			tɔ:ŋ5 tam2 tɔ:3 MOD do continue		—
57.5	tha:5 CONJ		tat3 bɔʔ3 ka:t3 cut NEG torn		ni:4 de:j6 this PTCL
58.1	tha:5 CONJ		tat3 bɔʔ3 ka:t3 cut NEG torn		
58.2			ni:4 this		ma:j1kwa:m2wa:4 [[58.3]] means
58.3	wa:4 CONJ		caw5suə5 host kon2 ni:6 ʔa3 CLF this PTCL		khɔʔ4 hæ:ŋ2 khɔʔ4 ʔe:1 bad fortune fortune a lot
59.1			saw2 they		ʔet3 bɔʔ3 ka:t3 laj5 do NEG torn get
59.2			tɔ:ŋ5 ʔet3 MOD do		ʔiʔ3thi:2 nuŋ3 mau3 more one again
60.1	tɔ:n1 CONJ		saw2 they		ʔaw1 muaʔ3 ma:2 sau3 hua1 ʔa3naʔ4 take hat come put head PTCL
60.2			muaʔ3 ma:2 sau3 hat come wear hua1nan4 head that	kɔ:5 CONJ	khur:2 tɔ:3 ŋaw2 ka:w5 ŋaw2 hua1 is continue shadow nine shadow head
60.3			tɔ:3 chaʔ3ta:1 continue fortune		khur:2 ŋaw2 hua1 kha:t3 is shadow head torn
60.4			ŋaw2 hua1 kha:t3 shadow head torn ni:4 naʔ4 this PTCL		də:n1 paj1 hau5 kon2 ni:6 bɔʔ3 walk go to man this NEG mi:2 ŋaw2 hua1 have shadow head
60.5			man2 it		caŋ1 laj5 bɔʔ3 sə3ba:j1 FUT get NEG fine

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
61.1	thi:2ni: 6 CONJ		ma:2 tɔ:3 come continue		ŋaw2 hua1 shadow head
61.2			hau5 tɔ:3 give continue		ŋaw2 hua1 hau5 læ:w6 shadow head give ASP:pfv
61.3	kɔ:5 CONJ		tɔ:3 continue		ŋaw2 hua1 læ:w6 shadow head ASP:pfv
61.4			man2 it	kɔ:5 CONJ	tɔ:3 tuk3 lɔ:p4 continue every round
62.1			mæ:4jɪŋ1 women		tɔ:3 ha:5 thi:2 continue five time
62.2			pɔ:5ca:j2 man		tɔ:3 si:3 thi:2 continue four time
63	læ:w6 thi:2 ni:6 CONJ		saw2 they		?aw1 ka3taŋ1 paj1 siəp3 mua?3 na?4 take money go put hat PTCL
64.1			?an1 nan6 CLF that		saw2 tɔ:3 ?a1ju?3 they continue age
64.2	thi:2ni: 6 CONJ		?a1ju?3 ?a?3 age PTCL		saw2 tɔ:3 hau5 ?a1ju?3 ju:n2 they continue give age long
65.1			?a1ju?3 age		ci?3 met3 læ:w6 phu:5nan6 na?4 FUT out ASP:pfv patient PTCL
65.2	thi:2ni: 6 CONJ		pi:4nɔ:ŋ6 saw2 cousin they		?a1ju?3 ci?3 met3 ju?3 læ:w6 age FUT out stay ASP:pfv
65.3			phu:5cep3 patient nan4 na?4 that PTCL		?aw1 ka?3taŋ1 ma:2 tɔ:3 ?a1ju?3 take money come continue age
66.1	læ:w6 thi:2 ni:6 tɔ:n1 CONJ		cuək3 cu:ŋ1 rope drag to:1 kwa:j2 [[66.2]] CLF buffalo		cu:ŋ1 to:1 kwa:j2 ni:4 de:j6 ku:2wa:4 drag CLF buffalo this PTCL is

