

# The Socio-Cultural Reflections from the Address Terms in Thai Country and City Songs

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## ABSTRACT

This study aims to investigate the address systems and the socio-cultural reflections embedded in the address systems in Thai country and city songs. The results of this study reveal that there are specific characteristics of address systems in Thai country and city songs which are different from the previous study (Kalaya Tinsabadh and Amara Prasithrathsint, 1986). That is, the address terms in these two stated songs can be any one or a combination of two or more of the following words: *Pronoun, Kinship terms, Rank, Occupation/Title, Name, and Expressive terms*. The three most frequently used forms of address terms in Thai country songs are *Pronoun/Title, Kinship terms, and Expressive terms*, respectively. In contrast, the three most frequent address terms found in Thai city songs are in the reverse order as follows: *Pronoun/Title, Expressive terms, and Kinship terms*. Moreover, the study also shows that the various forms of address terms in Thai country and city songs not only indicate the degree of intimacy between the singer and the addressee but also reflect the social relationship between men and women in Thai society.

## I. Introduction

Address terms are an interesting linguistic phenomena that appear in many languages, especially in Southeast Asian languages. As a result, many linguists try to study forms and uses of address terms to account for the social situation. They have found that address terms are not only complicated and elaborated but also embedded in the socio-cultural reflections.

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In some languages such as Thai, a great number of address terms are found. Kalaya Tingsabadh and Amara Prasithrathsing (1986) found that there are at least two specific characteristics of forms and uses of address systems in Thai: (1) the address term in Thai consists of two important parts, i.e., an obligatory and an optional part. The first part can be any one or a combination of two or more of the following words arranged in the following order: *Pronominal, Kinship terms, Rank, Occupation/Title, Name and Expressive terms*. The other part is one of the sentence-ending particles that convey social information such as “khráp” (a polite particle for males) or “khá” (a polite particle for females). The three most frequently used forms of address terms; however, are **Name, Pronominal + Name** and **Pronominal** respectively. (2) The form of address terms which a speaker selects for an addressee is determined by the degree of respect and intimacy.

The purpose of this paper is to investigate the address systems and their socio-cultural implications in Thai country and city songs (เพลงลูกทุ่งและเพลงลูกกรุง). The data used in this study were collected from 474 Thai country songs and 483 Thai city songs.<sup>1</sup> Most songs were from the Half-Century of Thai Country Song Program (กึ่งศตวรรษเพลงลูกทุ่ง), the Royal Phonograph Record Contest (แผ่นเสียงทองคำพระราชทาน), the Golden Antenna Awards (เสาอากาศทองคำ); in addition, there were popular songs from song books, magazines, CDs, VCDs and cassette tapes.

The study of address terms is an analysis of language in context. A deep study on address terms used in these two types of songs will help us understand more about language situations in the Thai language. Secondly, a comparative study of the forms and use of address terms in Thai country and city songs will provide a better understanding of the characteristics of language used in each type of song.

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<sup>1</sup> The contents of Thai country and city songs are different; i.e., those of Thai country songs mainly reflect the people's way of life in rural society. Conversely, the contents of Thai city songs always reflects urban society.

## II. Basic Concepts of Address Terms

In this section, I will provide basic concepts : terminology, definitions, and classification of address terms.

The concept of address terms has long been an issue of interest in linguistic studies, especially in the field of sociolinguistics. Many linguists have provided the terminology and definitions to elucidate phenomena involved in addressing or naming other persons. Address terms are a well-known linguistic concept known variously as *“vocative”*, *“address terms”*, *“address forms”*, *“forms of address”*, and *“theory of address”*. Trudgill (1972: 9) defines address terms as *“words or phrases used to address other people in conversation, meeting, letters, etc”*. Similarly, Bruan (1988: 7) states that address terms are *“words and phrases used for addressing. They refer to the collocutor and thus contain a strong element of deixis. Often they designate the collocutor(s), but not necessarily so, since their lexical meaning can differ from or even contradict the addressee’s characteristics”*. These two definitions can be summarized by stating that address terms are *“words or phrases that a speaker uses to call a listener or whom he/she is speaking to”*.

Studies of address terms generally focuses on eliciting and comparing the systems of classification or taxonomies of address systems in each language. Also, they attempts to relate address terms to the socio-cultural context or situations in which address terms may occur. In other words, the study on address terms is based on the sociolinguistic perspective *“address behavior”*. The main idea of this view is that the way in which an addresser correctly uses and selects address variants suitable for the addressee in a given context, and variations in forms and uses of address terms, reflect the relationship between the addresser and the addressee, depending on the differences in their ages, sexes and social statuses.

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<sup>2</sup> This term is a grammatical term rather than a sociolinguistic term. It refers to a form of a noun, a pronoun or an adjective used in some language when addressing a person or thing.

