

## Chapter 4

### The Linguistic Realization of Emanation Events

In this chapter I investigate how emanation events are linguistically realized in the Thai language. According to Langacker (1991b: 294), how a situation is construed determines whether a particular linguistic structure is appropriate to code it, while a linguistic structure embodies conventional imagery and thus imposes a certain construal on the situation it codes. That is, "construal" and "coding" are interdependent. In this chapter, I therefore investigate the interrelation between construals of emanation events Thai speakers express and the linguistic structures activated for that purpose.

I should state at the outset, however, that this study does not deal with such expressions as those encompassing the passive marker (ถูก *thùuk*, โคน *doon*) or the causative marker (ทำ *tham*, ให้ *hây*). Therefore, only non-passive and non-analytical-causative expressions for emanation events are dealt with. This is to avoid making my syntactic analysis too complicated. I will concentrate on the basic syntactic structures of Thai emanation expressions.

Additionally, I will employ the following working definitions of verb and preposition in this study. If a linguistic element can function as a verb in isolation, then it will be categorized as a verb. If not, it will be categorized as a preposition. According to these working definitions, those lexical items like มา *maa* 'come (toward some reference entity),' ลง *long* 'descend (downward),' ตรง *trong* 'go straight (at),' ตาม *taam* 'follow (along),' ข้าม *khâam* 'cross (across),' หา *hâa* 'seek (toward),' ถึง *sùu* 'get to (toward),' จาก *càak* 'leave (from),' ถึง *thung* 'reach (to),' จด *còt* 'touch (to)' and so on are taken as verbs, while the lexical item ยัง *yang* 'toward' (which does not mean 'bring' any more in modern Thai) is taken as a preposition.

This chapter is divided into three sections, as follows.

Section 4.1 discusses Thai emanation events with respect to event structures. I classify emanation event structures into two main types, namely simplex and integrated types. This classification is based on the surface forms of predicates for Thai emanation events. The simplex type is realized by a single verb phrase, while the integrated type is

realized by serial verb constructions or the combination of one verb phrase and one prepositional phrase.

Section 4.2 discusses the interrelation between the grammatical relations (subject and object) and the role archetypes included in an emanation event ICM (mover, absolute and agent). I try to show how the syntactic structures of emanation expressions are related to the semantic structures of emanation events.

Section 4.3 examines clause patterns of Thai emanation events of all subtypes.

#### 4.1. Event Structure Types

Before examining the event structure of Thai emanation events, I outline the concept of “event structure” below.

In analyzing verbal meanings, linguists have presupposed the universal structure of events as presented by the verbs in natural language, namely “event structure” (cf. Van Voorst 1988, Grimshaw 1990, Dowty 1979, among others). Event structure is the causal and aspectual organization that verbal meanings have in human languages. Croft (1998a) calls this conceptualization “the idealized cognitive model for verbal events (event ICM).” The causal chain (or force-dynamic chain) in the event ICM is graphically represented below. All possible causal-aspectual types of verb-meaning are hypothesized to stem from this model.

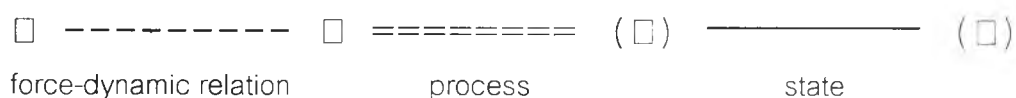


Figure 3: Idealized Cognitive Model for Verbal Events

(adapted from the figure in Croft (1998a: 47))

The event ICM is made up of three sub-events or segments: (a) force-dynamic relationship, (b) process, and (b) state. Each segment is in a causal relation with the ensuing segment. Causal relations between segments are represented by the unidimensional linear sequence of segments. This sequence is called the causal chain.

Participants are situated at □ positions---the beginning or endpoint of the segments where they come into the causal chain. If two participants are involved in a segment, their positions are determined by their force-dynamic relationship. It should be noted that participants do not occupy just a 'point' in the causal chain, but each participant occupies a 'span' of the causal event. For example, in a prototypical transitive event (canonical event) where one participant acts on another participant which then undergoes a resultant change of state, the former initiator participant is engaged all the way through the first segment of the event, and the latter endpoint participant is then involved all the way through to the completion of the resulting state. The same endpoint participant involved throughout the non-force-dynamic sub-events (process and state) is characterized by a parenthesized repetition of the argument constant, e.g. (x). Nonparenthesized identical constants, if any, represent distinct argument positions. They are manifested as reflexives (e.g. 'I served myself some dessert from the kitchen').

It is found that the event structure of Thai emanation events is mostly "integrated," that is, it is composed of more than one verb's event structure integrated into one (i.e. the event structure of a serial verb construction). As a limiting case, an emanation event is represented by only one verb phrase and has a "simplex" event structure (i.e. event structure of a single verb phrase). The integrated event structure is categorized into two types: "simultaneous" and "sequential" types. In the following I account for the all these types of emanation event structure.

#### 4.1.1. Simplex Structure

A simplex emanation event is a simple metaphor ("projection mapping" in Fauconnier's (1997: 9) terminology) where things in the abstract, intangible domain are projected onto the structure of the physical, tangible domain. The intangible entities in (46) are metaphorically construed as tangible entities moving in a physical space.

- (46) a.      กลิ่น    กระจาย  
                   kʰin    kracaay  
                   odor    spread

An odor spread.

- b. เขา กวาด สายตา  
**kháw kwàat sǎay taa**  
 PRONOUN sweep line of vision

S/he swept her/his line of vision.

(46a) represents a simplex thematic olfactory emanation event, in which กลิ่น *kĕin* 'odor' is taken as a physical mover spontaneously moving. (46b) represents an agentive simplex visual emanation event, in which สายตา *sǎay taa* 'line of vision' is taken as a physical mover manipulated by an agent.

However, clauses that consist of a single verb phrase encoding a simplex emanation event like (46) are unacceptable to some native Thai speakers; at least, they are less acceptable than clauses that consist of more than one verb phrase (i.e. serial verb constructions) encoding an integrated emanation event, as I will discuss in the following subsections.

By adopting Croft's (1998a) notation for the event ICM (idealized cognitive model for verbal event), I demonstrate the simplex emanation event structure as below.

- (47) a. กลิ่น กระจาย  
**kĕin kracaay**  
 odor (x) spread  
 An odor spread.

x ===== (x) mover (x) MOVE (spread)  
 \*\*\*\*\* motion \*\*\*\*\*

Sbj

- b. เขา กวาด สายตา  
**kháw kwàat sǎay taa**  
 s/he (x) sweep line of vision (y)

S/he swept her/his line of vision.





x ===== (x) mover (x) MOVE (ascend)

\*\*\*\*\* motion \*\*\*\*\*

[Sbj]

x ===== (x) mover (x) MOVE (go)

\*\*\*\*\* motion \*\*\*\*\*

[Sbj]

b.	เขา	มอง		ขึ้น	ไป
	kháw	mooŋ		khûn	pay
	s/he (x)	look	[line of vision (y)]	ascend	go

S/he looked [and her/his line of vision stretched] upward.

x ===== (x) experiencer (x) ACT (look)

\*\*\*\*\* activity \*\*\*\*\*

Sbj

(y) ===== (y) [mover (y)] MOVE (ascend)

\*\*\*\*\* motion \*\*\*\*\*

[Sbj]

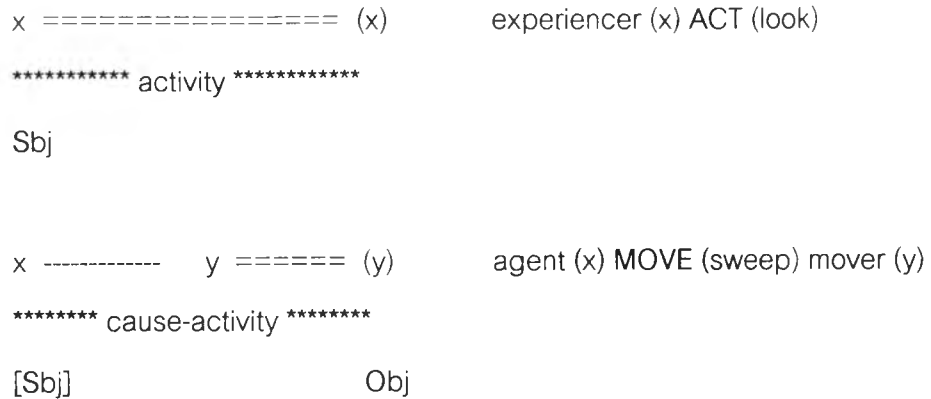
(y) ===== (y) [mover (y)] MOVE (go)

\*\*\*\*\* motion \*\*\*\*\*

[Sbj]

c.	เขา	มอง	กวาด	สายตา
	kháw	mooŋ	kwàat	săay taa
	s/he (x)	look	sweep	line of vision (y)

S/he looked and swept her/his line of vision.



Each diagram is equated with a “mental space” and each set of parallel diagrams forms a “blend” structure in Fauconnier’s terms. In the blending process, structures from two input spaces are projected to a separate space, the blend. The blend inherits partial structure from the input spaces, and has an emerged structure of its own (Fauconnier and Turner 1996). The simultaneous structure in (49) is composed of two or three parallel diagrams, which together represent a coherent mental space blended. In (49a) and (49b), the path of a visual emanation is represented by the second and third diagrams *khūn pay* ขึ้นไป ‘ascend + go.’ In (49c), the manner of a visual emanation is represented by the second diagram *kwàat sǎay taa* กวาดสายตา ‘sweep + line of vision.’

Note that the vision verb *mong* มอง ‘look’ denotes a motion in (49a) while it denotes an activity in (49b) and (49c). These different designations are attributed to difference in the nature of the clausal subject, namely, the former subject is a viewer’s line of vision (mover) and the latter subject is a viewer (experiencer).

(49a) and (49b) represent physically the same visual activity event. But they differ in terms of conceptual foregrounding and informational presupposition, as follows. (49b) profiles a person casting her/his eyes as a whole, while (49a) brings into focus the line of vision used for seeing, presupposing the given knowledge of the existence of its possessor.

#### 4.1.2.2. Sequential Structure





x ----- y ===== (y)      agent (x) MOVE (stretch) mover (y)

\*\*\*\*\* cause-activity \*\*\*\*\*

Sbj

Obj

x ===== (x)      experiencer (x) ACT (look)

\*\*\*\*\* activity \*\*\*\*\*

[Sbj]

(50) shows concatenated diagrams, which together represent a coherent mental space expanded. In (50a), the first diagram ไป *pay* 'go' represents the autonomous motion of a person's line of vision. The second diagram หยุด *yùt* 'stop' represents its inchoative motion (ceasing motion, in this case), and the third diagram ที่เขา *thii kháw* 'at her' represents the location of an absolute functioning as the goal. In (50b), the first diagram ทอดสายตา *thót sǎay taa* 'stretch the line of vision' represents a purposeful preliminary action which leads to the inception of the visual activity represented by the second diagram มอง *mong* 'look.'

#### 4.1.3. Event Structures of Each Specific Type of Emanation Event

In what follows I examine event structures of Thai emanation events of each specific type.

##### 4.1.3.1. Perception Emanation Event

Here I examine what kinds of event structure perception emanation events of each subtype may exhibit.

##### 4.1.3.1.1. Visual Emanation Event

A visual emanation event may have a simplex structure, as in (51), or a simultaneous structure, as in (52), or a sequential structure, as in (53).

However, expressions of thematic visual emanation events in the simplex structures are not found in my data.

- (51) เขา กวาด สายตา  
 kháw kwàat sǎay taa  
 PRONOUN sweep line of vision

S/he swept her/his the line of vision. (S/he looked around.)

- (52) a. สายตา ทอด ไป สู่ ท้องฟ้า  
 sǎay taa thǔwt pay sùu thǔwng fáa  
 line of vision stretch go get to sky

Her/His line of vision stretched toward the sky.

- b. เขา ตวัด สายตา ผ่าน หน้า น้องสาว  
 kháw tawàt sǎay taa phàan nâa nǔwng sǎaw  
 PRONOUN whip line of vision pass face sister

อีกครั้ง

ʔiik khráŋ

again

S/he moved her/his line of vision across her/his sister's face again.

(S/he looked at her/his sister again.)

- (53) a. สายตา ไป กระทบ กับ ความเคลื่อนไหว  
 sǎay taa pay krathóp kàp khwaam khlǔian wǎy  
 line of vision go hit with motion

บน ฝา

bon fáa

on wall

Her/His line of vision went out and met with some motion on the wall.

- b. เธอ ตวัด สายตา มอง ดู ชายกระโปรง  
 thǎo tawàt sǎay taa mǔwng duu chaay kraproong  
 PRONOUN whip line of vision look see skirt

ของ หญิงสาว

khǔwng yǐŋ sǎaw

of girl

S/he moved her/his line of vision to look at the skirt of the girl.

#### 4.1.3.1.2. Auditory Emanation Event

An auditory emanation event may have a simplex structure, as in (54), or a simultaneous structure, as in (55), or a sequential structure, as in (56).

- (54) a. แม้แต่ คำ เดี่ยว ก็ ไม่ ร่วง  
 mée tɛɛ kham diaw kǐ mây rúan  
 even word single also NEGATIVE drop off  
 Even a single word did not drop off. (S/he did not speak at all.)
- b. เขา กระแทก เสียง  
 kháw krathɛɛk sǎŋ  
 PRONOUN bang sound  
 S/he burst out her/his voice. (S/he shouted.)
- (55) a. เสียง ตะโกน ออก มา จาก ห้องน้ำ  
 sǎŋ takoon ʔwɔk maa càak hǐŋ nám  
 sound shout exit come leave bathroom  
 A shout came out of the bathroom.
- b. ทับทิม ร้องไล่ หลัง ไป เมื่อ นาง เสนม  
 thápthim rǔwŋ lây lǎŋ pay muúa naan sɛem  
 Thapthim cry chase back go when woman Seem  
 เดิน กลับ ไป ใน ครัว  
 dɔɔn klàp pay nay khrua  
 walk turn back go in kitchen  
 Thapthim cried after Seem's back as Seem returned to the kitchen.
- (56) a. เสียง ต่างๆ จาก ห้อง ข้างเคียง ดัง มา  
 sǎŋ taan taan càak hǐŋ khân khian dan maa  
 sound various leave room next loud come  
 กระทบหู เสมอ  
 krathóp hǔu samǎɔ  
 hit ear often  
 Loud sounds from the next room came and struck her/his ears often.

- b. เขา ส่ง เสียง ถาม จาก ข้างนอก ห้อง  
 kháw sòŋ sǎŋ thǎam càak khâŋ nǐwɔk hǔwŋ  
 PRONOUN send sound ask leave outside room

S/he projected her/his voice to ask from the outside the room.

#### 4.1.3.1.3. Olfactory Emanation Event

An olfactory emanation event may have a simplex structure, as in (57), or a simultaneous structure, as in (58), or a sequential structure, as in (59). But I did not find expressions of agentive olfactory emanation events in a sequential structure in my data.