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
66.2	thi:4 CONJ		mæ:4 mother		wa:4 mi:2 cuək3 de:j6 say have rope PTCL
66.3			muəŋ2 the:ŋ1 city Theng nan4 na?4 that PTCL		saw2 mi:2 kwa:j2 loŋ2 ma:2 they have buffalo down come
67.1			saw2 they		pan5 to:1 kwa:j2 rope CLF buffalo
67.2			?aw1 take		to:1 kwa:j2 law5le:j6 CLF buffalo PTCL
67.3			caŋ2 master		ci?3 di:1 na?4 FUT good PTCL
68.1			luək4 chose		to:1 di:1 CLF good
68.2			to:1 bə?3 di:1 CLF NEG good		saw2 bə?3 ?aw1 they NEG take
68.3			thiŋ6 paj1 leave go		—
69.1			?aw1 take	↓	ta?3kwa:j2 di:1 ma:2 buffalo good come
69.2			?aw1 take		to:1 kwa:j2 muəŋ2 ?ok3 CLF buffalo city west
69.3			kwa:j2 muəŋ2 buffalo city ?ok3 ni:4 west this		ta?3kwa:j2 di:1
70.1	phə:2 CONJ		laj5 get		kwa:j2 di:1 læ:w6 buffalo good ASP:pfv
70.2			haw2 we		ma:2 fan5 cuək3 come cut rope
71.1			?aw1 take		cuək3 ma:2 phu?3waj6 rope comehost
71.2			?an1 ni:6 CLF this		khɯ:2wa:4 mi:2 cuək3 ?an1 nan6 na?4 is have rope CLF that PTCL

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
71.3			saw2 they		?aw1 ma:2 cu:n2 to:1 kwa:j2 take come drag CLF buffalo
71.4			cu:n2 drag		to:1 kwa:j2 CLF buffalo
71.5			cu:n2 to:1 kwa:j2 drag CLF buffalo		hau5 man2 di:1 ?a?3 give it good PTCL
71.6			cu:n2 drag		to:1 kwa:j2 khaw5 suan1 phat3 CLF buffalo entre garden Pat suan1 pha:n1 garden Phan
71.7			cu:n2 drag		hau5 man2 di:1 give it good
72.1			hau5 give		caw5suw5 ni6 di:1 host this good
72.2			haw2 we		luw4 ta?3kwa:j2 to:1 di:1 ma:2 chose buffalo CLF good come waj6 ka?3 haw2 keep with we
72.3			to:1 b?3 di:1 CLF NEG good		haw2 b?3 ?aw1 we NEG take
73.1			cu:n2 set3 læ:w6 drag finish ASP:pfv		—
73.2			saw2 they	k?5 CONJ	bæ:p3wa:4 kwa:m2[[73.3]] like chant
73.3			saw2 they		ma:2 phu?3waj6 come tying
74.1			kh?n1 di:1 thing good		?aw1 ma:2 waj6 take come keep
74.2			kh?n1 b?3 di:1 thing NEG good		haw2 b?3 ?aw1 we NEG take
75.1			?aw1 take		khwan1 t?n1thi:4 [[75.2]] moral now

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
75.2			wa:4 [0] say		paj1 hæ:3 khwan1 de:j6 niə?4 go parade moral PTCL PTCL
76			paj1 hæ:3 khwan1 go parade moral ni:4 this		khu:2wa:4 phi:1 khwan1 haw2 is ghost moral we ha:1 ma:2 de:j6 find come PTCL
77.1		ba:ŋ1 thi:2 someti mes	saw2 they		ja:ŋ4 ju?3 ka?3 pa:3 pu:n5 na?4 still stay with forest there PTCL
77.2	lu:1 CONJ		(saw2)		ma:2 ja:ŋ4 ju:3 ka?3 kok3 ma:2 jau3 come still stay with Kok come big
77.3	lu:1 CONJ		(saw2) (they)	↓	ma:2 loŋ1 ju:3 de:j6 come down stay PTCL
77.4			saw2 they		ci?3 ma:2 FUT come
77.5			bə?3 hau5 hət3 NEG give back		—
78.1			saw2 they		caŋ2 mi:2 kaj3 FUT have chicken
78.2			mi:2 have	↓	mu:1 pork
78.3			mi:2 have	↓	pha:5 luŋ2 ta:1 cloth uncle
79.1	ma:j1 kwa:m2 wa:4 CONJ		saŋ1nu:1 you		pen1 phu5 jɪŋ1 ni:4 na?4 is female this PTCL
79.2	som1m ut4 wa:4 CONJ		mi:2 exist/ have		phi:4ca:j2 pen1 pə:5ca:j2 brother is male