Previous researches carried out by linguists support the idea that address behavior is normally influenced by social factors and linguistic backgrounds. The classic and the most influential study is of the differences in second-pronoun usage in several European languages, which has become a model of address term study, is Brown and Gilman (1960). They found that the use of “*familiar second pronoun T*” and “*polite second pronoun V*”<sup>3</sup> was governed by the two social features: “*power semantics*” and “*solidarity semantics*”. Historically, these two semantic features were used to determine the use of European second pronoun in different periods of time. That is, power semantics, which derived from superior and inferior social status and governed the non-reciprocal and asymmetrical relationships<sup>4</sup> in the use of the two pronouns was primarily used in the Middle Ages, whereas solidarity semantics, which involved the degree of closeness and intimacy and led to the reciprocal and symmetrical relationship<sup>5</sup>, was secondarily applied in later centuries. Moreover, apart from their major analysis of the development and changes in power and solidarity semantics, Brown and Gilman drew another conclusion worth mentioning about address behavior in French, German, and Italian. They discovered that, by the mid-twentieth century, solidarity semantics almost completely dominated power semantics as the most important choice-governing factor in selecting T/V pronouns. Now, solidarity has become the important factor for speakers of all three languages.

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<sup>3</sup> The symbols T and V that Brown and Gilman (1960) applied to designate the deferential second pronoun usage in such European languages as French, Italian, and German, originating from the first letter of Latin words “*tu*” and “*vos*”. At an earlier time in its history, these two words were used to identify the difference between a “*singular/familiar pronoun*” and “*plural/polite pronoun*”. In sociolinguistics, this concept is currently known as “*T and P pronouns*”.

<sup>4-5</sup> Those two terminologies which were suggested by Brown and Gilman (1960), and even more emphatically, by Brown and Ford (1964), are used for explaining the concept of use and relationship of address terms.

In English, as well as other languages, the selection of a variant addressing form system is in many ways parallel to the T/V dichotomy. Two classical studies of American English address term use conducted by Brown and Ford (1964) and Ervin-Tripp (1972), together with the researches of Lambert and Tucker (1976), Bates and Benigin (1975) and Paulston (1976) followed the Brown and Gilman methodology and came to the conclusion that the involvement of power and solidarity semantics can “*vary substantially not only from language to language, but from one community where the language is spoken to another, and from one social grouping to another in the same community*” (Fasold, 1984: 35).

Besides the two semantic factors mentioned above, many linguists who have studied address form systems have also found that the use of address forms was based on other social factors and linguistic background such as demographic characteristics, age, sex, social class, (Lambert and Tucker, 1976), religious prohibition, economic status (Das, 1968), and ethnicity (Friske, 1978).

According to Bruan (1988: 7), the classification of address terms in most languages can be generally divided into three word classes: (1) *Pronouns of address*, (2) *Nouns of address*, and (3) *Verb forms of address*, as shown in Figure 1.