- (57) a. กลิ่น กระจาย  
 kĭn kracaay  
 odor spread

A smell diffused.

- b. ดอกไม้ กระจาย กลิ่น  
 dǔwɔk máy kamcaay kĭn  
 flower spread odor

Flowers spread a fragrance.

- (58) a. กลิ่น จระเข้ คาว จัด ระเหย ออก  
 kĭn cǔwɔrakhêe khaaw càt rahǔy ɔwɔk  
 odor crocodile stinking strong evaporate exit  
 มา จาก น้ำ ใน บ่อ  
 maa càak nám nay bǔw  
 come leave water in pond

A strongly stinking smell of crocodiles came out of the water in the pond.

- b. ดอก ขาว ส่ง กลิ่น หอม เย็น ไป  
 dǔwɔk khǎaw sòŋ kĭn hǔwɔm yen pay  
 flower white send odor fragrant cool go  
 ทั่ว บริเวณ  
 thǔa bǔwriween  
 all over region

A white flower sent a cool fragrance out all over the region.

- (59) กลิ่น ไอ ดิน โขย เข้า จมูก  
 kʰin ʔay din chooy khâw camùuk  
 odor gas soil blow gently enter nose

The smell of soil gas blew and entered her/his nose.

#### 4.1.3.1.4. Tactile Emanation Event

My data do not include expressions of simplex tactile emanation events. A tactile emanation event may have a simultaneous structure, as in (60), or a sequential structure, as in (61).

- (60) คลื่น ความร้อน ทะลัก วาบๆ มา  
 kh'wɛn khwaam rɔ̀ɔn thalák wâap wâap maa  
 wave heat leak out luminous come

จาก ด้านใน  
 càak dâan nay  
 leave inside

Hot waves came suddenly leaking out from inside.

- (61) ลมหนาว โกรก เข้า มา กระทบ ผิวหนัง  
 lom năaw kròok khâw maa krathóp phîw năŋ  
 wind cold blow strongly enter come hit skin

A cold wind blew in and hit her/his skin.

#### 4.1.3.2. Radiation Emanation Event

A radiation emanation event may have a simplex structure, as in (62), or a simultaneous structure, as in (63), or a sequential structure, as in (64).

- (62) a. แสง เข้า เต็มที่  
 sǎɛŋ khâw temthîi  
 light enter fully

Light came in completely.

b. . . . . ตา ส่ง ประกาย

taa sòŋ prakaay  
eye send spark

Her/His eyes sent sparks.

- (63) a. แสงไฟ      สาด      จาก      ภายใน      บ้าน      น้อย  
sǎeŋ fay      sàat      càak      phaay nay      bâan      nǒoy  
light      splash leave      inside      house little

Light splashed out from the inside the house a little.

- b. ดวงจันทร์      ทอ      แสง      สลัวๆ      ลอด      ลานเมฆ  
duang can      thoo      sǎeŋ      salŭa salŭa      lǒot      laan mêek  
moon      weave light      indistinct      go through      cloud

สี      ชุ่น  
sī      khùn  
color      murky

The moon shed an indistinct light through murky clouds.

- (64) a. ไฟ      บน      เพดาน      สว่าง      จ้า      ลง  
fay      bon      pheedaan      sawàaŋ      câa      loŋ  
light      on      ceiling      bright      strong descend  
มา      จับ      ที่      ห้อง      ลูกกรง  
maa      càp      thīi      hŏŋ      lŭuk kroŋ  
come hold      at      room grille

The light on the ceiling brightly came down and rested at the cell.

- b. พระอาทิตย์      ทอ      แสง      สี      ทอง      ลง      ทาบ  
phrá? ʔaathit      thoo      sǎeŋ      loŋ      thooŋ      loŋ      thâap  
sun      weave light      color      gold      descend      cover  
กับ      ผิว      น้ำ  
kàp      phŭw      nám  
with      surface      water

The sun shed a gold light which came down and covered the surface of the water.

#### 4.1.3.3. Shadow Emanation Event

A shadow emanation event may have a simplex structure, as in (65), or a simultaneous structure, as in (66), or a sequential structure, as in (67). Expressions of

thematic shadow emanation events in a sequential structure and agentive shadow emanation events in a simplex structure are not found in my data, however.

(65)	เงา	ตะคุ่ม	ของ	ตัว	ทอด	คู่
	ŋaw	takhûm	khwǎŋ	tua	thwôt	khûu
	shadow	indistinct	of	self	stretch	pair
	เป็น	เพื่อน				
	pen	phûian				
	COPULA	friend				

An indistinct shadow of herself/himself stretched out as a companion.

(66)	a.	เงา	ไม้	ทอด	ทาบ	พื้น	น้ำ
		ŋaw	máy	thwôt	thâap	phûum	nám
		shadow	tree	stretch	cover	surface	water

The shadow of a tree stretched out and covered the surface of the water.

	b.	มะม่วง	ขยับ	เงา	ยาว	จาก	โคน	ต้น
		mamûaŋ	khayàp	ŋaw	yaaw	càak	khoon	tôn
		mango	budge	shadow	long	leave	trunk	tree
		ทอด	ยืด	ไป	ตาม	พื้น		
		thwôt	yûut	pay	taam	phûum		
		stretch	lengthen	go	follow	ground		

The mango tree stretched its long shadow from its trunk away over the ground.

(67)	หลุมพอ	ต้น	ใหญ่	แผ่	กิ่งก้านสาขา		
	lûmphwǎ	tôn	yày	phèe	kîŋ kâan sǎakhǎa		
	Lumpho tree	CLASSIFIER	big	spread out	branches		
	ทอด	เงา	ไป	ยาว	ไกล	ปกคลุม	หาดทราย
	thwôt	ŋaw	pay	yaaw	klay	pòk khlum	hàat saay
	stretch	shadow	go	long	far	cover	sand beach

The big Lumpho tree branching out stretched its shadow far out and (the shadow) covered the sand beach.

#### 4.1.3.4. Orientation Emanation Event



An orientation emanation event must be thematic and have simultaneous structure, as in (68). Note that the subject of the transitive clause in (68b) is not the agent but the indirect initiator of the described orientation emanation event (i.e. orientation-setter).

- (68) a.   ห้อง   หัน   ออก   สู่   ทะเล  
           hǒng   hǎn   ?wǎk   sùu   thalee  
           room   turn   exit   get to   sea  
           The room turned out toward the sea.  
           (The room looks out toward the sea.)
- b.   ยาย            สอน   เบือน   หน้า   ออก   จาก   ภาพ   นั้น  
       yaay            sǎwn   buan   nâa   ?wǎk   càak   phâap   nán  
       old woman    Sorn   turn   face   exit   leave   picture that  
       Sorn turned her face away from that picture.

#### 4.1.3.5. Summary

The structure types of Thai emanation event are summarized as follows:

1. Simplex structure:           encoding a simplex emanation event
2. Integrated structure:       encoding an integrated emanation event:
  - 2.1. Simultaneous structure:   encoding an emanation event that is modified in more than one perspective
  - 2.2. Sequential structure:      encoding an emanation event that consists of more than one sub-event occurring in succession.

This classification is based on the surface forms of predicates representing emanation events. The simplex emanation event is expressed by one verb phrase whereas the integrated emanation event is expressed by a serial verb construction or a verb phrase combined with a prepositional phrase.

Semantic constraints on emanation expressions of these different structure types are as follows. Verbs included in clauses expressing emanation events in the

simultaneous structure must denote processes with the same time span. The last verb in clauses expressing thematic emanation events of the sequential type must denote an inchoative motion at the terminal phase such as stopping, hitting and covering. The first verb in clauses expressing agentive emanation events of the sequential type must denote an inchoative motion at the initial phase such as launching or stretching a mover.

Chart 2 below shows what event structure types the each type exhibits. Note that it shows the result of my analysis based on my data of Thai emanation expressions that I have collected for this study. Therefore, the unchecked blanks in the chart might be filled up if more data are provided.

1.1. Visual	1.2. Auditory	1.3. Olfactory	1.4. Tactile
Thematic	Thematic	Thematic	Thematic
Simplex	Simplex ✓	Simplex ✓	Simplex
Simultaneous ✓	Simultaneous ✓	Simultaneous ✓	Simultaneous ✓
Sequential ✓	Sequential ✓	Sequential ✓	Sequential ✓
Agentive	Agentive	Agentive	Agentive
Simplex ✓	Simplex ✓	Simplex ✓	Simplex
Simultaneous ✓	Simultaneous ✓	Simultaneous ✓	Simultaneous
Sequential ✓	Sequential ✓	Sequential	Sequential

	2. Radiation	3. Shadow	4. Orientation
	Thematic	Thematic	Thematic
	Simplex ✓	Simplex ✓	Simplex
	Simultaneous ✓	Simultaneous ✓	Simultaneous ✓
	Sequential ✓	Sequential	Sequential
	Agentive	Agentive	Agentive
	Simplex ✓	Simplex	Simplex
	Simultaneous ✓	Simultaneous ✓	Simultaneous
	Sequential ✓	Sequential ✓	Sequential

Chart 2: Event Structures of Specific Types of Thai Emanation Event

From Chart 2 above, we see the following points. First, all of the specific types can be thematic emanation events in the simultaneous structure. Second, all orientation emanation events are thematic and have the simultaneous structure. Third, all tactile emanation events (expressed in my data) are thematic and have the integrated structure. Fourth, there are no simplex thematic visual and tactile emanation events, sequential agentive olfactory emanation events, and sequential thematic and simplex agentive shadow emanation events (in my data). From these findings we can see the Thai speakers' ways of structuring and understanding emanation events of each type.

#### 4.2. Interrelation between Role Archetypes and Grammatical Relations

In this section, I discuss the relationship between the semantic and syntactic structures of Thai emanation expressions. In particular, I examine which role archetypes participating in emanation event ICM (mover, absolute, agent) are represented by which grammatical relations (subject and object) in clauses for emanation events of each type.

Langacker states that the basic grammatical relations 'subject and direct object' cannot be equated with any single role archetype, since those relations are determined in terms of relative salience. The subject is invariably identified as the participant that lies the farthest upstream of the flow of energy (the head of the profiled action chain), while the direct object is identified as the participant distinct from the participant subject that lies the farthest downstream of the flow of energy (the tail of the profiled action chain). The subject and direct object are selected to lie at opposite extremities of the profiled action chain. Their relationship is, thus, prominence-based by virtue of the inherent salience of the polar opposites, and their association with agent and patient is secondary. Langacker (1998a: 26) characterizes the subject and direct object, respectively, as 'the figure within the profiled relationship (the most prominent clausal element)' and as 'the prominent participant lying downstream from the participant subject in the energy flow (second-most prominent clausal element; the most prominent clausal element within the ground).' In short, subjects specify trajectors of profiled relations (or relational figures), and direct objects specify landmarks of profiled relations (or relational grounds). Subjects and direct objects are the most central (or direct) participants in the process profiled by a finite clause and therefore they are morphologically unmarked. Other, less central (or oblique), participants are marked with oblique case markers or other elements such as adpositions.

Prototypically, a finite transitive clause profiles a process construed as constituting a single canonical event with a canonical agent (the volitional energy source who initiates the activity in the event) and a canonical patient (the energy sink that undergoes a resulting internal change of state), and its subject and direct object

code the agent and patient, respectively (though not every clause does so and one that does may still deviate from the prototype due to selection or other factors). The subject assumes its semantic prototypical value as agent, and the direct object as patient.

Langacker (1987: 234) has noticed that verbs of physical motion/action (e.g. move, approach, run, kick, slap) and verbs/adjectives of perception and mental or emotional attitude (e.g. like, please; think about, preoccupy; see, be visible to) differ in the way of selecting subjects. The former verbs mostly take a mover/actor as subject by virtue of the clear basis they provide for determining the figure-ground organization, that is, normally a physical mover/actor is in primary focus. Consequently, there are relatively few exceptions to the choice of the mover/actor as subject. In contrast, the latter verbs, due to lack of a clear basis for an intrinsic figure-ground asymmetry, can choose a subject more flexibly and the choice depends on the image selected to structure the scene. For example, experiencers and stimuli involved in mental states (e.g. to like, to enjoy, to fear) are both encoded either as subjects or as objects in Japanese, but experiencers are normally subjects and not objects in English (Croft 1998b: 84-85). Thus, the choice of subject relies on our imagery (i.e. the ability to construe a conceived situation in alternate ways) and furthermore it may have become fixed historically.

The results of examination of the relationship between grammatical relations and role archetypes in thematic and agentive emanation expressions in my data are as follows.

The clausal subjects of thematic emanation expressions mostly represent movers, as exemplified in (69).

- (69) a.   เสียง   ลอย   ลม   ขึ้น   ไป   ถึง   ข้างบน  
           sǎŋ   lɔɔy   lom   khún   pay   thǔŋ   khâaŋ bon  
           sound float   wind   ascend go   reach   upstairs  
           A sound floated up along the wind to the upstairs.
- b.   แสง   นั้น   ทอ   ลง            สู่   บริเวณ   กว้าง  
           sǎeŋ   nán   thɔw   loŋ            sùu   bɔwriween   kwâaŋ  
           light   that   weave descend   toward region   wide

That light shone and came down toward a wide region.

The clausal subject of (69a) represents a sound, which is a mover in an auditory emanation event. The clausal subject of (69b) represents a light, which is a mover in a radiation emanation event.

However, subjects of auditory and olfactory perception verbs used in thematic emanation expressions of the auditory and olfactory types (e.g. **ได้ยิน** *dây yin* 'hear' in (70a) and **ได้กลิ่น** *dây kĭn* 'get an odor, smell' in (70b)) and verbs for turning and pointing used in orientation emanation expressions (e.g. **หัน** *hăn* 'turn' in (70c) and **ชี้** *chii* 'point' in (70d)) must represent an absolute (aural perceiver, olfactory perceiver, orientated entity, indirect initiator).

- (70) a.   หู       เขา                   ได้ยิน   เสียง   พูด   ใกล้   เข้า   มา  
           **hũu**   **kháw**                   **dây yin** **sĭaŋ**   **pl ũut**   **klây**   **khâw**   **maa**  
           ear   PRONOUN           hear   sound   speak   near   enter   come

Her/His ears heard sounds of speech approaching.

- b.       เขา                   ได้   กลิ่น   หอม                   อบอวล           ไป  
           **kháw**                   **dây**   **kĭn**   **hǎwm**                   **ໄວ້pɿuan**           **pay**  
           PRONOUN   get   odor   fragrant                   pervade           go

ทั่ว

**thũa**

all over

S/he smelled a fragrance pervading all over.

- c.       ห้อง   นี้       หัน   ไป       ทาง   ทิศตะวันตก  
           **hŏŋ**   **nĭi**       **hăn**   **pay**       **thaaŋ**   **thĭt tawan** **ໄວ້ok**  
           room   this       turn   go       way   the west

This room turned toward the west. (This room faces toward the west.)

- d.       นักเรียน       ชี้       ไป       ที่       ป้าย  
           **nák rian**       **chii**   **pay**       **thĭi**   **pây**  
           student       point   go       place   signboard

The student pointed at the signboard.

