

## Strategies of Rhyme Usage in the Sacred Discourses in the Northeastern Region

### กลวิธีการใช้เสียงสัมผัสในวจนะมงคลพื้นถิ่นอีสาน

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#### บทคัดย่อ

บทความนี้มีวัตถุประสงค์เพื่อศึกษา กลวิธีการใช้เสียงสัมผัสในวจนะมงคลพื้นถิ่นอีสาน ข้อมูลที่ใช้ในการวิเคราะห์ได้แก่บทแผ่ลอยพรสำนวนอีสาน จำนวน 400 บท ผลการวิเคราะห์พบว่า วจนะมงคลพื้นถิ่นอีสานมีกลวิธีการใช้เสียงสัมผัส อยู่ 3 ลักษณะ คือ เสียงสัมผัสสระ เสียงสัมผัสพยัญชนะ และเสียงสัมผัสวรรณยุกต์ เสียงสัมผัสสระพบการใช้ 2 ลักษณะ คือ เสียงสัมผัสสระระหว่างวรรค และเสียงสัมผัสสระในวรรค โดยเสียงสัมผัสสระในวรรค พบการใช้ 6 รูปแบบ เสียงสัมผัสพยัญชนะ พบการใช้ 7 รูปแบบ ส่วนเสียงสัมผัสวรรณยุกต์ พบเพียง 1 สำนวน เท่านั้น

**คำสำคัญ :** วจนะมงคล, การใช้เสียงสัมผัส

#### ABSTRACT

This article aimed to study strategies of rhyme usage in sacred discourse in the northeastern region. The data used for the analysis were 400 texts of blessing chanting in Isan version. The results of the analysis revealed that Isan sacred discourse consisted of 3 strategies of rhyme usage: vowel rhyme, consonant rhyme and the tonal rhyme. The vowel rhyme was found in use of 2 patterns, namely, the vowel rhyme between the lines and the vowel rhyme within the lines. The vowel rhyme in the lines was found in use of 6 patterns and the consonant rhyme was found in use of 7 patterns, while the tonal rhyme was found in use of only one expression.

**Keywords :** Sacred Discourses, Rhyme, Northeastern Region

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## Introduction

Language is a thing that engages people together as a society and is an important tool that builds relationships among others. Humans use language to convey experiences, tell stories, solve problems, convey emotions as well as various conflicts. At the same time, humans may be dominated or influenced by language in that society in any manner, language, society and communication is tied to the same subject. Stories that relate to the ideology, ideology, power, identity and things that shaped humanity, build up and create dynamics of a society that has never been moved (Hongradarom & Iamanon. 2006: 1). Therefore, the language which is in society and is a social practice, has both form and the social function that language users want to communicate for interaction and social activities. Languages that have both these forms and functions, will have meaning and convey meaning to be understood, all of which must be in the context of either. (Angkaphanitchakit. 2014: 3-4)

Isan people in the past and present have strong faith in Buddhism and engaged in merit making whenever there are a traditional festival or various merit-making activities, they usually provided donations for restoration or various activities of the monastery. Sacred discourse is constructed for this purpose by a monk, novice or a householder who acts as a spokesperson or moderator in that event. They usually give blessing with the rhythm and

style of the melodious melodies combined with the meaning of auspicious greeting. When donors hear, listen to them, they cheer up for this donation. This is considered as the sacred discourse of the Northeastern region, which has the power to convey the mind by relying on the relationship of sound and meaning. The sacred discourses in the northeastern region are, therefore, a poetry literature that the author had used as a literary strategies to create an artistic word by choosing words that are easy to understand and words that have rhyme in making the rhythms and melodies more pleasant to listen to.

The use of rhyme is considered to be one of the values in the sacred discourse in the Northeastern region because using that rhyme usually cause the rhythm and bring about emotional energy common feeling, to make donors donate or listen through the intoning in the northeastern version by name "Sacred Discourse" is meaningful and melodious for these person who listens, as well as communication to the general understanding. Selection of tactics for using sound to make a rhyme is considered a literary composition of the sacred discourse in the Northeastern region, therefore, is contribution to the creation of a beautiful language form as well as communicating ideas, belief in society, in particular, the idea of believing that the blessing received after donation will be fulfilled and met with happiness, success and goodness.