Figure 1 does not mean that all languages must have all forms of

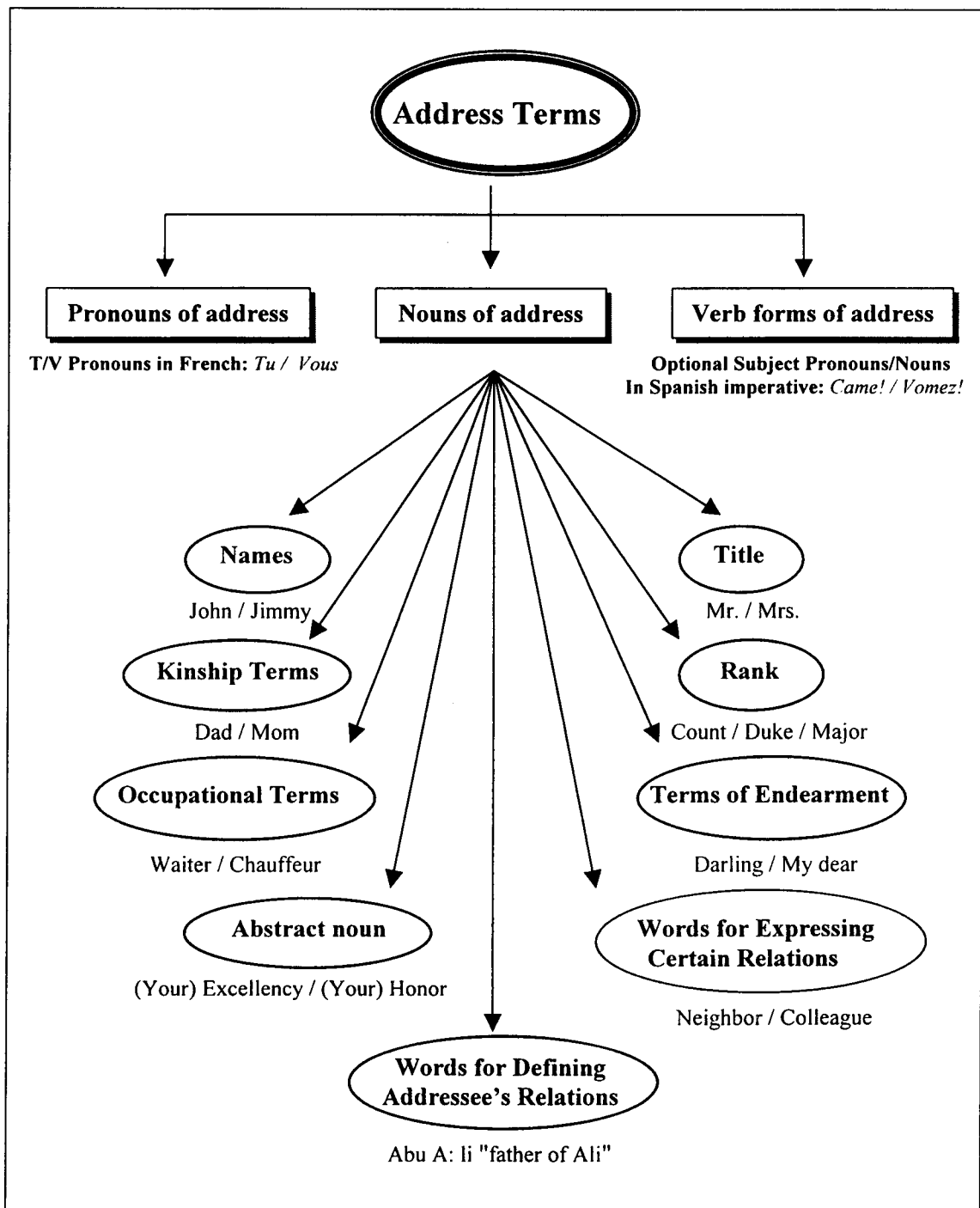


Figure 1 The Classifications of Address Terms

(Adapted from Bruan, 1988: 9-11)

address terms. The variations and variants of address forms differ, depending on the available forms and the socio-cultural factors in each language. That is, in all societies, there are norms concerning who uses which form to whom, what the social implications are of using one form to another, and on which occasions particular forms may be used. Bruan (1988: 12) observes that, *“the system of address terms comprises the totality of available forms and their interrelations in one language. Languages as well as varieties of languages differ in their repertory of address and in the number of variants. In some languages there is only one pronoun of address for an individual addressee (English), in others two (German), three (Rumanian), or many (Sinhalese). It goes without saying that the existence of several variants, pronominal or other, makes nonreciprocal usage easier and more frequent and allows a more detailed coding of differences in age, sex, social, or occupational status. Moreover, cultural norms and values can be reflected in an address system.”*

### **III. Address Systems in Thai Country and City Songs**

The data analysis shows that address terms appearing in the contents of Thai country and city songs are various in form and use. The songwriters always use address terms as language strategies in order to address a receiver of message, or a listener, as if he/she were the speaker. Consequently, it could be said that the song texts are full of address terms, as illustrated by the following examples.

(a) Use of Address Terms in the Lyrics of Thai Country Song

ปูไข่ไก่หลง<sup>6</sup>

/pu: khàj kàj lɔŋ/

(Crab Full of Eggs Goes Astray)

ช่างเถอะ คนงาม ขอ ปลอ่ย ตาม วาสนา  
tɕhâ:ŋ thɕʰ² **khon ɲam** khɔ: plɔ:ŋ tam wâ:sàná:  
forget it *Exp.*<sup>7</sup> let release along fortune  
*"A beautiful girl! Let it be as my fortune is."*

พี่ ไม่ มี ปริญา ขวัญตา มอง หน้า ทำ เมิน  
phî: mâj mi: pàrinja: **khwañ ta:** mɔ:ŋ nâ: tham mɛ:n...  
1<sup>st</sup> Pro. not have a degree *Exp.* look face do turn away  
*"I do not have a degree so you are not interested in me."*

พี่ จน คน ไร้ เงิน  
phî: tɕon khon ráj ɲɔ:n  
1<sup>st</sup> Pro. poor person without money  
*"I am poor and penniless."*

เดิน ช้า ดื้อก น้อย บอก ว่า โส  
dɛ:n jâm tók **nɔ:ŋ** bò:k wâ: so:...  
walk step idly *Kin.* say that poor  
*"I have to walk idly so you say I am a pauper."*

กอด กับ คน จน หน้ามน เจ้า บ่น ว่าเหม็น  
kò:t kàp khon tɕon **na:mon** tɕáɔ bòn wâ: mɛ̃n  
hug with person poor *Exp.* 2<sup>nd</sup> Pro. complain that bed smell  
*"When I embraced you, you complained that I was smelly."*

กอด กับ คน มี จี๋ เบนซ์ เนื้อเย็น ใจ เต็ม ตา โต  
kò:t kàp khon mi: khì: bé:n **nuá jen** tɕaj tɛ̃n ta: to:...  
hug with person have drive Benz *Exp.* heart beat eye big  
*"When you hugged a rich man driving a Mercedes, you were overwhelmed and delighted."*

<sup>6</sup> This song is a popular Thai country songs originally sung by Chaythong Songphon in 1972.