The clausal subject of (70a) represents an aural perceiver's ears, which is a reference entity in an auditory emanation event. The clausal subject of (70b) represents an olfactory perceiver, which is a reference entity in an olfactory emanation event. The clausal subject of (70c) represents an orientated entity, whose orientation is at issue in an orientation event. The clausal subject of (70d) represents an indirect initiator, whose pointing action starts an orientation emanation event (i.e. the focus of attention's shift from her/his finger to a reference entity).

Verbs for hitting and touching used in thematic emanation expressions of the radiation type (e.g. **กระทบ** *krathóp* 'hit' in (71a) and **ต้อง** *đe̋ng* 'meet' in (71b)) also may represent an absolute (illuminated entity).

(71)	a.	หลังคา	กระเบื้อง	กระทบ	แสงแดด	ยามเช้า
		<i>lǎŋkhaa</i>	<i>krabúang</i>	<i>krathóp</i>	<i>sǎeŋ dèet</i>	<i>yaam cháw</i>
		roof	tile	hit	sunlight	morning

The tiled roof was hit by the sunlight in the morning.

b.	เกล็ด สี	คราม	ของ	มัน	ต้อง	แสง	อาทิตย์
	<i>klèt sǎi</i>	<i>khraam</i>	<i>khǎwŋ</i>	<i>man</i>	<i>đe̋ng</i>	<i>sǎeŋ</i>	<i>ʔaathít</i>
	scale color	blue	of	PRONOUN	touch	light	sun

แวววาว

*wəwəwəwəw*

brilliant

Its blue scales were touched by the sunlight and glowed.

The object of a verb in thematic emanation expressions mostly represents an absolute (reference entity), as in (69a) above and (72) below.

(72)	สายตา	มอง	ไป	ตาม	แม่น้ำ
	<i>sǎay taa</i>	<i>məwŋ</i>	<i>pay</i>	<i>taam</i>	<i>mǎe nǎm</i>
	line of vision	look	go	follow	river

Her/His line of vision looked out and followed the river.

The object of the first verb ลอย *loy* 'float' in (69a) represents the wind along which the sound floats, which is an absolute in an auditory emanation. The object of the last verb ตาม *taam* 'follow' in (72) represents a seen entity, which is an absolute in a visual emanation event.

But the object of auditory and olfactory perception verbs in thematic emanation expressions of the auditory and olfactory types must represent a mover (sound, odor), as in (70a) and (70b) above. In addition, verbs for hitting and touching in thematic emanation expressions of the radiation type may represent a mover (light), as in (71a) and (71b) above.

As Langacker argues, the clausal subject is the most salient clausal element which is identified as participant conceptually foregrounded (or relational figure). On this basis, the findings here are interpreted as the following. First, a mover is mostly foregrounded in thematic emanation events. A mover is a possible relational figure in all thematic emanation events, except for the orientation type where the mover is unnamed. Second, an absolute can be foregrounded in thematic emanation events of the auditory, olfactory, radiation and orientation types (as aural perceiver, olfactory perceiver, illuminated entity, orientated entity, and indirect initiator).

Subjects and objects in agentive emanation expressions, on the other hand, always represent agents and a movers/absolutes, respectively, as in (73).

(73)	ดวงจันทร์	ทอ	แสง	ลอด	ตามเมฆ
	<i>duang can</i>	<i>thoo</i>	<i>sǎeŋ</i>	<i>lǎwt</i>	<i>laan mĕek</i>
	moon	weave	light	go through	cloud

The moon shed light through the clouds.

In (73), the clausal subject represents the moon, which is an agent in a radiation emanation event. The object of the first verb ทอ *thoo* 'weave' represents light, which is a mover. The object of the second verb ลอด *lǎwt* 'go through' represents clouds through which light proceeds, which is an absolute.



Agents are thus in primary focus in agentive emanation events, and movers and absolutes can be designated as relational grounds.

### 4.3. Clause Patterns for Emanation Events

In this section I discuss clause patterns used for representing emanation events in Thai, which are taken from data I gathered for this study. This section is divided into two subsections. Section 4.3.1 presents clause patterns for thematic emanation events and Section 4.3.2 presents those for agentive emanation events.

I show clause patterns of emanation events by means of Phrase Structure Rules (PS rules). In principle, there are two kinds of information indicated by PS rules, namely, syntactic categories and the linear order of syntactic categories. Below is an example of the formulation of clause patterns for simultaneous thematic emanation events of the radiation type by means of PS rules.

Tier 1:	NP	VP * (2-4)	(PP)
Tier 2:	MOVER		
Tier 3:	Light	motion/illumination/emission/length	

This formulation has three tiers. The first tier consists of syntactic categories at the phrasal level: NP (noun phrase), VP (verb phrase) and PP (prepositional phrase). The VP can be realized as a verb if it is intransitive or a verb followed by a noun phrase if it is transitive. The asterisk \* used here indicates the number of VP's. The number of the VP with asterisk must be at least two. For the VP's with the asterisk, I further specify the minimum and maximum numbers of VP's in each pattern. In the example above, the maximum and minimum number of the VP's are two and four, respectively. The syntactic categories inside parentheses are optional. The PP in the example above is optional.

The second tier consists of the role archetype of the grammatical relations (especially, the subject), MOVER, ABSOLUTE and AGENT, or the peripheral semantic role, INDIRECT INITIATOR (orientation-setter in orientation emanation event). In the example above, the role archetype of the subject is MOVER.

The third tier, which is semantic in nature, consists of the semantic category of the subject referent (e.g. light, illuminated entity, radiator) and the semantic type of verb

in the VP (i.e. motion, action, vision, audition, olfaction, illumination, emission, distance, length). In the example above, the subject referent is light, and verbs for motion, illumination, emission and length may be used in the clause pattern.

#### 4.3.1. Clause Patterns for Thematic Emanation Events

In the following, Sections 4.3.1.1, 4.3.1.2 and 4.3.1.3 respectively show clause patterns for thematic emanation events in the simplex, simultaneous and sequential structures.

##### 4.3.1.1. Clause Patterns for Simplex Thematic Emanation Events

The clause pattern for simplex thematic emanation events is composed of a subject NP and a single VP. The verb must specify the path of motion (e.g. มา *maa* 'come') or the manner of motion (e.g. กระแทก *krathóp* 'hit'). The verb in the auditory, olfactory and tactile types is intransitive, while the verb in the radiation and shadow types is either intransitive or transitive. The subject NP and object NP represent the MOVER (sound, odor, stream of air, light, shadow) and the ABSOLUTE (illuminated entity, shaded entity), respectively. But roles in the radiation type event can be switched, that is, the subject NP may represent the ABSOLUTE (illuminated entity) and the object NP may represent the MOVER (light) (i.e. Pattern 2). There are no expressions of simplex thematic emanation events of the visual tactile and orientation types in my data.

Below I present the formulations of clause patterns for simplex thematic emanation events of the auditory, olfactory, radiation and shadow types with examples.

<i>Auditory</i>	NP	VP
	MOVER	
	Sound	motion

- (74) เสียง มา  
 sǎaŋ maa  
 sound come

A sound came.

<i>Olfactory</i>	NP	VP
	MOVER	
	Odor	motion

(75) กลิ่น กระจาย  
**kĭn kracaay**  
 odor spread

An odor spread.

*Radiation*

<u>Pattern 1:</u>	NP	VP
	MOVER	
	Light	motion

Condition: If the verb is transitive, its object represents an illuminated entity (ABSOLUTE).

(76) a. แสง เข้า  
**sĕy khâw**  
 light enter  
 Light came in.

b. แสง ทอ ตา  
**sĕy thoo taa**  
 light weave eye  
 Light shone her/his eyes.

<u>Pattern 2:</u>	NP	VP
	ABSOLUTE	
	Illuminated entity	motion

Condition: The verb must be transitive, and its object represents light (MOVER).

- (77)   กระจก   กระทบ           แสงแดด  
           kracòk krathóp       sǎeŋ dèet  
           glass   hit               sunlight  
           The glass was hit by the sunlight.

<i>Shadow</i>	NP	VP
	MOVER	
	Shadow	motion

Condition: If the verb is transitive, its object represents a shaded entity (ABSOLUTE).

- (78) a.   เงา                   ของ   ตัว   ทอด  
           ŋaw                   khǎwŋ tua   thǎwt  
           shadow               of   body stretch  
           My shadow extended.
- b.   เงา                   ของ   ดวงจันทร์   กระทบ   ผิว   โลก  
           ŋaw                   khǎwŋ duanŋ can   krathóp   phǐw lóok  
           shadow               of   moon           hit           surface earth  
           The shadow of the moon hit the surface of the earth.

#### 4.3.1.2. Clause Patterns for Simultaneous Thematic Emanation Events

The clause patterns for simultaneous thematic emanation events are composed of a subject NP and five VP's at most. One PP or two PP's may be included. A predicate for the visual, radiation and orientation types may be a combination of a single motion VP and a single PP (i.e. Pattern 1), while a predicate for the other types must consist of at least two VP's.

The clausal subject of the visual, tactile and shadow types represents a **MOVER** (line of vision, stream of air, shadow). The clausal subject of the auditory, olfactory and radiation types represents either a **MOVER** (sound, odor, light) (i.e. Pattern 1) or an **ABSOLUTE** (aural perceiver, olfactory perceiver, illuminated entity) (i.e. Pattern 2). On the other hand, the clausal subject of the orientation type represents an **ABSOLUTE** (orientated entity, indirect initiator).

Below I present the formulations of clause patterns for simultaneous thematic emanation events of all the specific types with examples.

*Visual*

<u>Pattern 1:</u>	NP	VP	PP
	MOVER		ABSOLUTE
	Line of vision	motion	Seen entity

Condition: The PP must indicate a seen entity (ABSOLUTE).

(79)	สายตา	ปะทะ	กับ	สิ่ง	ที่	ผิดปกติ
	sǎay taa	patháʔ	kàp	sǎng	thii	phìt pàkatìʔ
	line of vision	crash	with	thing	RELATIVE PRONOUN	unusual

Her/His line of vision collided with an unusual thin, i.

<u>Pattern 2:</u>	NP	VP * (2-4)	(PP)
	MOVER		
	Line of vision	motion/vision	

Conditions:

1. The minimum number of VP's is two and the maximum number of VP's is four.
2. Two kinds of verbs may be used: motion and vision verbs. They are intransitive or transitive. The object NP of a motion verb represents an ABSOLUTE (seen entity, other reference entity) and the object NP of a vision verb also represents an ABSOLUTE (seen

entity).

3. There must be one motion verb in the verb string. If it consists of more than two VP's, the last verb must be a motion verb.

4. If there are two VP's, at least one verb must be a motion verb as stated above. Thus, the possibilities for the semantic types of verbs are as follows.

i. The two verbs are motion verbs, as in (80a).

ii. One is a motion verb and the other is a vision verb. Each type can be in any position, as in (80b) and (80c). Note that strings in which both verbs are vision verbs are not allowed.

- (80) a. สายตา กราด ไป ทัว ดวงหน้า  
 sǎay taa kràat pay thûa duang nâa  
 line of vision rake go all over face  
 His line of vision swept all over her face.
- b. สายตา ปราย ดู หล่อน  
 sǎay taa praay duu lǝwn  
 line of vision cast about look PRONOUN  
 His line of vision moved and looked at her.
- c. สายตา ทาน มอง ผ่าน หล่อน ไป  
 sǎay taa thân mowŋ phàan lǝwn pay  
 line of vision PRONOUN look pass PRONOUN go  
 His line of vision looked and passed from her.

5. If there are three VP's, at least one verb must be a motion verb (the same condition as Condition 3). The possibilities for the semantic types of verbs are as follows.

i. The three verbs are all motion verbs, as in (81a).

ii. One verb can be different, namely, a vision verb, which can be in the first or the second position, as in (81b) and (81c).

- (81) a. พระเนตร ทอด ตาม มา โดยตลอด  
 phrá?nêet thǝwt taam maa dooy talǝwt

eye stretch follow come throughout

His eyes (line of vision) stretched following (me) the whole time.

b.	สายตา	เพ่ง	ตรง	ไป	ที่	จุด	นั้น
	săay taa	phêṅ	troṅ	pay	thii	cùt	nán
	line of vision	stare	go straight	go	at	point	that

Her/His line of vision concentrated and proceeded straight at that point.

c.	สายตา	จับ	จ้อง	อยู่	ที่	ปาก	แก้ว
	săay taa	càp	cwǎṅ	yùu	thii	pàak	kêew
	line of vision	hold	stare	stay	at	mouth	glass

Her/His line of vision held steady on (stared at) the lip of the glass.

6. If there are four VP's, the first verb is a vision verb and the other verbs are motion verbs, as in (82).

(82)	สายตา	ของ	ผู้	อยู่	ภายใน	ห้อง	มอง	ผ่าน
	săay taa	khwǎṅ	phûu	yùu	phaay nay	hǎṅ	mwaṅ	phàan
	line of vision	of	people	stay	inside	room	look	pass
	ออก	ไป	ภายนอก	ห้อง				
	iwǎk	pay	phaay nǎwǎk	hǎṅ				
	exit	go	outside	room				

The lines of visions of those inside the room looked out and beamed to the outside of the room.

#### *Auditory*

<u>Pattern 1:</u>	NP	VP * (2-5)	(PP)
	MOVER		
	Sound	motion/audition/emission/distance	

Conditions:

1. The minimum number of VP's is two and the maximum number of VP's is five.
2. Four kinds of verbs may be included: motion, audition, emission and distance verbs.



The motion verbs are intransitive or transitive, while the audition, emission and distance verbs are intransitive. The object NP of a motion verb represents an ABSOLUTE (aural perceiver, sound producer, other reference entity).

3. There must be at least one motion verb in the string. If it consists of more than three VP's, the last two verbs must be motion verbs.

4. If there are two VP's, one verb must be a motion verb. The possibilities for the semantic types of verbs are as follows.

i. Both verbs are motion verbs, as in (83a).

ii. One is a motion verb, the other is an audition verb. No restriction on their order, as in (83b) and (83c).

- (83) a.    ทุก คำ ผ่าน หู ไป เหมือน สายลม  
           thúk kham phàan hǔu pay mǔan sǎay lom  
           every word pass ear go like wind

Every word passed away from the ears like the wind.

- b.    เสียง ประชาชน โห่ร้อง ด้วย ความยินดี ดัง  
           sǎaŋ prachaachon hòo rǔwŋ dǔay khwaam yindii daŋ  
           sound people cry with joy loud

มา

maa

come

The joyful cry of people's came loudly.

- c.    เสียง ธนียา ฝ่า ความมืด กังวาน  
           sǎaŋ thaniiyaa fǎa khwaam mǔtut kaŋwaan  
           sound Thaniya go against darkness resound

ใส อย่าง เบิกบาน

sǎy yàaŋ bǎək baan

clear manner be in high spirits

Thaniya's voice moved out against the darkness resounding clearly.

5. If there are three VP's, one verb must be a motion verb. The possibilities for the semantic types of verbs are as follows.