## Objective

To study the strategies of rhyme usage in the sacred discourses in the Northeastern region.

## Scope of Research

The researcher has determined the scope of content in the study of the strategies of rhyme usage in the sacred discourse in the Northeastern region with sampling of 400 texts of intoning in Isan version from ten books from collection of blessing poem.

## Methodology

The researcher has determined the method of conducting research as follows:

1. collect relevant documents and research works which consisted of the followings:

1.1 400 texts of intoning on blessings in Isan version from the ten books from collection of the intoning on blessing i.e.

1.1.1 kham uaiphon isan [An Isan blessing] composed by Somphot Ban Thao

1.1.2 chumnum amnuai phon (phon phak-isn) [A collection of Isan blessing] composed by Phramaha Thongphun Tissadevo and Wilaisak Nasomrup

1.1.3 khwanchai khosok thaem phon [A favorite blessing of spokesperson] composed by Phra Maha thongphun Tissadevo and Wilaisak nasomrup

1.1.4 sutytot uaiphon [A top blessing] composed by Sawing Bunchoem

1.1.5 pramuan yot uaiphon

[A collection of top blessing] composed by A. Kawiwong

1.1.6 klon uaiphon isan niyom

[A favorite Isan blessing poem] composed by Chantha Chanthawongsa

1.1.7 pramuan khosok

uaiphon [A collection of blessing of spokesperson] composed by Phramaha Sommai Aggagutto

1.1.8 pramuan uaiphon isan

thuapai [A collection of general Isan blessing] composed by Kham Moe Wannachot

1.1.9 Munmangdangdoem

Kamphiphram – Phyasonphonthip [An ancient Heritage: version of Khamphirphram -phyason-phonthip] composed by Sinam Chanphen and others

1.1.10 Sutyot khatitham kham

son lila uaiphon khosok [A top didactic poem : a style of spokesperson] composed by Prasoet Puphala

2. Analyzing data accord to the objectives

3. Presenting the results of data analysis by descriptive analysis

## Conceptual Framework and Theory

The conceptual framework for the study of the strategies of rhyme usage in the sacred discourse in the Northeastern region employed by the researcher was that of Kulap Mullikamat (1997), Supranee Phatthong (1997), Yada Arunvej (1983), Somkiat Rakmanee (2008), Phinthip Phruetthiphong (1981), Ramphoei Chaisin (2527), Khukrit Phanwilai (1984),

Sunthorn Worahan (2012), Praphat Thippayamat (2008).

## Results of Research

The results of the research strategies of rhyme usage in the sacred discourses in the Northeastern region employing 400 intoning texts on blessing of Isan version, which were collected from ten books about blessing, the result of study reveals that there was usage of rhyme in the sacred discourse in the Northeast region in three categories: rhyme of vowel, rhyme of consonant and rhyme of tone, the details of which was shown as follows:

### 1. Rhyme of Vowel

Rhyme of vowel was the power of words caused by using the same vowel and the same final consonant but different from the initial consonant and tonal sounds. In the sacred discourse in the Northeastern region, it was found the rhyme of vowel was in the same lines and between the lines.

1.1 The rhyme of vowel between the lines or generally known as external rhyme, was considered a compulsory rhyme of all types of compositions in which the sacred discourse of the Northeastern region composed with a long poetic compositions with a requirement for external rhyme, in which the last word of the next line rhymed with one of the words of the latter lines. And the last word of the latter lines rhymed with one of the words of the next lines until the end or end of the stanza, in which the words that rhymed together have the same vowel and final

consonant but different in the initial consonant and tonal sounds. For example:

#### Example 1

[“câaw pen **săaw** nuan nâa mii sâtthaa maa thaana th**ôot** cay câaw p**ôot** **ôoy** s**ôy** sam**ăă** **ôoy** n**ôo** klaa**ŋ** bun thii tham-thaana sâa**ŋ** kh**ăŋ** naa**ŋ** c**òŋ** chuu chûay hây câaw lâap ruay thâ**ŋ** rûup s**ũy** l**é** kôo manoo câaw hây ch**uun**baan yaam câaw pàak klàaw tâan hây s**lăŋ** mûan nuan h**ũu** phûuday fa**ŋ** khaarom hây hâk h**ôom** t**oom** tûm hây bun nam tham khúm pòkkhlum hûm h**ôo** câaw than mii pon f**ũuŋ** mùu f**ee** l**é** chûu hây n**ũu** dâay dà**ŋ** m**ăay** yàa dâay ph**ũa** phûuráy khii bôok àpprii hây ph**ũa** khondii mâ**ŋ** mi**ŋ**en lăan dâay tham**ŋ**aan miikhwaamrúu pen khruu r**ũu** tamrúat pen nákbùat nák wâw hây s**ôm** câaw pràatthan**ăa** yaam câaw waa**ŋ** kh**ăŋ** hâa bun pha laa yúu s**òŋ** hây câaw tro**ŋ** sùu fáa wímaan k**êw** k**èŋ** phráphrom ...naa] (Phramaha Sommai Aggagutto, n.d.: 17-18)

From examples, in the sacred discourse on blessings for young women of Phramaha Sommai, Aggagutto, it was found the rhyme of vowel between the lines as follows:

klaa**ŋ** and sâa**ŋ** chûay and ruay baan and tâan  
h**ũu** and phûu tûm and khúm h**ôo** and n**oo**  
m**ăay** and ray àpprii amd dii lăan and **ŋ**aan  
tamrúat and bùat naa and hâa s**òŋ** and tro**ŋ**

From example, it was clear that in the rhyme between a couple of stanzas the rhyme of word has the same vowel and final syllable but different from the initial consonant and tonal sounds. The rhyme of vowel between

couple of stanzas found in Isan sacred discourse, both of these 2 feet results in rhythm and melodies especially if passing sermons as melodies in which the enchanter has put down the tone of the voice, which will make this sacred discourse more melodious.

1.2 The rhyme of vowel in couple of stanzas or generally known as internal | rhyme is not a regulation of the poem not compulsory but if there is, it will help increase the euphoria of the poem especially the literature used as a sermon that must be chanted with voice. The sacred discourse in the northeastern endowed with rhyme between the couple of stanzas. The more rhyme in the couple of stanzas will make the sacred discourse in the Northeastern region more beautiful. It also shows art and expertise in the use of the author's words as well. The results of the study of the Northeast sacred discourse found a vowel rhyme in couple of stanzas in 6 patterns: *khiaŋ thiapkhiaŋ thóp khiaŋ thiap êɛk sêɛk khiaŋ* and *sêɛk êɛk* as in the following details:

1) *khiaŋ* refers to rhyme of serial of vowel of two words, The rhyme of consonant is as follows *dây* and *lăy* *khûu* and *sûu yúu* and *chúu khɔɔŋ* and *nóɔŋ*

2) *thiapkhiaŋ* refers to rhyme of serial of vowels of 3 words, The rhyme of vowel is as follows: *hây* *dây* *lăy*

3) *thóp khiaŋ* refers to rhyme of serial of two vowels. The rhyme of vowel is as follows: *hɔɔ / tàp / káp / sâw / êe/*

4) *thiap êɛk* refers to the rhyme of vowel with one vowel in interval at the end

of lines. The rhyme of vowel is as follows: *hây – pay* , *maa – thâa*, *nêɛw – lêɛw* , *nán – màn*.

5) *sêɛk khiaŋ* refers to the rhyme of vowel with one vowel at the beginning of lines,

The rhyme of vowel is as follows: *féen-hě*, *nâa-maa*, *lâm -cam*

6) *sêɛk êɛk* refers to the rhyme of serial of vowels with other vowels in interval of two words. The rhyme of vowel is as follows: *sŭay-- sŭay*, *dây--dăy*, *tham -- kam*, *wâaŋ--wâaŋ*, *bon -- yon*.