<sup>7</sup> The abbreviations used in this excerpt from the contents of songs are: *Exp.*= Expressive term, *Kin.*= Kinship term, *Pro.*= Pronoun, and *Par.* = Final Particle.



(b) Use of Address Terms in the Lyrics of Thai City Song

แม่ยอดรัก<sup>8</sup>

/ mɛː jɔːt rak/

(My Sweetheart)

ซึ่ง ใจ แม่ยอดรัก  
suɯŋ tɔaj mɛː jɔːt rak

appreciate heart Exp.

"My sweetheart! I appreciate you."

พี่ ปลื้มใจ นึก ได้ น้อง มา เคียงครอง  
phî: plu:m tɔaj nák dáj nɔːŋ ma: khiangkrɔːŋ  
1<sup>st</sup> Pro. please very get Kin. come possess

"I am very delighted that you are mine."

งาม น้อง งาม ไซ้ งาม แต่ เพียง รูป ทอง  
ŋa:m nɔːŋ ŋa:m tɕhâj ŋa:m tɛː phianŋ rû:p thaːŋ  
beautiful Kin. beautiful not beautiful but only shape golden

"Your beauty is not only your golden shape..."

น้อง งาม ทั้ง จิตใจ  
nɔːŋ ŋa:m thaŋ tɕɔitɔaj...  
Kin. beautiful both mind

"...but also your mind."

น้องเอย พี่ เจ็บ คราว นั้น  
nɔːŋ Prɯj phî: tɕɛp khra:w nán...  
Kin. + Par. 1<sup>st</sup> Pro. hurt time that

"My dear! When I was hurt at that time."

เจ้า ไม่ เดียดฉันท์ ใกล้ชิด คอย เยียวยา  
tɕɔ̌o maj diattɕhănt klâjtɕɔit khɔj jiawja:  
2<sup>nd</sup> Pro. not disgust close wait heal

"You did not mind taking care of me."

<sup>8</sup> This song is a popular Thai city song originally sung by Winai Phanthurak in 1981.

งาม	น้ำใจ	หา	ใคร	ไม่	เกิน	แก้วตา
ɯa:m	ná:mtɕaj	hǎ:	khraj	mǎj	kr:n	kɛ̌wta:
beautiful	kindness	find	who	not	over	Exp.

"In the beauty of your kindness no equal can be found."

In the lyrics of two songs above, it is noticeable that such address forms as *Expressive Term*, *Kinship Term*, and *Pronoun* are used by the singers in order to refer to the listener or addressee, as illustrated by the figure below.

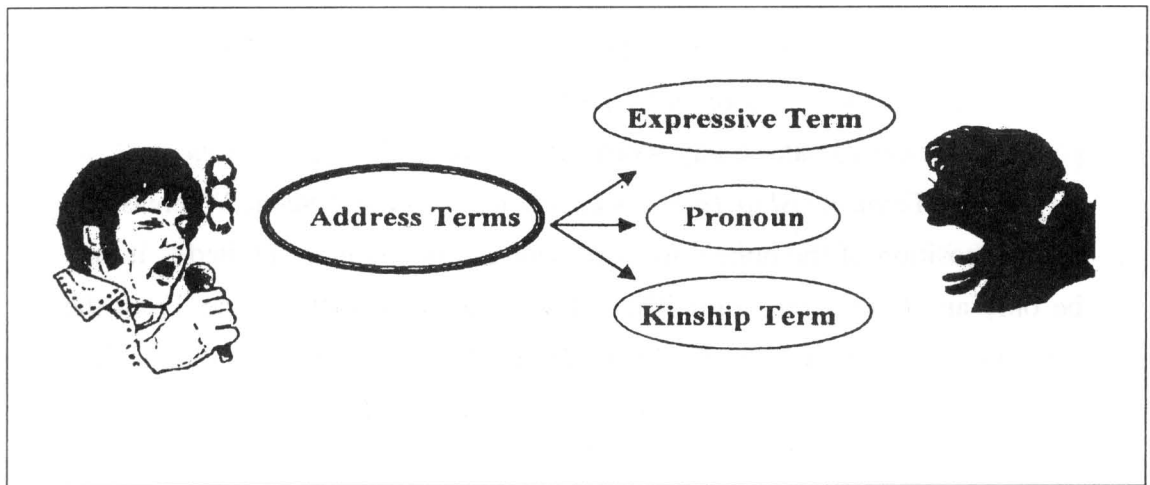


Figure 2 The Address Forms Used in the Lyrics of Thai Country and City Songs

The data analysis of 656 and 618 address forms appearing in Thai country and city songs presented in Table 1 reveals that there are seven patterns of address forms in each type of song, Considering the structural combination of each pattern, the data show that the address terms used in Thai country and city song are composed of two important parts: (1) obligatory and optional parts, as illustrated in diagram below.