- i. All three verbs are motion verbs, as in (84a).
- ii. Two are motion verbs; one is an audition verb. The audition verb must be in the first or the third position, as in (84b) and (84c).
- iii. Two are motion verbs; one is an emission verb. The emission verb must be in the first position, as in (84d).
- iv. Two are motion verbs; one is a distance verb. The distance verb must be in the first position, as in (84e).

(84) a.   เสียง   ลอด                   ออก   ไป           นอก   ห้อง  
           sǎaŋ   lɔ̀ɔt                   ʔwɔ̀k   pay   nɔ̀wɔ̀k   hɔ̀ŋ  
           sound go through       exit   go       outside room

The sound went out of the room.

b.   เสียง   แหว   ดัง   ออก   มา  
           sǎaŋ   wǎɛ   daŋ   ʔwɔ̀k   maa  
           sound shout loud   exit   come

A shout came out loudly.

c.   ถ้อยคำ                   ของ   เธอ                   ผ่าน   หู           เด็กสาว           ไป  
           thɔ̀y kham                   khɔ̀wɔ̀ŋ   thə̀                   phàan   hũu           dèk sǎaw           pay  
           word                   of   PRONOUN           pass   ear           girl           go  
           แว่วๆ                   เหมือน ลม           พัด  
           wǎɛw wǎɛw           mũan lom           phát  
           indistinct           like   wind   blow

Her/His words passed away through the ears of the girl indistinctly like the wind blowing.

d.   เสียง   หัวเราะ   เปล่ง   ออก   มา           นิดหนึ่ง  
           sǎaŋ   hũarwǎi   plèŋ   ʔwɔ̀k   maa   nít nũŋ  
           sound laugh emit   exit   come   a little

A laughing sound came out a little.

e.   เสียง   หัวเราะ   ต่อ   กระซิก   ใกล้   เข้า   มา  
           sǎaŋ   hũarwǎi   tòw   krasík   klây   khâw   maa  
           sound laugh join   sob   near   enter   come

A laugh and a sob came closer.

6. If there are four VP's, at least two of them must be motion verbs. The possibilities for the semantic types of verbs are as follows.

- i. All four verbs are motion verbs, as in (85a).
- ii. Three are motion verbs; one is an audition verb. The audition verb must be in the first or the second position, as in (85b) and (85c).
- iii. Three are motion verbs; one is a distance verb. The distance verb must be in the second position, as in (85d).
- iv. Two are motion verbs; two are audition verbs. The audition verbs must be in the first and the second positions, as in (85e).
- v. Two are motion verbs; one is an audition verb; one is a distance verb. The audition verb must be in the first position and the distance verb must be in the second position, as in (85f).

(85)	a.	เสียง	คราง	หนักๆ	หลุด	ออก	มา	จาก
		sǎaŋ	khraaŋ	nàk nàk	lùt	ʔwòk	maa	càak
		sound	groan	heavy	drop off	exit	come	leave
		ปาก	แห้งระแหง					
		pàak	hêeŋ rahêeŋ					
		mouth	dry					

A heavy groan dropped out of the parched mouth.

b.	เสียง	พูดคุย	เสียง	สรวลเสเฮฮา	ดัง	ลอด
	sǎaŋ	phûut khui	sǎaŋ	sǔan sêe heehaa	dan	lòt
	sound	speak	sound	joyful	loud	go through
	ออก	มา	ไม่	ขาด	สาย	
	ʔwòk	maa	mây	khàat	săay	
	exit	come	NEGATIVE	be torn	line	

Joyfully talking voices loudly came out continuously.

c.	คำ	พูด	ซ้ำๆ	ของ	เซนเซ	นั้น
	kham	phûut	sám sám	khǎwŋ	seensee	nán
	word	speak	repeat	of	Sensei (teacher)	that
	สะท้อน	ก้อง		กลับ	มา	

sathóon	kóŋ	klàp	maa
reflect	resound	turn back	come

Those repeated words of the teacher returned back resounding.

d.	เสียง	รถ	คัน	หนึ่ง	วิ่ง	ใกล้	เข้า	มา
	sǎaŋ	rót	khan	nùŋ	wiŋ	klây	khâw	maa
	sound	car	CLASSIFIER	one	run	near	enter	come

A car's sound came running nearer.

e.	เสียง	แม่บ้าน	มี	กั้ววาน	ดู	ออก	มา
	sǎaŋ	mêε bâan	mii	kaŋwaan	dù?	ໄວ້k	maa
	sound	housewife	Mee	resound	scold	exit	come

The housewife Mee's voice came out resounding fiercely.

f.	เสียง	บีบับ	ดัง	ใกล้	เข้า	มา
	sǎaŋ	bùpbàp	daŋ	klây	khâw	maa
	sound	massive	loud	near	enter	come

A loud sound neared.

7. If there are five VP's, the first verb must be an audition verb and the others must be motion verbs, as in (86).

(86)	เสียง	ดัง	ลอด	ออก	มา	จาก	ริมฝีปาก
	sǎaŋ	daŋ	lót	ໄວ້k	maa	càak	rim fii pàak
	sound	loud	go through	exit	come	leave	lip

A loud sound came out through her/his lips.

<u>Pattern 2:</u>	NP	VP * (2-5)	(PP)
	ABSOLUTE		
	Aural perceiver	motion/audition/distance	

Conditions:

1. The minimum number of VP's is two and maximum number of VP's is five.
2. Three kinds of verbs may be included: motion, audition and distance verbs. The motion verbs and aural perception verbs are either intransitive or transitive. The object

NP of a motion verb represents an ABSOLUTE (sound producer, other reference entity).

The object NP of an aural perception verb represents a MOVER (sound).

3. There must be an audition (specifically, aural perception) verb in the first position and a motion verb in the last position.

4. If there are two VP's, the audition verb must precede the motion verb, as in (87).

- (87) ได้ยิน เสียง จาก ที่ไหนสักแห่ง  
 dâyyin sǎŋ cǎak thīi nǎy sàk hènŋ  
 hear sound leave somewhere  
 S/he heard a sound from somewhere.

5. If there are three VP's, the first verb must be an audition verb; the last verb must be a motion verb (the same as Condition 3). But the second verb may be a motion verb or an audition verb. The possibilities of the semantic types of verbs are as follows.

- i. One verb is an audition verb which is in the first position and two verbs are motion verbs which are in the second and the third positions, as in (88a).
- ii. Two verbs are audition verbs which are in the first and second positions and one verb is a motion verb which is in the third position, as in (88b).

- (88) a. ทับทิม ฟัง ผ่าน หู ไป เฉยๆ  
 tháp̄thim faŋ phàan hǔu pay chǎy chǎy  
 Tháp̄thim hear pass ear go keep silent  
 Thapthim heard (a sound) through her ears going away silently.
- b. ได้ยิน เสียง รถไฟ วิ่ง ดัง มา แต่ ไกล  
 dâyyin sǎŋ rot fay wīŋ daŋ maa tɛɛ klay  
 hear sound train run loud come from far  
 S/he heard the sound of a train running loudly coming from afar.

6. If there are four VP's, the first verb must be an audition verb and the last two verbs must be motion verbs. The second verb may be a motion verb or an audition verb. The possibilities of the semantic types of verbs are as follows.

- i. The first verb is an audition verb and the other verbs are motion verbs, as in (89a).
- ii. The first and the second verbs are audition verbs and the third and the fourth verbs are motion verbs, as in (89b).

(89) a. ข้า ได้ยิน เสียง ตาม หลัง มา  
 khâa dâyyin sǎŋ taam lǎŋ maa  
 PRONOUN hear sound follow back come  
 I heard a sound following from behind.

b. ได้ยิน เสียง หัวเราะ คุณหนู แวมว เข้า หู  
 dâyyin sǎŋ hǔarǎw khun nǔu wêew khâw hǔu  
 hear sound laugh PRONOUN indistinct enter ear  
 He heard her laugh indistinctly entering his ears.

7. If there are five VP's, the first verb must be an audition verb and the other verbs must be motion verbs, as in (90).

(90) ได้ยิน เสียง คุณหญิง ลอด แทรก บาน ประตู  
 dâyyin sǎŋ khun yǐŋ lǔwt seek baan pratuu  
 hear sound PRONOUN go through insert frame door  
 เข้า มา  
 khâw maa  
 enter come

He heard her voice coming in through the door.

#### *Olfactory*

Pattern 1: NP VP \* (2-4) (PP)  
 Mover |  
 Odor motion/olfaction

Conditions:

1. The minimum number of the VP's is two and the maximum number of VP's is four.
2. Two kinds of verbs may be included: motion and olfaction verbs. The motion verbs may be either intransitive or transitive. The object NP of a motion verb represents an ABSOLUTE (olfactory perceiver, odor producer, other reference entity). The olfactory verbs must be intransitive.
3. There must be two motion verbs in the last two positions.
4. If there are two VP's, the two verbs must be motion verbs, as in (91).

(91) กลิ่น ชะอม ทอด ไชย มา  
 klin chaʔom thɔ̌t chooy maa  
 odor acacia fry blow gently come

The odor of fried acacia came blowing gently in.

5. If there are three VP's, the last two verbs must be motion verbs (the same as Condition 3) and the first verb may be a motion verb or an olfaction verb, as in (92a) and (92b).

(92) a. กลิ่น ชุน ปน หอม หวาน ชาน กระจายไป  
 klin chún pon hóm wáan sâan kracaaypay  
 odor acrid mix fragrant sweet diffuse spread go  
 ทั่ว ห้อง  
 thúa hɔ̌ŋ  
 all over room

An acrid and sweet smell diffused all over the room.

b. กลิ่น เหงื่อ อวลๆ ไชย มา บางเบา  
 klin ñuà ʔuan ʔuan chooy maa baɲ baw  
 odor sweat pervading blow gently come lightly

The pervading smell of sweat came blowing in lightly.

6. If there are four VP's, all verbs must be motion verbs, as in (93).

(93)	กลิ่น	เหล้า	ที่	ดื่ม	เข้า	ไป	ตั้งแต่	ตอนบ่าย
	klin	lâw	thii	dũum	khâw	pay	tângtɛɛ	toon bàay
	odor	liquor	RELATIVE PRONOUN	drink	enter	go	from	afternoon
	โชย		คูล้ง	ออก	มา			
	chooy		khúŋ	ʔwək	maa			
	blow gently		reek	exit	come			

The smell of liquor which s/he drank from the afternoon on came out reeking.

<u>Pattern 2:</u>	NP	VP * (3-5)	(PP)
	ABSOLUTE		
	Olfactory perceiver	motion/olfaction	

Conditions:

1. The minimum number of VP's is three and the maximum number of VP's is five (but my data do not include a pattern consisting of four VP's).
2. Two kinds of verbs must be included: motion and olfaction verbs. An olfaction (specifically, olfactory perception) verb must occur in the first position in the string. The object NP of an olfaction verb represents a **MOVER** (odor).
3. There must be an olfaction verb in the first position and two motion verbs in the last two positions.
4. If there are three VP's, the first verb must be an olfaction verb and the others must be motion verbs, as in (94).

(94)	ธวิกา	ได้	กลิ่น	หอม	อบอวล	ไป	ทั่ว
	thawíkaa	dây	klin	hǔwm	ʔwəpʔuan	pay	thûa
	Thawikaa	get	odor	fragrant	pervade	go	all over
	ทั้ง	ตัว	รถ	และ	ตัว	เขา	
	thǎŋ	tua	rót	léʔ	tua	kháw	
	both	body	car	and	body	PRONOUN	

Thawikaa smelled a fragrance pervading all over the car and his body.



5. If there are five VP's, the first verb must be an olfaction verb and the others must be motion verbs, as in (95).

(95)	ได้	กลิ่น	สบู่	อ่อนๆ	ระเหย	ออก	มา	จาก
	dây	klin	sabùu	ໄວ້ວໄວ້ວ	rahǎy	ໄວ້ວ	maa	càak
	get	odor	soap	soft	evaporate	exit	come	leave
	ดวงหน้า	นั้น						
	duaŋ nâa	nán						
	face	that						

S/he received a soft smell of soap evaporating from that face.

<i>Tactile</i>	NP	VP * (2-5)	(PP)
	MOVER		
	Air in motion	motion/illumination	

Conditions:

1. The minimum number of VP's is two and the maximum number of VP's is five.
2. Two kinds of verbs may be included: motion and illumination verbs. The motion verbs are either intransitive or transitive, while the illumination verbs are intransitive. The object NP of a motion verb represents an ABSOLUTE (tactile perceiver, producer, other reference entity).
3. There must be at least one motion verb in the string.
4. If there are two VP's, the second verb must be a motion verb. The possibilities of the semantic types of verbs are as follows.
  - i. Both are motion verbs, as in (96a).
  - ii. The first verb is an illumination verb and the second verb is a motion verb, as in (96b).

(96)	a.	กระแส ลม	กฐ	มา	อีกหน
		krasæe lom	kruu	maa	ʔiik hǎn
		current air in motion	throng	come	once again

A current of air came pressing in again.

- b. ไอ่ ร้อน วาบ ผ่าน ลำ เรือ  
 ʔay rɔ̀ɔn waap phàan lam ruu  
 vapor hot flash pass hull ship

Hot flashing vapor passed the ship's hull.

5. If there are three VP's, all three verbs must be motion verbs, as in (97).

- (97) ลม โกรก เข้า มา  
 lom kròok khâw maa  
 air in motion blow strongly enter come

The wind came in blowing strongly.

6. If there are four VP's, the first, second and fourth verbs must be motion verbs. The third verb may be a motion verb or an illumination verb. Thus, the possibilities of the semantic types of verbs are as follows.

- i. All four verbs are motion verbs, as in (98a).
- ii. The third verb is an illumination verb and the others are motion verbs, as in (98b).

- (98) a. ลม เย็น พัด โขย เข้า มา  
 lom yen phát chooy khâw maa  
 air in motion cold fan blow gently enter come

A cold wind came in blowing gently.

- b. คลื่น ความร้อน ทะลัก วาบๆ มา  
 khlùn khwaam rɔ̀ɔn thalák wâap wâap maa  
 wave heat leak out luminous come

จาก ด้านใน

càak dâan nay

leave inside

The glowing heat leaked out from the inside.

7. If there are five verbs, the third verb must be an illumination verb and the others must be motion verbs, as in (99).

(99)	ลม	จาก	ลำคลอง	ผ่าน	วาบ	ไป	มา
	lom	càak	lam khloŋ	phàan	wâap	pay	maa
	air in motion	leave	canal	pass	luminous	go	come

The wind from the canal passed shining to and fro.

*Radiation*

<u>Pattern 1:</u>	NP	VP	PP
	MOVER		ABSOLUTE
	Light	motion	Illuminated entity

Condition: The PP must indicate an illuminated entity (ABSOLUTE).

(100)	แสง	กระทบ	ยัง	วัตถุ
	sǎeŋ	krathópyaŋ	wátthù?	
	light	hit	toward	object

The light hit at the object.