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
79.3			saw2 they		ʔə:n5wa:4 luŋ2ta:1 call uncle
79.4			saw2 they		ʔə:n5wa:4 luŋ2 ta:1 call uncle
80.1	tha:5 CONJ		[o]		pu:t3 wa:4 [[80.1]] say that
80.2			nu:1 you		se:n1 de:j6 perform PTCL
80.3			phi:4 ʔuəj5 khə:ŋ1 brother sister of nu:1 niəʔ4 you PTCL		təŋ5 ʔaw1 mu:1 cin5 lu:1 to:1 mu:1 MOD take pork CLF or CLF pork ma:2 ʔə:n5 khwan1 nu:1 come call moral you
80.4	læ:w6 tha:5 haʔ3 wa:4 CONJ		[0]		pen1 luʔ4 la:n1 is cousin
80.5			tə:ŋ5 ʔaw1 MOD take		taʔ3 kaj3 ma:1 chicken come
80.6			ʔaw1 take		taʔ3 kaj3 ma:2 ʔə:n5 khwan1 chicken come call moral
81.1			ma:2 come		ʔə:n5 khwan1 læ:w6 call moral ASP:pfv
81.2			saw2 they		caŋ2 mi:2 khə:ŋ1 FUT have thing
81.3			mi:2 have		kæ:n2 ma:2 hæ:1 naʔ4 Kaen come parade PTCL
82.1			khwan1 moral		jaʔ3 ciət3 kə5 law5 MOD escape away
82.2			saw2 they		tə:ŋ5 paj1 hæ:3 khwan1 ma:2 MOD go parade moral come
83.1			khwan1 moral		ma:2 læ:w6 comeASP:pfv
83.2			[o]		di:1 good

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
83.3			ʔaw1 take		kæ:n2 paj1 hap3 ma:2 parade go pick up come
84.1			ta:m2 lak3 ʔaʔ3 majority PTCL		hæ:3 sa:m1 lɔ:p3 lɔ:p3 ba:n5
84.2	tha:5 CONJ		ba:n5 house		khæ:p4 hæ:ŋ2
84.3			saw2 they	kɔ:5 CONJ	bɔʔ3 hæ:3 NEG parade
85.1			(saw2) (they)		ma:2 læ:w6 come ASP:pfv
85.2			saw2 they	kɔ:5 CONJ	ma:2 ti:1 kɔ:ŋ1 come beat drum
85.3			(saw2) (they)		ma:2 paʔ3kho:m2 ju:3 na:5 huən2 naʔ4 come play at front home PTCL
86.1			ʔet3 do		jaŋ3 nan6 kɔ:5 laj5 like that CONJ get
86.2	tha:5 CONJ		huən2 home		kwa:ŋ5 wide
86.3			(huən2) (home)		kwa:ŋ5 wide
86.4			saw2 they	kɔ:5 CONJ	hæ:3 sa:m1 lɔ:p3 parade three round
86.5			lɔ:p3 thi:4 sa:m1 round third ni:4 this		saw2 kɔ:5 jaŋ5 they CONJ step
87.1	phɔ:2		(saw2) (they)		ja:ŋ5 set3 step finish
87.2			saw2 they	kɔ:5 CONJ	kap3 ʔə:n5 khwan1 back call moral

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
87.3			mæ:4 mother		loŋ2 paj1 kap3 ʔə:n5 khwan1 pa:5 down go with call moral Pa mæ:w2 naʔ4 Maew PTCL
87.4			mæ:4 mother		loŋ2 paj1 kap3 ʔə:n5 khwan1 pa:5 down go with call moral Pa mæ:w2 naʔ4 Maew PTCL
88.1			ʔə:n5 khwan1 ni:4 call moral this		khɯ:2wa:4 riək3 khwan1 is call moral ma:2 huən2 naʔ4 come home PTCL
88.2			liək3 call		khwan1 ma:2 moral come
88.3			khwan1 moral		ma:2 læ:w6 come ASP:pfv
88.4			khwan1 moral		ma:2 huən2 læ:w6 come home ASP:pfv
88.5			(man2) (it)		paj1 loŋ1 ju:3 kaʔ3 pu:n5 go down stay with there
88.6			(man2) (it)	kɔ:5 CONJ	ma:2 læ:w6 come ASP:pfv
88.7			(khwan1) (it)		paj1 loŋ1 ju:3 kaʔ3 ni:4 go down stay with this
88.8			(man) (it)	kɔ:5 CONJ	ma:2 læ:w6 come ASP:pfv
88.9			(man) (it)		ma:2 hət3 huən2 læ:w6 come back home ASP:pfv
88.10			khwan1 naʔ4 moral PTCL		ma:2 hət3 læ:w6 come back ASP:pfv
88.11			caŋ2 ʔaw1 master take		khun5 ma:2 up come
88.12			khun5 up		laj1 ha:5 ʔaw1 khwan1 ma:2 te:ŋ1 get find take moral come front huən2 home