$$\text{Obligatory}_1 + (\text{Obligatory}_2) + (\text{Optional})^9$$

As the structural shows, the obligatory part can be a single unit or a combination of two or more units. That is, the first position of the obligatory part (Obligatory<sub>1</sub>) can be any words of the following types: *Pronoun/Title*, *Expressive Term*, *Kinship Term*, *Occupational Term* and *Name*. Whereas, the second position of the obligatory part (Obligatory<sub>2</sub>) is more limited : it may be only an *Expressive Term*. The optional part is a final particle. From the data analysis, there are six final particles used in this part : viz., kháp (ครับ), kha (คะ), kǎ: (จ้า), ʔɤ:j (เอ๋ย), ʔɤ:j (เอ๋ย), and khǎ: (หา).

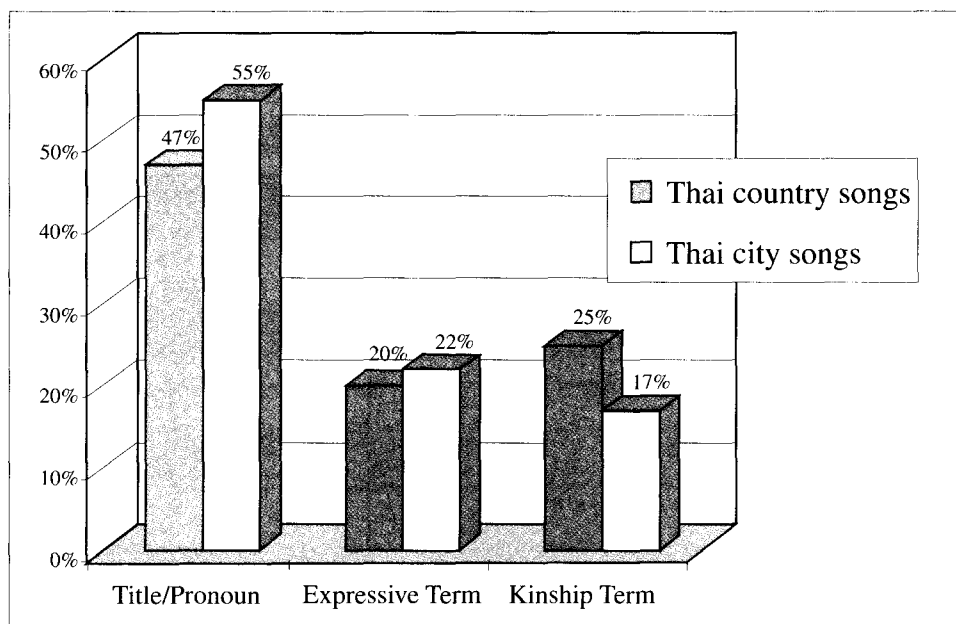
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<sup>9</sup> The parenthesis indicates the component is optional.

Patterns of Address Terms	Thai country songs		Thai city songs	
	Number of Occurrences			
	Raw Score	Percentage	Raw Score	Percentage
1. Pronoun / Title (+ <i>Final Particle</i> )	309	47%	340	55%
2. Expressive Term (+ <i>Final Particle</i> )	132	20%	138	22%
3. Kinship Term (+ <i>Final Particle</i> )	168	25%	103	17%
4. Name (+ <i>Final Particle</i> )	6	0.9%	16	2.6%
5. Occupational Term	20	3%	-	-
6. Pronoun / Title + <i>Expressive Term</i>	25	4%	9	1.5%
7. Kinship Term + <i>Expressive Term</i>	5	0.75%	5	0.8%
8. Name + <i>Expressive Term</i>	-	-	4	0.6%
Total	656	100%	618	100%

Table 1 The Number of Occurrences of Address Terms for Each Pattern  
in Thai Country and City Songs

Figure 3 shows the percentage of the three most frequent address terms found in the lyrics of Thai country and city songs. The study reveals that the three most frequent address terms in Thai country songs were *Pronoun/Title*, *Kinship Term* and *Expressive Term*, respectively. *Pronoun/Title* occurred the most frequently (309 words, or 47%), followed by *Kinship Term* (168 words, or 25%) and *Expressive Term* (168 words, or 25%). Meanwhile, the three most frequent address terms found in the lyrics of Thai city song are in the reverse order: *Pronoun/Title*, *Expressive Term* and *Kinship Term*. *Pronoun/Title* was the most frequently used (340 words, or 55%), followed by *Expressive Term* (138 words, or 22%) and *Kinship Term* (130 words, or 17%).