<u>Pattern 2:</u>	NP	VP * (2-5)	(PP)
	MOVER		
	Light	motion/illumination/emission/length	

Conditions:

1. The minimum number of VP's is two and the maximum number of VP's is five.
2. Four kinds of verbs may be included: motion, illumination, emission, and length verbs.

The motion and illumination verbs are either intransitive or transitive, but the emission and length verbs are intransitive. The object NP of a motion verb represents an



sǎɛŋ caaŋ caaŋ      phàan khâw maa      nay      hŏŋ  
light    pale                  pass    enter    come    in      room

Pale light came through into the room.

b.    แสง    ส่อง    สะท้อน    กลับ  
sǎɛŋ    sŏwŋ    sathŏwŋ klàp  
light    shine    reflect    turn back

The light shone reflecting back.

c.    แสง    ของ    ยามเย็น                  ทอด    ยาว    อยู่  
sǎɛŋ    khŏwŋ    yaam yen                  thŏwt    yaaw    yùu  
light    of        evening                  stretch long    stay

บน    พื้น    เรือน    พัก  
bon    phŭmruan    pháak  
on    flour    house    lodge

The evening light stretched out along the flour of the house.

6. If there are four VP's, three verbs must be motion verbs. The possibilities of the semantic types of verbs are as follows.

- i. All four verbs are motion verbs, as in (103a).
- ii. Three verbs are motion verbs and one verb is an illumination verb. The illumination verb must be in the first or the second or the last position, as in (103b) to (103d).
- iii. Three verbs are motion verbs and one verb is an emission verb. The emission verb must be in the first position, as in (103e).
- iv. Three verbs are motion verbs and one verb is a length verb. The length verb must be in the second position, as in (103f).

(103) a.    แสง    จันทร์    มัวๆ                  ส่อง    ลอด                  เข้า    มา  
sǎɛŋ    can    mua mua                  sŏwŋ    lŏwt                  khâw    maa  
light    moon    dim                  shine    go through                  enter    come

The dim moonlight came shining through.

b.    แสง    ไฟ    ส่อง    ลอด                  บังตา    ออก    มา  
sǎɛŋ    fay    sŏwŋ    lŏwt                  banŋtaa    ʔŏwk    maa

light lamp shine go through blind exit come

A lamp's light came shining out through the blind.

- c. แสง สาดส่อง เข้ามา  
 sǎɛŋ sàat sǔwɔŋ khâw maa  
 light splash shine enter come

Light came shining in.

- d. ประกายไฟ กระเด็น ออก อยู่ วาบๆ  
 prakaay fay kraden ʔwɔk yùu wâap wâap  
 sparkle spurt exit stay luminous

Sparkles spurted out shining.

- e. แฉวย ฉาย ออก มา จาก หน่วยตา  
 wɛɛw chǎay ʔwɔk maa càak nùay taa  
 gleam emit exit come leave eye

A gleam emitted from her/his eyes.

- f. แสง ทอด ยาว เข้า มา  
 sǎɛŋ thǔwɔt yaaw khâw maa  
 light stretch long enter come

Light came extending in.

7. If there are five VP's, at least three verbs must be motion verbs. The possibilities of the semantic types of verbs are as follows.

- i. Four are motion verbs; one is an illumination verb. The illumination verb must be in the first or the second position, as in (104a) and (104b).
- ii. Three are motion verbs; two are illumination verbs. The illumination verbs must be in the first and the second positions, as in (104c).

- (104) a. แสง ส่อง ทะลุ ผ่าน ออก ไป  
 sǎɛŋ sǔwɔŋ thalú? phàan ʔwɔk pay  
 light shine go through pass exit go

Light went shining through.

- b. ลำ แสง สาด ส่อง ทะลุ ฟุ้ง ฟ้า  
 lam sǎɛŋ sàat sǔwɔŋ thalú? phúuun nám

beam	light	splash	shine	go through	surface	water
สี	คราม	ลง	มา	อย่าง	แผ้ว	เบา
srii	khraam	loŋ	maa	yàaŋ	phèew	baw
color	blue	descend	come	mannersoft	light	

A beam of light came shining down through the surface of the blue water.

c. แสงไฟ ส่อง สว่าง ลง มา สู่ โต๊ะ อาหาร  
 sǎaŋ fǎi sǒŋ sǎwǎaŋ loŋ maa sùu tǒ? ʔaahǎan  
 light shine bright descend come get to table meal

Light came shining down to the dining table.

<i>Shadow</i>	NP	VP * (2-3)	(PP)
	MOVER		
	Shadow	motion	

Conditions:

1. The minimum number of VP's is two, as in (105), and the maximum number of VP's is three, as in (106).
2. Only one kind of verb is included: motion verbs. They are either intransitive or transitive. The object NP of a motion verb represents an ABSOLUTE (shaded entity).

(105)	เงา	ของ	ต้น	หลิว				
	ŋaw	khǎwŋ	tón	liw				
	shadow	of	tree	Salicaceae (a species of Chinese tree)				
	ได้	ทอด	ลง	บน	ผิว	น้ำ	ของ	บึง
	dây	thǒwt	loŋ	bon	phǐw	nám	khǎwŋ	buŋ
	PERFECTIVE	stretch	descend	on	surface	water	of	marsh

The shadow of the Liw tree stretched over the surface of the marsh.

(106)	เงา	ทอด	ลง	มา
	ŋaw	thǒwt	loŋ	maa
	shadow	stretch	descend	come

The shadow stretched down.

## Orientation

<u>Pattern 1:</u>	NP	VP	PP
	ABSOLUTE		ABSOLUTE
	Orientated entity	motion	Reference entity

Condition: The PP must indicate a reference entity (ABSOLUTE).

(107)	ยาย	ชี้	ยัง	ของ	ที่	เลือก	ไว้
	yaay	chii	yang	khvong	thii	luak	wai
	old woman	point	toward	thing	RELATIVE PRONOUN	select	keep

She pointed at the thing that (she) had selected.

<u>Pattern 2:</u>	NP	VP * (2-3)	(PP)
	INDIRECT INITIATOR		
	Orientation-setter	motion	

Conditions:

1. The minimum number of VP's is two and the maximum number of VP's is three.
2. Only one kind of verb is included: motion verbs. They are intransitive or transitive. The object NP of a motion verb represents an ABSOLUTE (orientated entity, reference entity). The object NP of the first motion verb represents an orientated entity, while the object NP's of motion verbs in other positions represent reference entities.

(108)	เขา	ชี้	นิ้ว	ไป	ที่	พระพุทธรูป
	khaw	chii	niw	pay	thii	phráiphútharúp
	PRONOUN	point	finger	go	at	Buddhist image
	องค์	จิ๋ว				
	ไว	ค็ว				
	CLASSIFIER	small				

S/he pointed her/his finger at the small Buddhist image.

(109)	ห้อง	หัน	ออก	สู่	ทะเล
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hōŋ hǎn ʔòk sù thalee  
 room turn exit get to sea

The room turned out toward the sea. (The room faces toward the sea.)

#### 4.3.1.3. Clause Patterns for Sequential Thematic Emanation Events

The clause patterns for sequential thematic emanation events are composed of a subject NP and two VP's at least or six VP's at most. One PP may be included. The clausal subject of the auditory type represents either a **MOVER** (sound) (i.e. Pattern 1) or an **ABSOLUTE** (aural perceiver) (i.e. Pattern 2), but the clausal subject of the visual, olfactory, tactile and radiation types must represent a **MOVER** (line of vision, odor, air in motion, light). There are no sequential thematic emanation events of the shadow and orientation types in my data.

Below I present the formulations of clause patterns for sequential thematic emanation events of the visual, auditory, olfactory, tactile and radiation types with examples.

<i>Visual</i>	NP	VP * (2-5)	(PP)
	MOVER		
	Line of vision	motion/vision	

Conditions:

1. The minimum number of VP's is two and the maximum number of VP's is five. (But there are no clause patterns for thematic sequential visual emanation events consisting of four VP's in my data.)
2. Two kinds of motion verbs are included: motion and vision verbs. The motion verbs are either intransitive or transitive, while the vision verbs are intransitive. The object NP of a motion verb represents an **ABSOLUTE** (seen entity).
3. There must be at least two motion verbs in the verb string.
4. If there are two VP's, the two verbs must be motion verbs, as in (110).

(110)	สายตา	ไป	กระทบ	ความเคลื่อนไหว	บน	ฝา
	săay taa	pay	krathóp	khwaam khlítanwăy	bon	făa
	line of vision	go	hit	motion	on	wall

Her/His line of vision proceeded and hit upon some motion on the wall.

5. If there are three VP's, the three verbs must be all motion verbs, as in (111).

(111)	พลัน	สายตา	ไป	หยุด	อยู่	ที่	อนงค์
	phlan	săay taa	pay	yút	yùu	thii	ʔanonɯ
	suddenly	line of vision	go	stop	stay	at	beautiful woman
	นาง	หนึ่ง					
	naaŋ	nítɯ					
	CLASSIFIER	one					

Suddenly his line of vision proceeded and stopped at a beautiful woman.

6. If there are five VP's, all of the five verbs must be motion verbs, as in (112).

(112)	สายตา	หล่อน	ผ่าน	เลย	ไป	พบ	เข้า	กับ
	săay taa	lɔ́on	phàan	lɔ́y	pay	phóp	khâw	kàp
	line of vision	PRONOUN	pass	overstep	go	meet	enter	with
	สายตา	คู่	หนึ่ง					
	săay taa	khúu	nítɯ					
	line of vision	pair	one					

Her line of vision passed and met with a pair of lines of vision.

### Auditory

<u>Pattern 1:</u>	NP	VP * (2-5)
	MOVER	
	Sound	motion/audition

Conditions:

1. The minimum number of VP's is two and the maximum number of VP's is five.

2. Two kinds of verbs are included: motion and audition verbs. They are either intransitive or transitive. The object NP of a motion verb represents an ABSOLUTE (aural perceiver, other reference entity). The object NP of an audition (specifically, communication) verb represents an ABSOLUTE (the content of speaking).
3. There must be at least one motion verb in the verb string.
4. If there are two VP's, the two verbs must be motion verbs, as in (113).

(113)	ข่าว	นี้	เพิ่ง	มา	กระทบ	หู	คน	ไทย
	khàaw	níi	phêŋ	maa	krathóp	hǔu	khon	thay
	news	this	just now	come	hit	ear	person	Thai
	ไม่	กี่	วัน					
	mây	kǐi	wan					
	NEGATIVE	how many	day					

This news has just come and struck the ears of Thai people just a few days ago.

5. If there are three VP's, there must be at least one motion verb (the same as Condition 3). The possibilities of the semantic types of verbs are as follows.
  - i. All three verbs are motion verbs, as in (114a).
  - ii. Two are motion verbs; one is an audition verb in the first position, as in (114b).
  - iii. One is a motion verb; two are audition verbs in the first and the third position, as in (114c).

(114)	a.	ข่าวคราว	ของ	เขา	ผ่าน	มา	กระทบ	หล่อน
		khàaw khraaw	khǔwŋ	kháw	phàan	maa	krathóp	lǔwŋ
		news	of	PRONOUN	pass	come	hit	PRONOUN

The news about him came and hit her.

b.	เสียง	แว่ว	มา	ถึง	บ้าน	นี้
	sǎŋ	wǐew	maa	thǔŋ	bâan	níi
	sound	indistinct	come	reach	house	this

An indistinct sound came and reached this house.

c.	เสียง	ยาย	จันทร	ดัง	มา	สารภาพ
	sǎŋ	yaay	can	daŋ	maa	sǎaraphâap

sound old woman Can loud come confess  
 Can's loud sound came and confessed (something).

6. If there are four VP's, the last two verbs must be motion verbs. The possibilities of the semantic types of verbs are as follows.

- i. All of the four verbs are motion verbs, as in (115a).
- ii. Three are motion verbs; one is an audition verb in the first position, as in (115b), or in the second position, as in (115c).

(115) a. เสียง ลอย ลม ขึ้น ไป ถึง ขึ้นบน  
 sǎŋ looy lom khún pay thǔŋ chán bon  
 sound float lom ascend pay reach upstairs

A sound floated along the wind up and reached the upstairs.

b. เสียง เต้า ดัง ออก มา ถึง หู คน ใน  
 sǎŋ tǎi dǎŋ ʔwǎk maa thǔŋ hǔu khon nay  
 sound dance loud exit come reach ear person in  
 ห้อง  
 hǔŋ  
 room

The loud sound of dancing came out and reached the ears of people in the room.

c. เสียง ต่างๆ จาก ห้อง ข้างเคียง ดัง มา  
 sǎŋ tàŋ tàŋ càak hǔŋ khâŋ khiŋ dǎŋ maa  
 sound various leave room next loud come  
 กระทบ หู เสมอ  
 krathóp hǔu samǎo  
 hit ear often

Various loud sounds from the next room came and struck the ear often.

7. If there are five VP's, there must be four motion verbs and one audition verb.

- i. The audition verb is in the second position, as in (116a).
- ii. The audition verb is in the fourth position, as in (116b).

- (116) a.   เสียง   โวยวาย                      จาก   บ้าน   สาคร                      ดัง  
           sǎaŋ   wooywaay                      càak   bâan   sǎakhwaan                      daŋ  
           sound   give out a hue and cry leave   house   Sakorn                      loud  
           แ่วว                      ข้าม   คลอง   มา                      ถึง   บ้าน   ของ   ทับทิม  
           wêew                      khâam   khlɔwŋ   maa    thuŋŋ   bâan   khwɔŋ   thápthim  
           indistinct                      cross   canal   come   reach   house   of                      Thapthim  
           A cry from Sakorn's house came across the canal and reached  
           Thapthim's house.

- b.   เสียง   เนิบๆ                      ของ   คุณหญิง                      ย้อน   กลับ  
           sǎaŋ   nɔɔp nɔɔp                      khwɔŋ   khun yŋŋ                      yɔwɔn   klàp  
           sound   slow                      of   PRONOUN                      return   turn back  
           มา   แ่วว                      อยู่   ข้าง   หู                      อีกครั้ง  
           maa   wêew                      yùu   khâaŋ   hũu                      ʔiik khráŋ  
           come   indistinct                      stay   side   ear                      once again  
           Her slow voice came back and sounded indistinct beside the ears again.

<u>Pattern 2:</u>	NP	VP * (4)
	ABSOLUTE	
	Aural perceiver	motion/audition

Conditions:

1. The number of VP's is four.
2. Two kinds of verbs are always included: motion and audition verbs. They are either intransitive or transitive. However, aural perception verbs must be transitive. The object NP of an aural perception verb represents a MOVER (sound).
3. The first verb must be an audition verb and the last two verbs must be motion verbs. Therefore, the possibilities of the linear order are as follows.

- i. Three are motion verbs; one audition verb in the first position, as in (117a).
- ii. Two are motion verbs; two are audition verbs in the first and the second positions, as in (117b).

