

ANALYSIS OF LEXICAL AND CLAUSAL COHESION OF A NOVEL WRITTEN BY THAI STUDENTS

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Abstract

A section of Thai students in Assumption University wrote a novel, *Stage of Life*, when they did English IV course, between June and September, 2000. The purpose of this study is to look at how cohesive devices are constructed in terms of Theme/Rheme, lexical cohesion and clausal cohesion using three selected texts from the novel: Chapter I (orientation), Chapter II (complication) and Chapter 32 (resolution) based on the generic structure of narrative. The main findings are that the thematic progression was highly repetitive showing the students' limited linguistic resources to make a variety of choices in theme position. The dominant use of pronouns and possessive pronouns adds to the tediousness of the text because of their overuse. In addition, simple and compound clauses tend to be over used in Chapter II, while in Chapter I and Chapter 32, there are too many long complex clauses making the text hard to follow, and reflecting spoken rather than written forms of the language. Finally, this study makes some suggestions on how to improve the students' writing by looking at 'the curriculum cycle' developed in Australia.

Keywords: Theme/Rheme, lexical cohesion, clausal cohesion, the curriculum cycle

การวิเคราะห์คำศัพท์และความสอดคล้องของประโยคย่อย ในนวนิยายซึ่งเขียนโดยนักศึกษาไทย

บทคัดย่อ

นักศึกษาไทยในมหาวิทยาลัยอัสสัมชัญเขียนนวนิยายเรื่อง *Stage of Life* เมื่อเรียนหลักสูตร

ภาษาอังกฤษ IV จากเดือนมิถุนายนถึงเดือนกันยายน 2543 วัตถุประสงค์ของการศึกษานี้เพื่อดูวิธีการใช้ตัวเชื่อมเพื่อความสอดคล้อง ในแง่ของใจความหลัก /ใจความรอง ความเชื่อมโยงระดับศัพท์และประโยคย่อย โดยการใช้บทความที่เลือกจากนวนิยาย สามบท : บทที่ 1 (ปฐมนิเทศ), บทที่ 11 (ความสลับซับซ้อน) และบทที่ 32 (การแก้ปม) ซึ่งใช้โครงสร้างทั่วไปในการเล่าเรื่อง ผลการวิจัยหลักคือมีการใช้การดำเนินใจความหลักซ้ำบ่อยมาก ซึ่งแสดงให้เห็นถึงความจำกัดในการใช้ภาษาของนักศึกษา มีการใช้ ตัวเลือกที่หลากหลายในตำแหน่งใจความหลัก มีการใช้คำสรรพนามและคำสรรพนามเพื่อแสดงเป็นเจ้าของมากเกินไป จึงเพิ่มความน่าเบื่อของข้อความ นอกจากนี้ยังมีการใช้ ประโยคที่มีโครงสร้างอย่างง่าย และประโยคที่มีโครงสร้าง แบบ compound clauses มากเกินไป ในบทที่ 11, ในขณะที่ในบทที่ 1 และบทที่ 32 มีการใช้ประโยคที่มีโครงสร้างแบบ ซับซ้อน (complex clauses) มากเกินไป ทำให้ข้อความยาวและ อ่านยาก ซึ่ง สะท้อนรูปแบบใน ภาษาพูดมากกว่าภาษาเขียน ท้ายสุดการศึกษานี้ให้คำแนะนำเกี่ยวกับวิธีการปรับปรุงการเขียนโดยศึกษาหลักสูตรซึ่งได้พัฒนาในประเทศออสเตรเลีย

Introduction

The novel, *Stage of Life*, was published in the *Turnabout Series* that started as an exercise in writing in English in the Institute for English Language Education of Assumption University, Bangkok. This was a project with a creative writing base which emphasized extensive reading and writing. Up to now, four novels have been published and have been used in Basic English course taught by pre-service teachers in Graduate School of English of Assumption University.

Stage of Life was written by a group of Thai students when they did their English IV course which is the last English course they have to study. The main aim was to write an English text that expresses the students' own culture and values in telling a story.