*Figure 3 The Three Most Frequent Address Terms  
found in Thai Country and City Songs*

#### **IV. Socio-Cultural Reflections in Thai Country and City Songs**

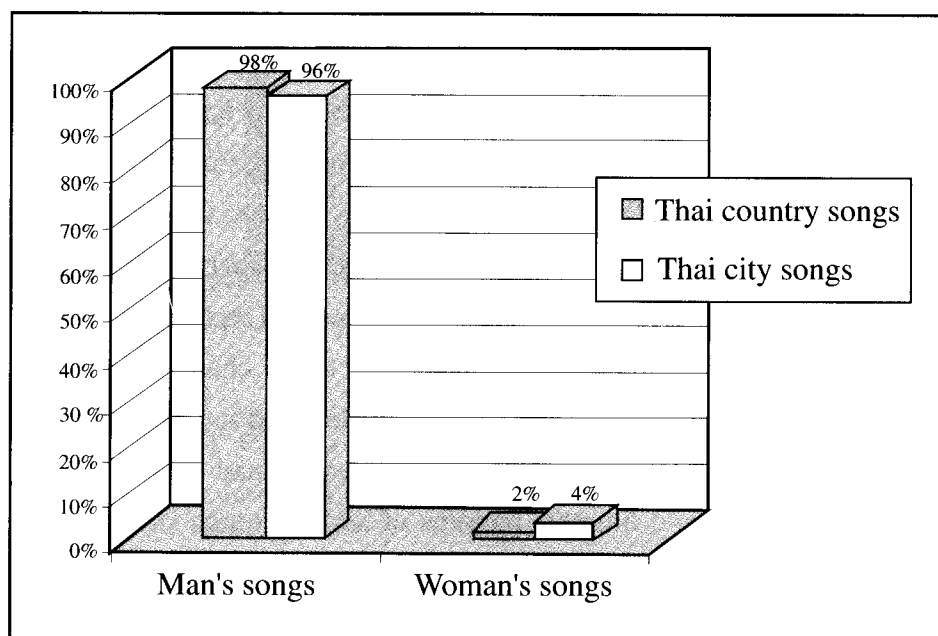
As mentioned earlier, social factors and linguistic background are the two important factors governing the use of address form. At the same time, variants and variations in forms of address terms also provide socio-cultural insights concerning the society. This is true in the case study of address terms in Thai country and city songs. All possible forms of address terms found in this study are governed by social factors such as social status, age and sex differences. Moreover, the results of this study show that the song genre is another important factor governing the use of address forms in the lyrics of both types of songs. That is, songwriters use address forms as language strategies to refer to the addressee depending on the genre of the song.

I found that both song genres are mostly love songs that normally reflect relationships between lovers and spouses and almost all song lyrics were songs sung by male singers. Consequently, the social distance and social relationship between men and women were manifested in many complex

selections in the use of address forms in the lyrics. Several address forms appearing in male singers' songs reveal that women's social status is different from men's. The selection of address forms exhibits the social relationship between the addresser and the addressee in Thai society. After a closer look at the data, I found that the patterns of address terms are chosen according to the social relationship between men as the addresser and women as the addressee. When the lyrics concern the relationship between lovers, such address forms as *Name* (ฉันทนา / tɕhǎnthan:/, เปีย /pia/), *Name+Final Particle* (ไก่อ๋จ๋า /kàj tɕǎ:/, ดาวเอ๋ย /da:w ʔǎ:ɰ/, เรียมเอ๋ย /riam ʔǎ:ɰ/), *Expressive Terms* (ทรามว้ย /sa:m waj/, เนื้อเย็น /nía jen/), and *Pronoun/Title* (เธอ /thɕ:/, คุณ /khun/, เจ้า /tɕǎw/), and *Pronoun /Title+Final Particle* (คุณครับ /khun khráp/, สาวเอ๋ย /sǎ:w ʔǎ:ɰ/) are used to signal a symmetrical/reciprocal relationship (equivalent stature and intimacy). Surprisingly, the patterns of address terms change to an asymmetrical/non-reciprocal relationship (non-equivalent and superior status) when the lyrics concern a relationship between spouses. A man as a husband uses more non-deferential and intimate patterns of address terms such as *Kinship Terms* (น้อง /nɔ́:ŋ/, แม่ /mǎ:/), *Kinship Terms+Final Particle* (เมียจ๋า /mia tɕǎ:/), *Expressive Terms* (ขวัญตา /khwǎn ta:/, คนดี /khon di:/, แก้วตา /kǎ:w ta:/) and *Kinship Terms+Expressive Terms* (น้องคนดี /nɔ́:ŋ khon di:/, น้องแก้ว /nɔ́:ŋ kǎ:w/,) to address a wife. While such address terms as kinship terms (พี่ /phǐ:/) and *Kinship Terms+Expressive Terms* (พ่อขวัญเรือน /phɔ́: khwǎn ruan/, พ่อกิ่งทอง /phɔ́: kɨŋ thɔw:/, พ่อที่รัก /phǔa thǐ: rak/) and *Kinship Terms+Final Particle* (พ่อจ๋า /phǔa tɕǎ:/), which indicate deference and intimacy, are used by women as a wife to address her husband.