(117) a. ได้ยิน เสียง ลอย ลม มา ถึง เตาไฟ  
 dâyyin sianj looy lom maa thũŋ taw fay  
 hear sound float wind come reach cooking stove  
 (S/he) heard a sound coming floating along the wind and reaching the cooking stove.

b. ได้ยิน เสียง ล้อ ดั่ง น่ารำคาญ ก้อง มา  
 dâyyin sianj lów daŋ nâa ramkhaan kũŋ maa  
 hear sound tease loud irritating resound come  
 เข้า หู  
 khâw hũu  
 enter ear

(S/he) heard a loud and irritating sound of teasing came and enter the ears.

<i>Olfactory</i>	NP	VP * (2-4)
	MOVER	
	Odor	motion/action

\* Conditions:

1. The minimum number of VP's is two and the maximum number of VP's is four.
2. Two kinds of verbs may be included: motion and action verbs. The motion verbs are either intransitive or transitive, while the action verbs are transitive. The object NP of a motion verb represents an ABSOLUTE (olfactory perceiver, other reference entity). The object NP of an action verb also represents an ABSOLUTE (nose).
3. There must be at least two motion verbs in the verb string.
4. If there are two VP's, the two verbs must be motion verbs, as in (118).

(118) กลิ่น คาว เลือด และ สิ่งสกปรก คลุ้ง ปะทะ จมูก  
 klin khaaw lueat lé? sŋ patikuun khlũŋ pathá? camùuk  
 odor stinking blood and dirt spread crash nose

A stinking smell of blood and dirt spread and struck her/his nose.

5. If there are three VP's, the first two verbs must be motion verbs. The possibilities of the semantic types of verbs are as follows.

- i. All of three are motion verbs, as in (119a).
- ii. Two are motion verbs and one is an action verb in the third position, as in (119b).

(119) a. กลิ่น ควัน ไฟ และ กลิ่น ข้าว จาก ครัว โทย  
 kɿn khwan fay léʔ kɿn khâaw càak khrua chooy  
 odor smoke fire and odor rice leave kitchen blow gently  
 มา ถึง ใน ห้อง  
 maa thǽŋŋ nay hǽŋŋ  
 come reach in room

A smell of smoke and rice came blowing from the kitchen and reached the inside of the room.

b. กลิ่น ปัสสาวะ ลอย มา รบกวน จมูก  
 kɿn patsǽawáʔ looy maa rópkuan camùuk  
 odor urine float come disturb nose

The smell of urine came floating and disturbed her/his nose.

6. If there are four VP's, all of the four verbs must be motion verbs, as in (120).

(120) กลิ่น ลอย ตาม ลม มา กระทบ จมูก  
 kɿn looy taam lom maa krathóp camùuk  
 smell float follow wind come hit nose

A smell came floating along the wind and struck her/his nose.

<i>Tactile</i>	NP	VP * (2-4)	(PP)
	MOVER		
	Air in motion	motion	

Conditions:

1. The minimum number of VP's is two and the maximum number of VP's is four.
2. Two kinds of verbs may be used: motion and action verbs. The motion verbs are either intransitive or transitive. The action verbs must be transitive. The object NP of a motion or action verb represents an ABSOLUTE (visual perceiver, other reference entity).
3. The first two verbs in the verb string must be motion verbs.
4. If there are two VP's, the two verbs must be motion verbs, as in (121).

(121) ไอ่ เย็นๆ มา กระทบ ผิวหนัง  
 ɰay yen yen maa krathóp phǐw nǎŋ  
 vapor cool come hit skin

Cool air came and hit her/his skin.

5. If there are three VP's, the three verbs must be motion verbs, as in (122).

(122) ลม พัด มา ไล้ ตัว เชื้อยๆ  
 lom phát maa láy tua chùay chùay  
 wind fan come caress body gentle

The wind came and caressed her/his body gently.

6. If there are four VP's, the first three verbs must be motion verbs. The possibilities of the semantic types of verbs are as follows.

- i. All of the four verbs are motion verbs, as in (123a).
- ii. Three are motion verbs; one is an action verb in the fourth position, as in (123b).

(123) a. ลมหนาว โกรก เข้า มา กระทบ ตัว  
 lom nǎaw kròok khâw maa krathóp tua  
 wind cold blow strongly enter come hit body

Cold wind came in blowing strongly and hit her/his body.



b. ลม กวู เข้า มา กลุ่มรุม เนื้อ หนึ่ง  
 lom kruu khâw maa klúmrum núa nǎŋ  
 wind throng enter come besiege tissue

The wind came in and besieged her/his body.

<i>Radiation</i>	NP	VP * (2-6)	(PP)
	MOVER		
	Light	motion/illumination/emission/action	

Conditions:

1. The minimum number of VP's is two and the maximum number of VP's is six.
2. Four kinds of verbs may be included: motion, illumination, emission and action verbs. The motion verbs are either intransitive or transitive, while the other verbs are intransitive. The object NP of a motion verb represents an ABSOLUTE (illuminated entity, other reference entity).
3. There must be at least one motion verb in the verb string.
4. If there are two VP's, the two verbs must be motion verbs, as in (124).

(124) แสงไฟ กระจาย ทั่ว ห้อง กระทบ กับ ตู้ กระจก  
 sǎŋ fay kracaay thǔa hǔŋ krathópkràp tǔu kracòk  
 light spread all over room hit with cabinetglass

Light spread all over the room and hit the cabinet.

5. If there are three VP's, there must be one motion verb (as the same Condition 3). The possibilities of the semantic types of verbs are as follows.

i. All of the three verbs are motion verbs, as in (125).

(125) ลำ แสง เล็กๆ พุ่ง ลง จับ ที่ นาฬิกา  
 lam sǎŋ lék lék phǔŋ loŋ càp thǐi naalikaa  
 beam light small dirt descend hold at clock

A small beam of light moved down and rested on the clock.

ii. Two are motion verbs; one is an illumination verb in the first position, as in (126a), or in the second position, as in (126b).

- (126) a.   แสงแดด      อ่อน      ยามเช้าตรู่                      ส่อง      ลง  
 sɛ̃ɛŋ dɛ̃ɛt      ใ่วอน      yaam cháw trùu                      sɔ̃wɔŋ      loŋ  
 sunlight      soft      early morning                      shine      descend  
 ถูก      แถว      นั้น  
 thùuk      thǎ̃ɛw      nán  
 touch      region      that

The soft sunlight in the early morning moved down shining and touched that region.

- b.   ไฟ      สี      เขียว      จางๆ                      สาด      ส่อง      กลาง      สนาม  
 fay      sɿi      khǐaw      caaŋ caaŋ                      sàat      sɔ̃wɔŋ      klaaŋ      sanǎam  
 light      color      green      pale                      splash      shine      middle      field  
 หญ้า      กระแทบ      น้ำพุ                      ใน      อ่าง      หินอ่อน  
 yǎa      krathópnam phú?      nay      ใ่วาน      hǐn      ใ่วอน  
 grass      hit      fountain                      in      pool      marble

A pale green light splashed shining in the middle of the field and hit the fountain in the marble pool.

ii. The three verbs are different.

a. An illumination verb is in the first position; a motion verb is in the second position; an action verb is in the third position, as in (127a).

b. An illumination verb is in the first position; an emission verb is in the second position; a motion verb is in the third position, as in (127b).

- (127) a.   แสง      ของ      มัน                      ส่อง      ลง                      เล่น      กับ  
 sɛ̃ɛŋ      khɔ̃wɔŋ      man                      sɔ̃wɔŋ      loŋ                      lɔ̃wɛ̃n      kàp  
 light      of      PRONOUN      shine      descend      play      with  
 น้ำ      ใน      คลอง  
 nám      nay      khlɔ̃wɔŋ

water in canal

Its shining light moved down and played with the water in the canal.

b.	แสงแดด	ยามบ่าย	ส่อง	ฉาย	หุ้มห่อ
	sǎɛŋ dɛɛt	yaam bàay	sovŋ	chǎay	húm hǔw
	sunlight	afternoon	shine	emit	cover
	เรือนกาย	เขา			
	ruan kaay	kháw			
	body	PRONOUN			

The sunlight in the afternoon shone and covered her/his body.

6. If there are four VP's, the last three verbs must be motion verbs. The possibilities of the semantic types of verbs are as follows.

- i. All of the four verbs are motion verbs, as in (128a).
- ii. The first verb is an illumination verb and the others are motion verbs, as in (128b).
- iii. The first verb is an emission verb and the others are motion verbs, as in (128c).

(128) a.	แสงไฟ	สาด	ลง	มา	จับ	ผิว	สี
	sǎɛŋ fay	sàat	loŋ	maa	cáp	phǐw	sǐi
	light	splash	descend	come	hold	skin	color
	น้ำตาลทรายแดง	ของ	หล่อน				
	námtaan saay deɛŋ	khǔwŋ	lǔwŋ				
	brown sugar	of	PRONOUN				

Light came splashing down and held on her brown skin.

b.	แสง	อาทิตย์	ยามบ่าย	ส่อง	ลอด	กิ่ง	ใบ
	sǎɛŋ	ʔaathít	yaam baay	sovŋ	lǔwŋ	kǐŋ	bay
	light	sun	afternoon	shine	go through	branch	leaf
	ของ	ซุ้ม	ไผ่	มา	ต้อง	ผมหงอก	ขาว
	khǔwŋ	súm	phày	maa	tǔwŋ	phǔm hŋwǎk	khǎaw
	of	arch	bamboo	come	touch	gray hair	white

The sunlight in the afternoon came through the leaves and branches of the bamboo arch and touched her/his gray hair.

c.	ลำ	แสง	จ้า	ฉาย	ลง	มา	จับ	ที่
	lam	sǎɛŋ	câa	chàap	loŋ	maa	càp	thii
	beam	light	strong	emit	descend	come	hold	at
	ร่างกาย	เปลือย	บน	รถเข็น				
	râaŋ	pluay	bon	rót khěn				
	body	naked	on	cart				

A strong beam of light emitted down and rested at the naked body on the cart.

7. If there are five VP's, the last verb must be an action verb and the others must be motion verbs, as in (129).

(129)	มัน	สะท้อน กลับ	เข้า	ไป	ล้อเล่น	กับ	ดวงตา
	man	sathǔwǎn klàp	khâw	pay	lǔwǎlên	kàp	duay taa
	PRNOUN	reflect turn back	enter	go	play	with	eye
	แพรวพราว	ของ	เขา				
	phrɛɛw phraay	khǔwǎŋ	kháw				
	sparkling	of	PRONOUN				

It (the sound) reflected back and played with her/his sparkling eyes.

8. If there are six VP's, there must be five motion verbs in the verb string. The possibilities of the semantic types of verbs are

- i. All of the six verbs are motion verbs, as in (130a).
- ii. The first verb is illumination verb and the others are motion verbs, as in (130b)

(130)	a.	สะท้อน กลับ	ออก	มา	เข้า	สู่	ตา	ของ
		sathǔwǎn klàp	wǔwǎk	maa	khâw	sùu	taa	khǔwǎŋ
		reflect turn back	exit	come	enter	get to	eye	of
		ผู้มอง						
		phǔu mǔwǎŋ						

viewer

(The light) reflected back into the viewer's eyes.

b.	แดด	สี	จัด	ส่อง	ลอด	ใบ	มะพร้าว
	dèet	sii	càt	sǒng	lǒot	bay	maphráaw
	sunlight	color	strong	shine	go through	leaf	coconut
	ลง	มา	ทาบ	อยู่	น้ำ	ใน	คู
	loŋ	maa	thâap	yùu	nám	nay	khûu
	descend	come	cover	stay	water	in	ditch

The strong sunlight came down shining through the coconut leaves and covered the water in the ditch.



### 4.3.2. Clause Patterns for Agentive Emanation Events

This section includes three subsections. Section 4.3.2.1, 4.3.2.2, and 4.3.2.3 respectively describe clause patterns for agentive emanation events in the simplex, simultaneous, and sequential structures.

#### 4.3.2.1. Clause Patterns for Simplex Agentive Emanation Events

The clause pattern for simplex agentive emanation events is composed of a subject NP and a single transitive VP. The verb represents motion caused in a certain manner. The subject NP represents an AGENT (visual perceiver, sound producer, odor producer, radiator) and the object NP represents a MOVER (line of vision, sound, odor, light). There are no examples of simplex agentive emanation events of the tactile, shadow and orientation types in my data.

Below I present the formulations of clause patterns for simplex agentive emanation events of the visual, auditory, olfactory and radiation types with examples.

<i>Visual</i>	NP	VP
	AGENT	
	Visual perceiver	motion

(131)	เขา	ส่ง	สายตา	เขียว
	kháw	sòŋ	săay taa	khǐaw
	PRONOUN	send	line of vision	hard (green)
	S/he cast a hard line of vision.			

<i>Auditory</i>	NP	VP
	AGENT	
	Sound producer	motion

(132)	เขา	หยุด	อีก	ประโยค	หนึ่ง
	kháw	yòt	ʔik	prayòok	nǐng

PRONOUN drop further sentence one  
S/he dropped another sentence.

<i>Olfactory</i>	NP	VP
	AGENT	
	Odor producer	motion

(133) ไชย                      กลิ่น      คู่คุ้นเคย  
chooy                      kĕn      khún khəy  
blow gently      odor      familiar  
(It) sent a familiar smell.

<i>Radiation</i>	NP	VP
	AGENT	
	Radiator	motion

(134) ตา      ส่ง      ประกาย  
taa      sòŋ      prakaay  
eye      send      sparks  
Her/His eyes sent sparks.

#### 4.3.2.2. Clause Patterns for Simultaneous Agentive Emanation Events

The clause patterns for simultaneous agentive emanation events are composed of a subject NP and seven VP's at most. A PP may be included. The clausal subject represents an AGENT (visual perceiver, sound producer, odor producer, radiator, shadow producer). A predicate of the visual and auditory types may consist of one transitive motion VP and one PP (i.e. Pattern 1), but a predicate of the olfactory, radiation and shadow types must consist of two VP's at least. There are no instances of simultaneous agentive emanation events of the tactile and orientation types in my data.

Below I present the formulations of clause patterns for simultaneous agentive emanation events of the visual, auditory, olfactory, radiation and shadow types with

examples.

*Visual*

<u>Pattern 1:</u>	NP	VP	PP
	AGENT		ABSOLUTE
	Visual perceiver	motion	Seen entity

Conditions:

1. The motion verb must be transitive. The object NP represents a line of vision (MOVER).
2. There must be a PP indicating a seen entity (ABSOLUTE).

(135)	เธอ	กวาด	สายตา	ภายใน	ตู้
	thəə	kwàat	sǎaytaa	phaay nay	tǔn
	PRONOUN	sweep	line of vision	inside	cabinet

She swept the inside of the cabinet with her line of vision.

<u>Pattern 2:</u>	NP	VP * (2-5)	(PP)
	AGENT		
	Visual perceiver	motion/vision	

Conditions:

1. The minimum number of VP's is two and the maximum number of VP's is five.
2. Two kinds of verbs may be included: motion and vision verbs. They are either intransitive or transitive. The object NP of a motion verb represents a MOVER (line of vision) or an ABSOLUTE (seen entity, other reference entity). The object NP of a vision verb represents an ABSOLUTE (seen entity).
3. There must be at least one motion verb in the verb string.
4. If there are two VP's, there must be at least one motion verb (the same as Condition 3).