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
89			tɔ:n1 thi:4 saw2 when they ʔaw1 pa:n1 take tray taʔ3 kaj3ma:2 chicken come wa:ŋ2 waj6 te:ŋ1 put put front huən2 home		ma:j1 kwa:m2wa:4 khwan1 means moral saw1 ma:2 læ:w6 they come ASP:pfv
90	thi:2ni: 6 kɔ:5 CONJ		[o]	↓	cop3 tɔ:n1 nan6 finish time that
91.1	phɔ:2		[o]	↓	cop3 læ:w6 finish ASP:pfv
91.2	tɔ:n1 thi:4 When		ha:ŋ5 khwan1 [[91.3]] call moral		ha:ŋ5 tɔ:n1 sut3ta:j6 naʔ4 call when last PTCL
91.3			mæ:4 mother		paj1 ta:m1 paj1 naŋ4 wa:4 ju:3 naʔ4 go do go sit say stay PTCL
92			ʔan1 nan6 CLF that	→	khɯ:2wa:4 bɔʔ3 hau5 khwan1 mean NEG give moral saw2 ju:3 huən2 they stay home
93			bɔʔ3hau5 NEG give	→	khwan1 paj1 kaʔ3 saw2 moral go with they
94.1			khwan1 moral	→	ju:3 huən2 naʔ4 stay home PTCL
94.2	cuŋ1 CONJ		hæ:3 parade		khwan1 ma:2 huən2 læ:w6 moral come home ASP:pfv
95.1	tha:5 CONJ		(saw2) (they)		ʔa1juʔ3 pæ:t3sip3 age eighty

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
95.2			təŋ5 kham6 MOD perform		lak3man4 lak3ju:n2 thing used to perform Sentua
96.1	phə:2 CONJ		kam6 læ:w6 perform ASP:pfv		—
96.2	kə:5 CONJ		set3 finish		—
97.1			kam6 læ:w6 perform ASP:pfv		—
97.2			haw2 we	kə:5 CONJ	mə:p4 hau5 caw5sau5 saw2 cut3 give to host they light tiən2 candle
97.3			cut3 tiən2 sau3 light candle put		—
97.4			haw5 give		luʔ4la:n1 saw2 cut3 tiən2 nam2 cousins they light candle lead
98.1			cut3 tiən2 nam2 light candle lead læ:w6 ASP: pfv		—
98.2			cut3 tiən2 ni:4 light candle this		saw2 siəŋ3 cen6 ʔow5 they forecast like that
98.3			ni:4 this		təŋ5 khun5 di:1 ʔi:5na:2 rise up well PTCL
98.4			tiən2 candle		di:1 good
98.5			tiən2 candle		ʔuŋ5 di:1 rise good
98.6			caw5suə5 nan4 ritual performer that kə:5 CONJ		ma:j1kwa:m2 wa:4 di:1khun5 mean that better
99.1			cut3 light		caʔ3 sa:j5 paj1 khwa:1 from left go right