More interestingly, some restricted forms of address terms reflect puritanical Thai cultural values concerning sexual relations between men and women. Traditionally, a Thai woman should remain a virgin until her wedding day and should not strongly express her reciprocal love. The expression “รักษาสงวนตัว /rák nuan sǎwǎn tua/” (to preserve virginity for the one who she loves) is a good reflection of this belief and is also displayed in the selection of address forms by songwriters. Comparing the frequency of occurrence of address terms appearing in songs sung by male and female

singers, it was found that Expressive Terms, words or phrases, which the singers employ in order to express their special feeling to the addressee, support Thai cultural value. Because Among the 132 and 138 occurrences of such words (See Table 1) found in the lyrics of Thai country and city songs, respectively, almost all were in songs sung by men, as shown in Figure 4.



*Figure 4 The Frequent Occurrences of Expressive Terms in the Contents of Thai Country and City Songs*

## V. Conclusion and Discussion

The findings of this study were different from those of Kamala Tingsabath and Amara Prasithrathsint (1986) in that the three most frequently used address forms differed due to the difference in the sources from which data were collected. Moreover, the results of this study also confirmed the idea that language of song lyrics differs from ordinary texts; as Merriam (1980: 188) remarked, “...*Thus language behavior in song is a special kind of verbalization which sometimes requires special knowledge of the language in which it is couched.*” Many forms of address terms such as Expressive Terms, which are a common feature in song, are elaborate language used only in song texts. However, the study of the address terms in Thai country and city songs also leads to the

conclusion that not only can language be used to express the way of thinking but it also provides insight into the culture and society with which it is intimately associated. Analysis of address terms in Thai country and city songs yield evidence which confirm that language is related to culture and society.

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### **Note**

The phonetic transcription in this study is based on the work of M.R. Kalaya Tingsabadh and Arthur S. Abramson (1999: 147-150).



## Appendix: Some Examples of Forms of Address Terms found in the lyrics of Thai Country and City Songs

Patterns of Address Terms	Thai country songs	Thai city songs
1. Pronoun / Title (+ <i>Final Particle</i> ).	เธอ /thɯ:/ (Pro.2 <sup>nd</sup> ), เธอเจ้า /thɯ: tɕǎj/, เจ้า /tɕǎ:w/ (Pro.2 <sup>nd</sup> ), เจ้าเอ๋ย /tɕǎ:w prɯj/, คุณ /khun/ (Pro.2 <sup>nd</sup> ), คุณเอ๋ย /khun prɯj/, ท่าน /thā:n/ (Pro.2 <sup>nd</sup> ), ท่านคะ /thā:n khǎ/, แก่ /kɛ:/ (Pro.2 <sup>nd</sup> ), เอ็ง /ɛŋ/ (Pro.2 <sup>nd</sup> ), เขา /khǎo/ (Pro.3 <sup>rd</sup> ), นาง /na:ŋ/ (Lady/ Mrs.), สาว /sǎ:w/ (a young lady/ Miss), นางสาว /sǎ:w tɕǎ:w/, แม่สาว /mɛ: sǎ:w/, แม่นาง /mɛ: na:ŋ/ (a young lady/ Miss), คุณผู้หญิง /khun phǔ:jɯŋ/ (Lady/ Madame)	เรียม /riam/ (Pro.1 <sup>st</sup> ), เธอ /thɯ:/ (Pro.2 <sup>nd</sup> ), เธอเอ๋ย /thɯ: prɯj/, เจ้า /tɕǎ:w/ (Pro.2 <sup>nd</sup> ), เจ้าเอ๋ย /tɕǎ:w prɯj/, คุณ /khun/ (Pro.2 <sup>nd</sup> ), คุณเขา /khun khǎj/, ท่าน /thā:n/ (Pro.2 <sup>nd</sup> ), เขา /khǎo/ (Pro.3 <sup>rd</sup> ), นาง /na:ŋ/ (Lady/ Mrs.), สาว /sǎ:w/ (a young lady/ Miss), นงราม /nɔŋ ram/, นงคราญ /nɔŋ khra:n/ (a beautiful girl/ Miss), ยุกิน /jǔ:phin/ (a beautiful woman)
2. Expressive Term (+ <i>Final Particle</i> )	คนดี /khon di:/ (a good person), คนงาม /khon ŋa:m/, งามจน /ŋam ŋɔ:n/, งามเจ้า /ŋa:m khǎm/ (a beautiful girl), จอมขวัญ /tɕɔ:m khwǎn/, จอมใจ /tɕɔ:m tɕaj/ (a beloved woman), ตาหวาน /ta: wǎ:n/ (lovely eyes), หน้ามน /nā: mon/ (lovely face), ขอครึ่ง /jɔ:wit rāk/ (my sweetheart), ที่รัก /thi: rāk/ (my dear), ที่รักเจ้า /thi: rāk tɕǎj/, หวานใจ /wǎ:n tɕaj/ (my honey), โฉมงามทราชมเชย /tɕhɔ:m ŋa:m sa:m tɕhe:j/ (a lovely girl)	แก้วตา /kɛ:w ta:/ (my daring, my beloved), ขวัญใจ /khwǎn tɕaj/, ขวัญตา /khwǎn ta:/ (my daring, my sweetheart), คนดี /khon di:/ (a good person), ดวงใจ /duan tɕaj/ (my beloved, my sweetheart), ดวงใจเอ๋ย /duan tɕaj prɯj/, ขอครึ่ง /jɔ:wit rāk/ (my sweetheart), ขอครึ่ง /jɔ:wit jɯŋ/ (the perfect woman), สุดที่รัก /sùt thi: rāk/ (my dearest), ทราชมเชย /sa:m tɕhe:j/ (an attractive woman), ทราชมัย /sa:m waj/ (a young woman), เนื้อทองของพี่ /nuá thɔ:ŋ khɔ:ŋ phi:/ (my golden skin)