## 2. The Rhyme of Consonant

The rhyme of consonant is the power of words caused by the use of the same initial consonant or similar consonant such as /s/ representing by four sounds, the consonant such as /th/ representing by six sounds etc. but different at the vowels, final syllable, tonal sounds. The results of the study of the sacred discourses in the Northeastern region revealed that there was seven types of rhyme of consonants, namely, *khûu* , *thiap khûu* , *thiam rót* , *thiap rót* , *thóp khûu*, *sêɛk khûu*, and *sêɛk rót* as in the detail below:

2.1 *khûu* refers to the rhyme of two adjacent consonants, The rhyme of consonants is as follows:

*yɔɔ* *yók* sounded as /y/ *yɔɔ* *nyaaw*

sounded as /y/

*hiawhêŋ* sounded as /h/ *liãŋlúuk*

sounded as /l/

*lăan lě* sounded as /l/ *sŭi săy*

sounded as /s/

*phùtphòŋ* sounded as /ph/

2.2 thiáp khûu refers to the rhyme of serial consonants of 3 words. The rhyme of consonant is as follows:

hây h<sup>ă</sup>ən' h<sup>à</sup>aŋ sounded as /h/  
yók y<sup>â</sup>aŋ y<sup>ă</sup>ən sounded as /y/

d<sup>ə</sup>ən dùŋ dân sounded as /d/  
ph<sup>ă</sup>ñ phèn ph<sup>à</sup>y sounded as /ph/

aayúy<sup>u</sup>ñ yaaw sounded as /y/

2.3 thiam rót refers to the rhyme of serial consonant of 4 words, The rhyme of consonant is as below:

kh<sup>ɛ</sup>ɛn / kh<sup>à</sup>t/ kh<sup>ă</sup>ən/ kh<sup>ă</sup>ɔŋ/  
sounded as /c/

ph<sup>u</sup>ñ/ ph<sup>ɛ</sup>ɛ /ph<sup>â</sup>a/ ph<sup>ă</sup>ñ/  
sounded as /p/

2.4 thiáp rót refers to the rhyme of serial consonants of five words onward,

The rhyme of consonant is as below:

S<sup>o</sup>ŋ / s<sup>u</sup>ñp/ s<sup>â</sup>aŋ/ s<sup>l</sup>in /s<sup>ô</sup>y/  
s<sup>à</sup>atsan<sup>ă</sup> / sounded as /s/

2.5 thóp khûu refers to the rhyme of two serial consonant of two words, The rhyme of consonant is as below:

kh<sup>l</sup>âatk<sup>h</sup><sup>ɛ</sup>ɛw n<sup>ê</sup>wn<sup>ê</sup>ɛ sounded as  
/Kh<sup>l</sup>/n/, yaam y<sup>u</sup>ñ ruŋ<sup>ra</sup>ŋ sounded as /y/r/

2.6 s<sup>ê</sup>ɛk khûu refers to the rhyme of consonant with other consonant in interval of 1 word. The rhyme of consonant is as below:

k<sup>u</sup>s<sup>ô</sup>ñ s<sup>l</sup>in s<sup>â</sup>aŋ câaw tham thaan  
thee th<sup>ô</sup>ñt sounded as /s/ and th/

h<sup>ô</sup>ñh<sup>u</sup>m nam t<sup>u</sup>m t<sup>ô</sup>m sounded  
as /h/ and t/

2.7. s<sup>ê</sup>ɛk rót refers to the rhyme of consonant with other consonant in interval of two words. The rhyme of consonant is as below

aanis<sup>ô</sup>ŋ s<sup>ò</sup>ŋ hây s<sup>ô</sup>m d<sup>â</sup>am d<sup>à</sup>ŋ  
sounded as /s/ -- /d/

thaan th<sup>u</sup>ñ n<sup>ii</sup> hây m<sup>ii</sup> m<sup>â</sup>ak sounded  
as /th/ --/m/

l<sup>u</sup>ñ l<sup>ón</sup> òtthon y<sup>u</sup>ñ y<sup>u</sup>ñ sounded  
as /l/ --/y/

### 3. The rhyme of Tone

The rhyme of tone was the power of words resulting from the use of different tonal sounds in words that had the same initial consonants, vowels and final consonant sounds, by arrangement according to the level of tone of 2 levels or 3 levels. The result of study indicated that only one rhyme of the tone was found in the sacred discourses in the Northeastern region.