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
99.2			tha:5 mæ:4jiŋ1 CONJ women		cut3 ta:ŋ2 sa:j6 ma:2 khwa:1 light from left come right
99.3			pɔ:5ca:j2 man		cut3 ta:ŋ2 khwa:1 ma:2 sa:j6 na?4 light from right to left PTCL
100.1			cut3 ta:ŋ2 khwa:1 ma:2 sa:j6 na?4 light from right come left PTCL		cut3 tɔ:n1 thi:4 mi:2 light when REL have lak3man4lak3ju:n2 thing used to perform ritual
100.2			lu?4la:n1 saw2 cousins they		cut3 pen1 ja:t4 pi:4nɔ:ŋ6 light be cousins relatives saw2 cut3 they light
101.1			phɔ:2 cut3 set3 CONJ light ASP: pfv		—
101.2			saw2 they		?ɔ:n5 wa:4 ja:ŋ2 taj3kua2 laj5 kua2pæ:1 say that like a step of Sentua ritual
102.1			taj3 kua2 ni:4 a step of Sentua this		khur:2wa:4 taj3 hau5 mi:2 khwa:m2suk3 be perform give have happiness
102.2			hau5 give		?a:1ju?3 man6 khwan1 jur:n2 age long moral long
102.3			sa:m1 lɔ:p4 three times		lɔ:p4 læ:k4 saw2 kam6 tan4ka:ŋ1 kam6 set3 time first they perform you perform ASP: pfv
102.4			(saw) (they)		pen1 na:ŋ2caw5 bɔ:3 də:j6 be female NEG PTCL

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
102.5			sa:m1 tuə1 wa:4 three times		phu:5nə:j6 phu:5ta:w6 khu:2kan1 Phu Noi Phu Taw same
102.6			phu:5ta:w6 ni:4 Phu Taw this		fi?3 təŋ5 mi:2 ba:j1si:1 FUT MOD have offerings
102.7			phu:5 nə:j6 Phu Noi		bə?3 mi:2 NEG have
102.8			phu:5 nə:j6 Phu Noi		bə?3 mi:2 ba:j1si:1 NEG have offerings
103.1	phə:2 CONJ		(?et3) set3 (do) ASP: pfv		—
103.2	læ:w6th i:2ni:6k ə:5phə: 2 CONJ		(?et3)set3 (do)ASP:pfv		tə:n1nan6 that time
103.3	thi:2ni: 6 kə:5 CONJ		ci?3 paj1 FUT go		khaw5 pa:3sa:6na:5hæ:w2 enter cemetery
103.4			saw2 they		ʔən5 wa:4 pa:3sa:6na:5hæ:w2 say that cemetery
103.5			pa:3sa:6 na?4 cemetery PTCL		khu:2 pa:3sa:6 be cemetery
104.1			mu:3 saw2 pork they		wa:4 mu:3ban5 saw2 wa:4 paj1 say village they say go khaw5 pa:3 sa:6 læ:w6 entre cemetery ASP:pfv
104.2			saw2 they	kə:5 CONJ	paj1 ha:1 khwan1 pa:3sa:6 hua1 go find moral cemetery head sa:ŋ6 nan6 side that
105.1			ha:1 khwan1 læ:w6 find moral ASP:pfv		—

CL	Textual Theme	Interpersonal Theme	Topical Theme	Textual Theme	Rheme
105.2			ʔaw1 take		ma:2 hau5 caw5suə5 saw2 come give host they set3 liəp4lɔ:j6 læ:w6 finish complete ASP:pfv
106.1			saw2		ʔən5 wa:4 kwa:m2 ha:ŋ5 khwan1 niʔ4
106.2	kɔ:5 CONJ		bəʔ3hau5 NEG give		khwan1 ju:3 huən2 hau5 moral stay home give khwan1 paj1 kaʔ3 haw2 moral go with we
107.1			man2 it	kɔ:5 CONJ	cop3 taw4 nan6 man2
107.2			cop3 finish		taw4nan6 all
107.3			man2 it	kɔ:5 CONJ	cop3se:n1 taw4 nan6 finish perform all

‘What’s the matter? So he/she will come to perform Sentua ritual, maybe he/she was sick, she was sick. He/she was sick, so he/she will come to perform Sentua ritual. And now that is, the host asks the ritual master to look for performing ritual. If they perform the ritual, they will get better. You are sick, what’s the matter? Or there is something wrong. Come to perform the ritual first and you will be better. Hom means to recover from sickness, it means that you will get better from your sickness. What the ritual offerings does the host use to perform ritual? The ritual master has to tell the host how to prepare the thing. Tomorrow, they will be able to prepare the thing correctly. Ask them to prepare the offerings, if they want to perform Sentua ritual. You give a shirt to the ritual master. When you have already given the shirt to the ritual master, she will find Koj. Koj is like a person who will stole your spirit. We will ask him not to take our life away. When you have already find Koj, we will prepare the thing used to perform ritual. We will prepare the offerings, we will perform Sentua. If you want to perform, you have to start doing things. There are seven chicken, pork head, three pieces of pork, dessert, rice, coconut, pomelo, and banana. It is the time to perform Hangsathai. There are liquor and