Patterns of Address Terms	Thai country songs	Thai city songs
3. Kinship Term (+ <i>Final Particle</i> )	พ่อ /phǔ:/ (father), แม่ /mā:/ (mother), แม่จ๋า /mā: tɕǎ:/, ผัว /phǔa/ (husband), ผัวจ๋า /phǔa tɕǎ:/, เมีย /mia/ (wife), เมียจ๋า /mia tɕǎ:/, พี่ /phī:/ (older sibling), พี่ชาย /phī: ja:/ (male older sibling), น้อง /nǔw:ŋ/ (younger sibling), น้องจ๋า /nǔw:ŋ tɕǎ:/, น้องเอ๋ย /nǔw:ŋ pɔ̌j/, น้องชาย /nǔw:ŋ ja:/ (female younger sibling)	พ่อ /phǔ:/ (father), แม่ /mā:/ (mother), แม่จ๋า /mā: tɕǎ:/, พี่ /phī:/ (older sibling), พี่เอ๋ย /phī: pɔ̌j/, น้อง /nǔw:ŋ/ (younger sibling), น้องเอ๋ย /nǔw:ŋ pɔ̌j/, เมีย /mia/ (wife), เมียเอ๋ย /mia pɔ̌j/
4. Name (+ <i>Final Particle</i> )	ฉันทนา /tɕhǎntana:/, ตาล /ta:n/, ทม /thom/, ลั่นทม /lǎnthom/, แอ้ว /ʔǎ:w/, ไก่จ๋า /kāj tɕǎ:/, เรียมเอ๋ย /riam pɔ̌j/	ขวัญ /khwǎn/, ม่วย /mǔaj/, ม่วยจ๋า /mǔaj tɕǎ:/, จันทรา /tɕantra:/, เปีย /pia/, เปียจ๋า /pia tɕǎ:/, หยาดรุ้ง /jǎ:t rǔŋ/
5. Occupational Term	ชาวนา /tɕha:w na:/ (farmer), ชาวไร่ /tɕha:w raj/ (agriculturalist), ลูกทัพอากาศ /lǔ:k thǎp ʔa:ká:t/, ลูกทัพฟ้า /lǔ:k thǎp fá:/ (Airman), แม่ค้า /mā: khá:/ (female shopkeeper), สาวสวนแตง /sǎ:w suan te:ŋ/ (melon gardener), ใช้นุ่มตังเก /ʔǎj nǔm taŋ ke:/ (fisherman)	Not found
6. Pronoun / Title + <i>Expressive Term</i>	แม่คนสวย /mā: khon suǎj/, แม่จอมขวัญ /mā: tɕɔm khwǎn/, แม่ยอดรัก /mā: jǔw rak/, แม่ดาวนาน /mā: ta: wa:n/	เจ้ายอดหญิง /tɕǎ:w jǔw jǐŋ/, แม่ดวงใจ /mā: duan tɕɔj/, แม่ยอดรัก /mā: jǔw rak/

Patterns of Address Terms	Thai country songs	Thai city songs
7. Kinship Term + <i>Expressive Term</i>	น้องคนดี /ทอ:ญ <i>khon di:/</i> , น้องคนงาม /ทอ:ญ <i>khon nam/</i> , น้องคนสวย /ทอ:ญ <i>khon suaj/</i>	น้องคนดี /ทอ:ญ <i>khon di:/</i> , น้องแก้ว /ทอ:ญ <i>kew/</i> , พ่อนักบุญ /พหวิ: <i>nak bun/</i>
8. Name + <i>Expressive Term</i>	Not found	ขวัญผู้เจ้า /khwǎn <i>təhu:təāw/</i> , หยาดรุ่งคนดี /jǎ:t rúŋ <i>khon di:/</i> , กุสุมายอดผู้ /kùsùma:jǔw <i>təhu:/</i>

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