[“... rian k<sup>ò</sup>tm<sup>ă</sup>ay naay<sup>ô</sup>ñ w<sup>ich</sup>aa  
khruu thammas<sup>à</sup>t hây s<sup>ô</sup>mm<sup>â</sup>t l<sup>é</sup> m<sup>u</sup>ñ  
s<sup>u</sup>ñ kh<sup>u</sup>ñ d<sup>à</sup>ŋ n<sup>u</sup>ñ<sup>ă</sup> yaam câaw rianc<sup>ò</sup>p  
chán sam<sup>à</sup>k<sup>h</sup>aan k<sup>ô</sup>ñ hây ñ<sup>â</sup>y s<sup>i</sup> pen khruu  
pen naayph<sup>ê</sup>et sam<sup>l</sup>an hây l<sup>u</sup>ñ<sup>ă</sup>ñk<sup>h</sup>an th<sup>ă</sup>ñ  
ch<sup>à</sup>n<sup>è</sup>ek thoo hây d<sup>â</sup>y m<sup>ia</sup> ph<sup>u</sup>ñ h<sup>u</sup>ñ hây  
d<sup>â</sup>y s<sup>u</sup>ñ ph<sup>u</sup>ñ k<sup>ô</sup>ñ r<sup>u</sup>p kh<sup>ô</sup>ñ sam<sup>ô</sup>ñ dii  
m<sup>ii</sup> t<sup>i</sup> panyaa w<sup>ich</sup>aa h<sup>u</sup>ñ<sup>ă</sup>kh<sup>it</sup> s<sup>ă</sup>m<sup>â</sup>t tham  
ch<sup>i</sup>iw<sup>it</sup> hây s<sup>ô</sup>m c<sup>it</sup> m<sup>u</sup>ñ<sup>ă</sup>ñ hây ch<sup>u</sup>ñ d<sup>à</sup>ŋ  
d<sup>à</sup>ŋ s<sup>l</sup>an f<sup>â</sup>a yaam câaw w<sup>aa</sup>ñ kh<sup>ă</sup>ñ h<sup>â</sup>a hây  
d<sup>â</sup>y pen theew<sup>aa</sup> y<sup>u</sup>ñ chán f<sup>â</sup>a y<sup>ô</sup>ñ y<sup>à</sup> d<sup>â</sup>y  
th<sup>u</sup>ky<sup>â</sup>ak h<sup>ô</sup>ñ d<sup>à</sup>ŋ ph<sup>ô</sup>ñ kh<sup>â</sup>a d<sup>â</sup>y w<sup>â</sup>aw  
w<sup>ô</sup>ñ...na]

(Phramaha Sommai Aggagutto, n.d:  
21-22)

From the example, the text of intoning on greeting for students of Phramaha Sommai, Aggagutto, it found the rhyme of consonant as " d<sup>à</sup>ŋ d<sup>à</sup>ŋ " has the same consonant sound /d/ and vowel and final

consonant sound. There are gradual tones of two levels as: the word "daṇ" is in a middle tone and the word "dàṇ" is in a falling tone respectively. However, the study also found the rhyme of tone with the same initial consonant sound, vowel sounds, final consonant sounds as well, but the tonal sound is not gradual according to the pattern, for example:

"... hây sṳ̌ṳṳ wṳ̌ṳṳ sṳ̌ṳṳ wṳ̌ṳṳ  
sṳ̌ṳṳ sṳ̌ṳṳ mṳ̌ṳ hây sṳ̌ṳṳ nuan cṳ̌ṳ cṳ̌ṳ  
khṳ̌ṳ mṳ̌ṳ ṇṳ̌ṳ klṳ̌ṳ dṳ̌ṳ hây khṳ̌ṳ hṳ̌ṳ  
hṳ̌ṳ fṳ̌ṳ bṳ̌ṳ kṳ̌ṳ hṳ̌ṳ lam sa lṳ̌ṳ hây thṳ̌ṳ  
kṳ̌ṳ sṳ̌ṳṳ khṳ̌ṳ mṳ̌ṳ fṳ̌ṳ hây lṳ̌ṳ fṳ̌ṳ ..."  
(Phramaha Sommai Aggagutto, n.d: 44-45)

From the example, the words "sṳ̌ṳṳ sṳ̌ṳṳ" have the same initial consonant sound /s/ with vowels sound and final consonant sounds, but the tonal sound is not gradual according to the pattern, i.e. the word "sṳ̌ṳṳ" is in a middle tone, while the word "sṳ̌ṳṳ" is in a high tone.