dessert. The amount of things depend on host. If you are 80 years old, no let talk about 60 years old first. 60 years people need a rope, the rattan, banana, and coconut. If you are 80 years old, you need to perform Taikhualaikhuapae. There is a tree used to perform ritual, and other offerings are same no matter what you are Phutaw or Phunoi. But there is some slight different, that is, Phutaw uses more money than Phunoi because they get higher position than Phunoi. Suppose that Phunoi spends money 40 baht, Phutaw has to spend 80 baht. As for Sentua Phunoi, you need to prepare a tray of pork head, another tray of pork, three tray of chicken, boiled rice, dessert, and fruit. You can put whatever you want in the tray. These given things are for your ancestors. There is another tray called Pankhwan. When we perform Sentua ritual, we have to call moral back. They call the moral back home. When the moral was back home, ask it to take all offerings. And then there is a tray of cloth, take it in front of your home. They call this thing as Panjong. They take Panjong and give it to their ancestor. The old cloth is all torn. So we take the new cloth and give it to our ancestor. When they have already prepared all of the offerings, we make an appointment with the ritual master. The date of parents' dead, Sencua, Wentong are not allowed to use. If you are Phunoi, Wengtong time is not allowed but Phutaw can do it. Then they will inform their cousins to join the ritual and to help for preparing things. We ask ritual master to start performing ritual. The first step is to perform Sentua ritual. That is, when someone is getting sick, they have to be perform Sentua ritual. We chant the ritual -----ritual chant----- The ritual master takes the bad fortune away, take it out. Hope there is nothing bad. When you have already taken it out, make sure that you have taken it. This means that to take it away means to take bad thing and bring some good fortune to our life. Then they will perform the next step. The host has to cut the rim of the tray because it brings the sickness and the bad fortune to the host, the ritual master has to perform this step. When they have already done it, they cut it off. If you cannot make it torn, it means you cannot take the bad fortune away. So you have to make it torn. We have to do it again. The step in which we take a hat to the host and put some money in it is called Torngawhua. This step is concerned with making the life longer. If you are female, we do this step five times. If you are male, we do this step four times. Then all participants put some money in the hat. That makes us live longer. The host is believed that he/she is going to die, the counsin puts some money, this means the money can buy his/her life. Then we are going to perform the next step called 'dragging a buffalo from Muang Theng'. It is believed that there is a buffalo live in MuangTheng, it is like our moral. We

have to choose a good buffalo from Muangtheng, and drag it to home. Sometimes, our moral may be caught at Muangtheng, or lost its way, so we have to take it, and lead it to home. In this step, the host has to prepare the offerings. There are chicken, pork, and cloth. If you are the host, you have to take a piece of pork. Then we will perform Aernkhwan, Aernkhwan is to recall the host's moral. We call it from MuangTheng to come home. Make sure that the moral is already home. This means that they do not want the moral staying at home. They do not want the moral to be with the ritual performer. The moral stays at home, then they take it back home. If you are eighty years old, you have to perform a step of Kamlakmanlakjun to make you live longer. When you have already performed this step, it has done. You have performed it, then we ask the ritual performer to light the candles, light the candle!, ask their cousin to light candle first. When you have already lightened the candles, to perform this step is like a forecast, if the candles are lightening well, it means that the ritual performer is going to be fine. Light the candle from left to right, if you are female, light the candle from left to right, if you are male, light the candle from right to left. You can light the candle when you perform the step of Kamlakmanlakjun. All of the cousins light the candle. When you have done this step, they perform a step of Taikualajkuapae. The aim of performing this step is to bring happiness home and to make the ritual performer live longer. We do it three times, both Phunoi and Phutaw do it three times. As for Phutaw, there have been offerings, but for Phunoi it is not necessary; Phunoi don't have offerings. When you have done it, then when you have performed this step, then we will go to the cemetery, In Tai Dam, the cemetery is called Pasanahaew. If the moral is at the cemetery, you have to go there and then take it back. When the moral is already home, the ritual is finished, it is complete.'

BIOGRAPHY

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