Therefore, the possibilities of the semantic types of verbs are as follows.

- i. The two verbs are motion verbs, as in (136a).



ii. The first verb is a motion verb and the second verb is a vision verb, as in (136b).

iii. The first verb is a vision verb and the second verb is a motion verb, as in (136c).

- (136) a. ทอด สายตา ข้าม ฝั่ง คลอง  
 thwat sǎay taa khâam fang khloong  
 stretch line of vision cross bank canal  
 (S/he) stretched her/his line of vision across the canal.
- b. นัยน์ตา จับ จ้อง หล่อน อย่าง พิณีจ  
 naytaa càp cǔng lǔwn yàang phinít  
 eye hold stare PRONOUN mannerexamine  
 (His) eyes fixed a stare and looked her carefully.
- c. มอง จาก ที่ สูง  
 mǔwng càak thii sǔng  
 look leave place high  
 (S/he) looked from a high place.

5. If there are three VP's, there must be at least one motion verb (the same as Condition 3). The possibilities of the semantic types of verbs are as follows.

- i. Three are all motion verbs, as in (137a).
- ii. Two are motion verbs; one is a vision verb in the first position, as in (137b).
- iii. One is a motion verb; two are vision verbs in the first and the second positions, as in (137c).

- (137) a. เบน สายตา ออก ไป นอก ร้าน  
 been sǎay taa ʔwǔk pay nǔwk ráan  
 veer line of vision exit go out shop  
 (S/he) moved her/his line of vision out of the shop.
- b. มอง ข้าม ไป อีก ฝั่ง หนึ่ง  
 mǔwng khâam pay ʔiik fang nǔnǔng  
 look cross go further bank one

(S/he) looked across to the other bank.

- c.    คุณนาย      จ้อง    มอง    ไป      ยัง      คุณหนู  
 khun naay    cǝŋ    mɔŋ    pay    yaŋ    khun nǝu  
 PRONOUN    stare   look    go      toward PRONOUN

He stared at her.

6. If there are four VP's, the last two verbs must be motion verbs. The possibilities of the semantic types of verbs are as follows.

- i. The four verbs are all motion verbs, as in (138a).
- ii. Three are motion verbs; one is a vision verb in the first position, as in (138b), or in the second position, as in (138c).
- iii. Two are motion verbs; two are vision verbs in the first and the second positions, as in (138d).

- (138) a.    หล่อน      ส่ง    สายตา      จาก    ที่      นั้น      ไป  
 lǝwn      sòŋ    sǎay taa    càak    thii    nân    pay  
 PRONOUN    send   line of vision    leave   place   that   go  
 สู้      ฟากฟ้า      เบื้องบน  
 sùu    fǎak fáa    bǝiŋ bon  
 get to   sky                    above

She moved her line of vision from that place to the sky above

- b.    เธอ            มอง    ผ่าน    กระจก   ใส            เข้า    ไป  
 thǝ            mɔŋ    phàan    kracòk    sǎy            khâw    pay  
 PRONOUN    look    pass    glass    transparent    enter    go

S/he looked across the transparent glass into (somewhere).

- c.    สีตา    ทอด    มอง    ออก    ไป      ยัง      ท้องฟ้า  
 sítāa    thǝwt    mɔŋ    ɔwk    pay    yaŋ    thǝwŋ fáa  
 Sitāa    stretch look    exit    go      toward sky

Sitāa stretched (her line of vision) and looked out toward the sky.

- d.    ตา    เหลือบ            แล      ขึ้น                    ไป      บน      เพดาน  
 taa    lǝɯp                    læ    khǝn                    pay    bon    pheedaan  
 eye    glance upward look    descend    go      on    ceiling

(Her/His) eyes looked up to the ceiling.

7. If there are five VP's, the first verb must be a vision verb and the other verbs must be motion verbs, as in (139).

(139)	เขา	มอง	ไล่	จาก	ใบหน้า	ลง	ไป
	kháw	mɔwŋ	lây	càak	bay nâa	loŋ	pay
	PRONOUN	look	chase	leave	face	descend	go

He looked (at her) following from her face downward.

*Auditory*

<u>Pattern 1:</u>	NP	VP	(PP)
	AGENT		
	Sound perceiver	motion	

Condition: The VP must be transitive. The object NP represents a sound (MOVER).

(140)	นาง	เสม	ยื่น	คำ	ขาด
	naaŋ	sěem	yŋtun	kham	khàat
	woman	Seem	protrude	word	ultimate

Seem gave the ultimate word.

<u>Pattern 2:</u>	NP	VP * (2-5)	PP
	AGENT		ABSOLUTE
	Sound producer	motion/audition/emission/length	

Conditions:

1. The minimum number of VP's is two and the maximum number of VP's is five.
  2. Four kinds of verbs may be included: motion, audition, emission and length verbs.
- While the length verbs are intransitive, the other verbs are either intransitive or transitive.
- The object NP of a motion verb represents a MOVER (sound) or an ABSOLUTE (aural

perceiver, other reference entity). The object NP of an audition (specifically, verbal activity) verb represents an ABSOLUTE (the content of speaking). The object NP of an emission verb represents a MOVER (sound).

3. There must be at least one motion verb in the verb string.

4. If there are two VP's, there must be at least one motion verb (the same as Condition 3).

The possibilities of the semantic types of verbs are as follows.

i. Both are motion verbs, as in (141a).

ii. One is a motion verb; another is an audition verb in the first position, as in (141b), or in the second position, as in (141c).

iii. One is a motion verb; another is a length verb in the second position, as in (141d)

- (141) a.      กระเทก      เสียง   ได้   หลัง   อย่าง   จงใจ  
                  krathêek      sǎaŋ   lây   lâŋ   yàaŋ   coŋcay  
                  bang                    sound chase back   mannerdeliberate  
                  (S/he) threw her/his voice at (someone's) back deliberately.
- b.      คำ                   ร้อง   เพลง   ใส่   พราว  
                  kháw                   rǔwŋ   phleerŋ   sǎy   phraaw  
                  PRONOUN            sing   song   put in   Phraaw  
                  S/he sang a song off to Phraaw.
- c.      เขา                   ส่ง   เสียง   ดัง  
                  kháw                   sòŋ   sǎaŋ   dan  
                  PRONOUN            send   sound   loud.  
                  S/he sent a loud voice.
- d.      หล่อน               ลาก   เสียง   ยาว  
                  lǔwŋ                   lâak   sǎaŋ   yaaw  
                  PRONOUN            tug   sound   long  
                  She draw the sound out.

5. If there are three VP's, there must be at least two motion verbs. The possibilities of the semantic types of verbs are as follows.

- i. All of the three verbs are motion verbs, as in (142a).
- ii. Two are motion verbs; one is an audition verb in the first position, as in (142b), or in the second position, as in (142c).
- iii. Two are motion verbs; one is an emission verb in the first position, as in (142d).

- (142) a.      รำนนำ           ส่ง      เสีียง   ออก   มา      อีก  
               ramnam       sòŋ     síaŋ    ໄວ້k   maa    T̄iik  
               Ramnam       send    sound   exit    come   again  
               Ramnam sent her voice out (from somewhere) again.
- b.      หล่อน           ถาม   ออก   ไป      เพื่อ       ให้  
               ໄວ້n           thǎam   ໄວ້k   pay    phúua     hây  
               PRONOUN   ask    exit    go    in order to   CAUSATIVE  
               แนใจ  
               nêcay  
               certain  
               She asked (and her voice moved out from somewhere) to be sure.
- c.      ฉัน           ส่ง      เสีียง   ถาม   จาก   ข้างนอก   ห้อง  
               chǎn         sòŋ     síaŋ    thǎam   càak   khâŋ nǒk   hōŋ  
               PRONOUN   send    sound   ask    leave   outside    room  
               I sent a question from outside the room.
- d.      หล่อน           เปล่ง   เสีียง   ออก   มา  
               ໄວ້n           plèŋ    síaŋ    ໄວ້k   maa  
               PRONOUN   emit    sound   exit    come  
               She sent a sound (out of her mouth).

6. If there are four VP's, there must be at least two motion verbs. The possibilities of the semantic types of verbs are as follows.

- i. Three are motion verbs; one is an audition verb in the first position, as in (143a).
- ii. Two are motion verbs; two are audition verbs in the first two positions, as in (143b).

- (143) a. อ่าน ออก เสียง เข้า หู ซ้าย ทะลุ หู  
 ʔàan ʔwək sǎŋ khâw hǔu sáy thalúʔ hǔu  
 read put out sound enter ear left go through ear  
 ขวา  
 khwǎa  
 right

(S/he) read out loud, the sound going in the left ear and going through the right ear.

- b. เขา ร้อง ด่า ลง มา  
 khâw rǔwŋ dâa loŋ maa  
 PRONOUN cry abuse descend come

S/he cried abuses that came downstairs.

7. If there are five VP's, the first three verbs must be audition verbs and the last two verbs must be motion verbs, as in (144).

- (144) ฉัน ร้อง ตะโกน เสียง ดัง ออก มา  
 chǎn rǔwŋ takoon sǎŋ dan ʔwək maa  
 PRONOUN cry shout sound loud exit come

I shouted loudly (and the shout came out of my mouth).

<i>Olfactory</i>	NP	VP * (2-4)	(PP)
	AGENT		
	Odor producer	motion/olfaction	

Conditions:

1. The minimum number of VP's is two and the maximum number of VP's is four.
2. Two kinds of verbs may be included: motion and olfaction verbs. The motion verbs are either intransitive or transitive, while the olfaction (specifically, odor quality) verbs are intransitive. The object NP of a motion verb represents a MOVER (odor).
3. There must be at least one motion verb in the verb string.

4. If there are two VP's, there must be at least one motion verb (the same as Condition 3).

The possibilities of the semantic types of verbs are as follows.

i. Both are motion verbs, as in (145a).

ii. One is a motion verb; another is an olfaction verb in the second position, as in (145b)

- (145) a.   เตา                    ย่าง   เนื้อ   ส่ง   กลิ่น   กระจาย  
 tau                    yâaŋ   nuua   sòŋ   k'lin   kamcaay  
 cooking stove grill   meat   send   odor   spread

The grill sent a smell diffusing.

- b.   ใบไม้                   เน่า   ส่ง   กลิ่น   เหม็นหืน  
 bay máy            nâw   sòŋ   k'lin   mën huun  
 leaf                   rotten   send   odor   bad-smelling

The rotten leaves gave off a bad smell.

5. If there are three VP's, the second verb must be an olfaction verb and the others must be motion verbs, as in (146).

- (146) ข้าว   ยัง   เขียว   หอม   ส่ง   กลิ่น   หอม   กระจาย  
 khâaw   yaŋ   khīaw   chaum   sòŋ   k'lin   hâwm   kamcaay  
 rice   still   green   fresh   send   odor   fragrant   spread

The fresh rice sent a fragrance about.

6. If there are four VP's, the second verb must be an olfaction verb and the others must be motion verb, as in (147).

- (147) ปลา   ที่                                    เน่า   ส่ง   กลิ่น   เหม็น   ออก  
 plaa   thīi                                    nâw   sòŋ   k'lin   mën   ?wâk  
 fish   RELATIVE PRONOUN   rotten   send   odor   bad-smelling   exit  
 มา  
 maa  
 come

The rotten fish gave off a bad smell.

<i>Radiation</i>	NP	VP * (2-4)	(PP)
	AGENT		
	Radiator	motion/illumination/emission	

Conditions:

1. The minimum number of VP's is two and the maximum number of VP's is four.
2. Three kinds of verbs may be included: motion, illumination and emission verbs. The motion and illumination verbs are either intransitive or transitive, while the emission verbs are transitive. The object NP of a motion verb represents a **MOVER** (light) or an **ABSOLUTE** (illuminated entity). The object NP of an illumination or emission verb represents a **MOVER** (light).
3. There must be at least one motion verb in the verb string.
4. If there are two VP's, there must be at least one motion verb (the same as Condition 3).

The possibilities of the semantic types of verbs are as follows.

- i. Both are motion verbs, as in (148a).
- ii. One is a motion verb; another is an illumination verb in the first position, as in (148b), or in the second position, as in (148c).
- iii. One is a motion verb; another is an emission verb in the first position, as in (148d).

(148) a. ตะวัน ทอประกาย ฉาบฟ้า  
 tawan thow prakaay ʔàap fǎa  
 sun weave sparks cover sky

The sun wove sparks covering the sky.

b. ดวงอาทิตย์ ส่อง ผ่าน กระจก บน ที่สอง  
 duang ʔaathít sǔwng phàan kracòk baan thǐi sǔwng  
 sun shine pass glass CLASSIFIER second

The sun shone and (the light) passed through the second glass.

c. ดาว ทอแสง ระยิบระยับ บน ท้องฟ้า



daaw thoo sǎeŋ rayip rayáp bon thǔwŋ fáa  
 star weave light bright on sky

The star wove bright light on the sky.

d. แดด แผลด แสง แรง ไป ทั่ว ถนน ใหญ่  
 dǎet phǎet sǎeŋ rɛeŋ pay thǔa thanǎn yà  
 sun(light) emit light strong go all over road big

The sun emitted strong light all over the wide street.

5. If there are three VP's, there must be at least two motion verbs. The possibilities of the semantic types of verbs are as follows.

- i. Three are all motion verbs, as in (149a).
- ii. Two are motion verbs; one is an illumination verb in the second position, as in (149b).
- iii. Two are motion verbs; one is an emission verb in the first position, as in (149c).

(149) a. แวว ตา ส่ง ประกาย ออก มา  
 weew taa sǎeŋ prakaay ɔ̀wɔk maa  
 gleam eye send sparks exit come

The gleaming eyes gave off sparks.

b. ดวงจันทร์ ทอ แสง สลัวๆ ลอด ลานเมฆ  
 duanŋ can thoo sǎeŋ salǔa salǔa ɔ̀wɔt laan mǎeŋ  
 moon weave light dim go through cloud

The moon wove a dim light through the clouds.

c. องค์พระ เปล่ง รัศมี ออก มา รอบ  
 ɔ̀wŋ phráʔ plèŋ rátsamii ɔ̀wɔk maa rǔwɔp  
 Buddhist image emit light exit come around

กาย

kaay

The Buddhist image emitted light around the body.

6. If there are four VP's, the first verb must be an illumination verb and the others must be

motion verbs, as in (150).

(150)	ส่อง	แสง	ตรง	ลง	มา
	sǒwng	sǎeŋ	troŋ	loŋ	maa
	shine	light	go straight	descend	come

(It) sent light straight down.

<i>Shadow</i>	NP	VP * (2-7)	(PP)
	AGENT		
	Shadow producer	motion/length	

Conditions:

1. The minimum number of VP's is two and the maximum number of VP's is seven. (But my data do not include clause patterns for simultaneous agentive shadow emanation events that consist of four VP's or five VP's or six VP's.)
2. Two kinds of verbs may be included: motion and length verbs. The motion verbs are either intransitive or transitive, while the length verbs are intransitive. The object NP of a motion verb represents a MOVER (shadow) or an ABSOLUTE (shaded entity, reference entity).
3. There must be at least two motion verbs in the verb string.
4. If there are two VP's, the two verbs must be motion verbs, as in (151).