## Conclusion

The purpose of this article is to study the strategies of using the rhyme in the sacred discourse in the Northeastern region, which could be summarized as follows:

1. For strategies of use of rhyme, it was found that the strategies for using the rhyme in the sacred discourses in the northeastern region consisted of 3 categories, namely, the rhyme of vowel, the rhyme of consonants and the rhyme of tone.

1.1 For the rhyme of vowel, it

was found that the sacred discourse in the Northeastern region consisted of two types as follows:

1.1.1 The rhyme of vowel between lines: it is a compulsory rhyme of the sacred words in the Northeastern region which requires external rhyme that the last word of the next lines have a rhyme with any one of the words of the latter lines and the last word of the latter lines will have a rhyme with anyone of the words of the next lines until the end of text or end of the feet, in which the words have a rhyme at the same vowel sound and final consonant sound, but different at the initial consonant and tonal sounds.

1.1.2 The rhyme of vowels within the lines or external rhyme helps to make melodies to the sacred discourses in the northeastern region. It also indicated the art and expertise of author in using of the words. The results of the study of sacred discourse in the Northeastern region revealed that there was a rhyme of vowel sound in 6 patterns.

1) khiaṇ refers to the rhyme of vowel with the serial of vowel of two words.

2) thiapkhiaṇ refers to the rhyme of vowel with the serial of vowel of three words.

3) thóp khiaṇ refers to the rhyme of vowel with serial of vowel of two words

4) thiap ṣṣk, refers to the rhyme of vowel with other one vowel at the end of the lines.

5) ṣṣk khiaṇ refers to the rhyme of a vowel with other two vowels at

the beginning of lines.

6) s<sup>ê</sup>εk <sup>ê</sup>εk refers to the rhyme of the vowel with other two vowels in the interval.

1.2 For the rhyme of consonant, it was found that the sacred discourse in the northeastern region includes 7 types of consonant rhyme as follows:

1.2.1 khûu refers to the rhyme of serial of consonants of two words

1.2.2 thiap khûu refers to the rhyme of serial of consonants of 3 words

1.2.3 thiam rót refers to the rhyme of serial of consonant of 4 words.

1.2.4 thiap rót refers to the rhyme of serial of consonants of 5 words onward.

1.2.5 thóp khûu refers to the rhyme of consonants with interval of 2 words.

1.2.6 s<sup>ê</sup>εk khûu refers to the rhyme of consonant with interval of 1 word.

1.2.7 s<sup>ê</sup>εk rót refers to the rhyme of consonant with in interval of 2 words.

1.3 For the rhyme of tone, it was found that the sacred discourse in the Northeastern region has the power of words caused by using different tones in words that have the same initial consonants, vowels and final consonants by running the range according to the tone level of 2 levels. The results of the study showed only one tone of the rhyme, namely, daŋ dāŋ. It also found that there is the rhyme of tone with initial consonant sounds, vowel sounds, final consonant sounds, but the tone sound are not fixed according to the pattern.

In summary, the rhyme is considered as one of values in the Northeastern sacred discourses. Because the use of rhyme of vowels, consonants and tone produces the rhythm, the melodies and the melodious sound, which bring about the power, emotion, and cohesion that make donors to donate or listen easily. From all examples mentioned, it is clear that one of the charms of the Thai language, unlike any language in the world, is the rhyme of tone. The same word makes different sound and sense, if its tone is different. Moreover, if running of the range of sound was made, it makes the northeast chanting for blessing as melodious as a musical sound. Although the rhyme of tone in the Northeastern region is in a small number, but it does not diminish the value or the melodiousness of the Northeastern sacred discourses. This is because almost all versions of the sacred discourses of the Northeastern region endowed with the rhyme of vowels and consonants.

### The Suggestions for further study is that

There should be the study on the words, rhyme or composition of the poem in the Northeastern Region

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