(151)	ต้นไม้	ทอด	เงา	ลง	บน	พื้น	น้ำ
	tôn máy	thǒwt	ŋaw	loŋ	bon	phǔunnám	
	tree	stretch	shadow	descend	on	surface	water

The tree stretched its shadow down on the surface of the water.

5. If there are three VP's, all of the three verbs must be motion verbs, as in (152).

(152)	ยอด	ปราสาท	ทอด	เงา	ลง	มา
	yǒwt	praasàat	thǒwt	ŋaw	loŋ	maa

top tower stretch shadow descend come

The tower's top stretched its shadow down.

6. If there are seven VP's, the second verb must be a length verb and the others must be motion verbs, as in (153).

(153)	มะม่วง	ขยับเงา	ยาว	จาก	โคน	ต้น	ทอด
	mamúang	khayàp ñaw	yaaw	càak	khoon	tôn	thwít
	mango	budge shadow	long	leave	trunk	tree	stretch
	ยืด	ไป	ตาม	พื้น			
	yúut	pay	taam	phúun			
	lengthen	go	follow	ground			

The mango tree moved its shadow in length extending from its trunk along the ground.

#### 4.3.2.3. Clause Patterns for Sequential Agentive Emanation Events

The clause patterns for sequential agentive emanation events are composed of a subject NP and two VP's at least or six VP's at most. A PP may be included. The clausal subject represents an AGENT (visual perceiver, sound producer, radiator, shadow producer). There are no examples of sequential agentive emanation events of the olfactory, tactile and orientation types.

Below I present the formulations of clause patterns for sequential agentive emanation events of the visual, auditory, radiation and shadow types with examples.

<i>Visual</i>	NP	VP * (2-6)	(PP)
	AGENT		
	Visual perceiver	motion/vision	

Conditions:

1. The minimum number of VP's is two and the maximum number of VP's is six.

2. Two kinds of verbs may be included: motion and vision verbs. They are either intransitive or transitive. The object NP of a motion verb represents a **MOVER** (line of vision) or absolute (seen entity, visual perceiver, other reference entity). The object NP of a vision verb also represents a **MOVER** (line of vision) or an **ABSOLUTE** (seen entity).
3. There must be at least one motion verb and one vision verb in the verb string.
4. If there are two VP's, the first verb must be a motion verb and the second verb must be a vision verb, as in (154).

(154)	ทับทิม	ทอด	สายตา	มอง
	tháp̄thim	thó̄t	săay taa	mooŋ
	Thapthim	stretched	line of vision	look

Thapthim stretched her line of vision to look (at something).

5. If there are three VP's, there must be at least one motion verb and one vision verb in the verb string (the same as Condition 3). The possibilities of the semantic types of verbs are as follows.

- i. Two are motion verbs; one is a vision verb in the second position, as in (155a), or in the third position, as in (155b).
- ii. One is a motion verb; two are vision verbs in the first and second positions, as in (155c), or in the second and the third positions, as in (155d), or in the first and the third positions, as in (155e).

(155)	a.	ทอด	สายตา	มอง	ไป	ข้างหน้า
		thó̄t	săay taa	mooŋ	pay	khâaŋ nâa
		stretch	line of vision	look	go	ahead
		(S/he) stretched her/his line of vision to look forward.				

b.	ทับทิม	กวาด	สายตา	ไป	มอง	รอบๆ
	tháp̄thim	kwàat	săay taa	pay	mooŋ	ró̄p ró̄p
	Thapthim	sweep	line of vision	go	look	around
	ห้อง					
	ห้อง					

room

Thapthim moved her line of vision to look around the room.

- c. ทั้งสอง ฝ่าย จับ จ้อง มอง ตา กัน  
 tháŋ sǎwŋ faay càp cǎwŋ mǎwŋ taa kan  
 both side hold stare look eye RECIPROCAL

The both sides held (their lines of vision) and stared into each other's eyes.

- d. ตา กวาด มอง ดู เสื้อผ้า อารมณ์ ของ  
 taa kwàat mǎwŋ duu sǎa phâa ʔaaphǎwn khǎwŋ  
 eye sweep look see clothes jewelry of

lúuk sǎaw

ลูกสาว

daughter

(Her/His) eyes moved to look at (her/his) daughter's dress and jewelry.

- e. นาย ผสาน เหลือบ มา เห็น คน  
 naay phasǎan lǎap maa hǎn khon  
 man Phasarn glance sidewise come see person

ทั้งสอง

tháŋ sǎwŋ

both

Phasarn glanced sidewise to see the both persons.

6. If there are four VP's, there must be at least one motion verb. The possibilities of the semantic types of verbs are as follows.

- i. Three are motion verbs; one is a vision verb in the second position, as in (156a), or in the fourth position, as in (156b).
- ii. Two are motion verbs; two are vision verbs in the first and the fourth positions, as in (156c), or in the second and the fourth positions, as in (156d), or in the third and the fourth positions, as in (156e).
- iii. One is a motion verb in the second position; three are vision verbs, as in (156f).

- (156) a.      ฉัน                      กวาด สายตา                      มอง    เข้า    ไป    ใน  
 chǎn                      kwàat sǎay taa                      mowŋ khâw pay nay  
 PRONOUN           sweep line of vision           look    enter    go    in  
 ห้อง    เค  
 hōŋ    kee  
 room    K

I moved my line of vision to look into K's room.

- b.      ลด    สายตา                      ลง                      มา    มอง    ข้างล่าง  
 lót    sǎay taa                      loŋ                      maa mowŋ khâŋ lâŋ  
 lower    line of vision           descend           come    look    downstairs

(S/he) lowered her/his line of vision to look downstairs.

- c.      มอง    ลง                      มา    เห็น    อ่าว  
 mowŋ loŋ                      maa hěn ʔáaw  
 look    descend           come    see    bay

(S/he) looked down and saw the bay.

- d.      มอง    ผ่าน    แว่น                      มา    มอง    หญิงสาว  
 mowŋ phàan wêew                      maa mowŋ yǐŋ sǎaw  
 look    pass    eyeglasses           come    look    girl

(S/he) peered through the glasses to get to look at the girl.

- e.      คุณ    ลาน    ถอน                      สายตา                      จาก    ลำคลอง  
 khun laan thwǎn                      sǎay taa                      càak lam khloŋ  
 Mr.    Laan    withdraw           line of vision           leave    canal  
 เหลือบ มอง    หล่อน  
 lueap mowŋ luean  
 glance look    PRONOUN

Mr. Laan moved his line of vision from the canal to cast a look at her.

- f.      ผม                      มอง    ผ่าน    แว่น                      เพ่ง    อ่าน    เวลา    บน  
 phǒm                      mowŋ phàan wêew                      phêŋ ʔaan weelaa bon  
 PRONOUN           look    pass    eyeglasses           stare    read    time    on  
 ข้อมือ                      ตัวเอง  
 khwǎw muu                      tua ʔeeŋ  
 wrist                      self

I looked through the glasses to stare at the time on my watch.

7. If there are five VP's, there must be three motion verbs and two vision verbs. The possibilities of the semantic types of verbs are as follows.

i. Two vision verbs are in the second and the fifth positions, as in (157a).

ii. Two vision verbs are in the first and the fifth positions, as in (157b)

(157) a.    เล็ง    แล    เข้า    ไป    เห็น    มัน  
           leŋ    leɛ    khâw    pay    hěn    man  
           aim    look    enter    go    see    it

(S/he) directed (her/his line of vision) and looked in to see it.

b.    แล    เลย           ข้าม    โขง    ไป    เห็น    แขวง  
           leɛ    lɔɔy           khâam    khǒŋ    pay    hěn    khwǎɛŋ  
           look    overstep        cross    Khong    go    see    prefecture

คำม่วน

**khammuan**

Khammuang

(S/he) looked (and her/his line of vision moved out) across the Khong river to see Khammuang prefecture.

8. If there are six VP's, there must be at least three motion verbs. The possibilities of the semantic types of verbs are as follows.

i. Four are motion verbs; two are vision verbs in the last two positions, as in (158a).

ii. Three are motion verb; three are vision verbs in the first, the fifth, and the sixth positions, as in (158b).

(158) a.    ละ    สายตา           จาก    หนังสือ           ขึ้น    มา    มอง    ดู  
           lá?    sǎay taa           càak    nǎŋsǎn           khuŋ    maa    mɔwŋ    duu  
           detach line of vision    leave    book           ascend come    look    see

ฉัน

**chǎn**

PRONOUN

(S/he) moved her/his line of vision from the book upward to look at me.

b.	ถวิกา	มอง	ออก	ไป	แล	เห็น	แขน	ขา
	thawíkaa	มวฏ	ไว๊วk	pay	lee	hěn	khěen	khăa
	Thawikaa	look	exit	go	look	see	arm	leg
	ของ	ทั้ง	ผู้หญิง	ผู้ชาย		กวัดไกว		
	khwǝŋ	tháŋ	phûu yǐŋ	phûu chaay		kwàtkway		
	of	both	woman	man		swing		

Thawikaa looked out and saw the swinging arms and legs of the both of a woman and a man.

<i>Auditory</i>	NP	VP * (2-4)
	AGENT	
	Sound producer	motion/audition

Conditions:

1. The minimum number of VP is two and the maximum number of VP is four.
2. Two kinds of verbs may be included: motion and audition verbs. They are either intransitive or transitive. The object NP of a motion verb represents a MOVER (sound) or an ABSOLUTE (aural perceiver, other reference entity). The object NP of an audition (specifically, verbal activity) verb represents an ABSOLUTE (aural perceiver, the content of speaking).
3. There must be at least one motion verb and one audition verb in the verb string.
4. If there are two VP's, the first verb must be a motion verb and the second verb must be an audition verb, as in (159).

(159)	ส่ง	เสียง	ถาม	น้ำพราว
	sòŋ	sǎŋ	thăam	námphraaw
	send	sound	ask	Namphraaw

(S/he) sent a question to ask Namphraaw (something).

5. If there are three VP's, there must be at least one motion verb and one audition verb



(the same as Condition 3). The possibilities of the semantic types of verbs are as follows.

i. Two are motion verbs; one is an audition verb in the first position, as in (160a), or in the third position, as in (160b).

ii. One is a motion verb; two are audition verbs. The audition verbs may be in the second and third positions, as in (160c), or in the first and the third positions, as in (160d)

(160) a.   คุณ    ตรัย    โทรฯ                    มา    ถึง    เธอ  
           khun tray thoo                    maa thǎŋ tɔ  
           Mr. Tray telephone            come reach PRONOUN

Mr. Tray telephoned to her.

b.    ส่ง    เสียง    ผ่าน    อินเตอคอม    แนะนำตัว  
       sòŋ    sǎŋ    phàan    ʔintə̀əkhəəm    nɛ́ʔnam tua  
       send    sound    pass    intercom            introduce oneself

(S/he) spoke (sent her/his voice) through the intercom to introduce herself/himself.

c.    ส่ง    เสียง    ร้อง    เรียก  
       sòŋ    sǎŋ    rǔwŋ    ríak  
       send    sound    cry    call

(S/he) sent her/his voice calling out crying. (S/he called someone crying.)

d.    ฉัน                    โทรศัพท์    ไป    บอก  
       chán                    thoorasàp    pay    bǔwək  
       PRONOUN            telephone    go    tell

I telephoned (and the voice traveled) to tell (something).

6. If there are four VP's, three are motion verbs and one is an audition verb in the first position, as in (161).

(161)   นักร้อง            สาว    ร้อง    เจ๋อยแจ๋ว            ลอย    มา    กระทบ    หู  
           nák rǔwŋ            sǎaw    rǔwŋ    cɛ̀əy cɛ̀əw            lɔwɔy    maa    krathóphǔu  
           singer            female    sing    melodious            float    come    hit    ear  
           หนุ่ม            สาว                    ทั้งสอง

nùm                      sǎaw                      thǎng sǎaw  
 young man              young woman      both

The singer sang melodiously and (the song) came floating in and struck the ears of both of the young man and the young woman.

<i>Radiation</i>	NP	VP * (3)	pp
	AGENT		ABSOLUTE
	Radiator	motion	Illuminated entity

Conditions:

1. The number of VP's is three.
2. Only motion verbs are included. They are either intransitive or transitive. The object NP of a motion verb represents a MOVER (light).

(162)	พระอาทิตย์	ทอ	แสง	สี	ทอง	ลง	ทาบ	กับ
	phrái? aathít	thow	sǎay	sǎi	thowng	long	thâap	kàp
	sun	weave	light	color	gold	descend	cover	with
	ผิว	น้ำ						
	phǐw	nám						
	surface	water						

The sun shed gold light down and (the light) covered the surface of the water.

<i>Shadow</i>	NP	VP * (5)	PP
	AGENT		ABSOLUTE
	Shadow producer	motion/length/distance	Shaded entity

Conditions:

1. The number of VP is five.
2. Two kinds of verbs may be included: motion, length and distance verbs. The motion verbs are transitive or intransitive, while the length and distance verbs are intransitive. The object NP of a motion verb represents a MOVER (shadow).

3. The third verb must be a length verb, the fourth verb must be a distance verb, and the others must be motion verbs, as in (163).

(163)	หลุมพอ	ต้น	ใหญ่	ทอด	เงา	ไป	ยาว
	lǔmphəw	tôn	yà	thǔwət	ŋaw	pay	yaaw
	Lumpho	CLASSIFIER	big	stretch	shadow	go	long
	ไกล	ปกคลุม	หาดทราย	และ	ลำน้ำ	ช่วง	นั้น
	klay	pòk khlum	hàat saay	lé?	lam nám	chúan	nán
	far	cover	beach	and	watercourse	span	that

The big Lumpho tree stretched its shadow long and far and (the shadow) covered that area on the beach and the watercourse.

#### 4.3.3. Summary

To present all possible clause patterns of Thai emanation expressions would be beyond the scope of this study, for the data used in this study are not exhaustive. Other patterns may be discovered if an increased amount of data is provided. However, the following points are observable from the formulations above. First, simplex emanation events are encoded by a single motion VP, while integrated emanation events are encoded by at least two VP's (serial verb construction) or a combination of a motion VP and a PP. Second, in general, the clause patterns for the visual, auditory and radiation types are relatively more various than those for the other types. This correlates with the findings in Section 3.2. Thai speakers imagine visual, auditory and radiation emanation events more richly than the other types. Third, the clause patterns for thematic emanation events of the visual type are less various than those of the other types. By contrast, those for agentive emanation events of the visual type are more various than those for the other types. This means that a line of vision tends to be imagined to move with a visual perceiver's instigation rather than to move spontaneously. Fourth, the clause patterns for thematic emanation events of the olfactory and tactile types are no less various than those of the other types. On the other hand, those for agentive emanation events of these types are much less various than

those of the other types. This can be interpreted to mean that an odor and an air in motion are preferably imagined to move spontaneously in many ways.