In order to make a cohesive novel, student writers were faced with a number of strategic choices, such as how to relate segments to one another written by different students in one group and how to combine each chapter written by preceding and subsequent groups. This required awareness of how a cohesive and coherent text is formed. Since the novel was edited by students rather than teachers, this present study looks at to what extent the students built a cohesive text with virtually no explicit grammatical guidance.

A brief overview of the Literature

Halliday (1994: xvi-xvii) commented that

...the current preoccupation is with discourse analysis or 'text linguistics'; and it is sometimes assumed that this can be carried on without grammar—or even that it is somehow an alternative to grammar. But this is an illusion. A discourse analysis that is not based on grammar is not an analysis at all, but simply a running commentary on a text.

A text that is not constructed according to grammar is not a text at all. So whether it is a successful text or not mainly depends on what choices the writer made in accordance with the purposes and functions in lexicogrammar. That is why this present study was undertaken. Written discourse mainly considers grammatical regularities observable in well-formed written texts, and how the structuring of sentences has implications for units such as paragraphs, and for the progression of a whole text. It also covers how the grammar of English offers a limited set of options for creating surface links between the clauses and sentences of a text, otherwise known as cohesion (McCarthy 1991:25).

Traditional formal grammar focuses on words and sentences whereas systemic functional grammar (SFG) developed by Halliday in the 1960s is increasingly recognized as a useful descriptive and interpretive framework for viewing language as a strategic, meaning-making resource (Eggins 1994). Halliday's framework emphasizes the social functions of language and the thematic and informational structure of speech and writing. It views language in three metafunctions-ideational (field), interpersonal (tenor) and textual (mode).

In summary, context, metafunctions and lexicogrammatical resources can be illustrated as follows:

Context of the situation	Metafunction	Lexicogrammatical Resources
Field (what is going on)	Experiential meaning	Transitivity system - Participants (nominal groups) - Processes (verb processes: material, behavioural, mental, verbal, relational and experiential) - ((circumstances)) [adverbials]
Tenor (who is taking part)	interpersonal meanings	Mood system: declarative, interrogative, imperative Modality: degree of obligation inclination, probability, usuality
Mode (how is language used)	Textual meanings	Theme/Rheme Casual structure [compound/complex]

(Adapted from Droga and Humphrey 2002:139)

In the model described by Halliday (1994), the linguistic resources which express textual meanings are the systems of Theme/ Rheme, and Cohesion. When we see how our meaning is shaped into text, we see that the information is structured by the ordering of two parallel elements: the Theme and Rheme could depend on the speaker's/writers and hearer's/reader's shared understanding and on the textual constraints that govern the speaker's/writer's choice of starting points for the clauses in the discourse.

The devices which link components of a message are reference, ellipsis and substitution, conjunction and lexical organization which combine the text cohesively.

Foley (2011) includes clausal combination through which textual meaning and logical meaning can be scrutinized to see whether a text is cohesive or not. So this study will analyze these three cohesive devices-theme/rheme, lexical cohesion and clausal cohesion.

The elements of the narrative genre are based on those proposed by Labov and Waletzky (1967) in their study of oral narratives (see Foley and Thompson 2003: 186). It does not mean that narratives have only one schematic structure as this very much depends on the culture in this case an orientation, complication, and resolution.

Orientation is where the writer attempts to sketch in or create the 'possible world' of the particular story (Derewianka 1990:40). In orientation the main characters and some minor characters are introduced in a setting, often of time and place. Complication is involved in a problem or a series of problems as the story is pushed along by a series of events. The resolution is some sort of solution to the problem. The complication-resolution part can be recursive. Coda is an optional element where some comment is made on the significance of the story (Foley and Thompson 2003: 186).

In a narrative, a variety of types of themes and effective theme development based on the purpose of what the writer intends to mean is expected.

Mainly action verbs, material processes are used, while other processes, such as verbal and mental processes are employed to enrich what the characters perceive, think, feel and say. Therefore, a variety of processes is a sign of a good narrative.

Skilful writers of narratives know how to use the two types of clauses, projection and expansion to compose different types of sentences to achieve desired effects. Short simple clause structures may be used to create an impression of a series of distinct events happening in quick succession. At other times, longer compound clauses are used to suggest a sequence of events flowing from one to another. Complex clauses, when used in narratives, are likely to employ more adverbial clauses of time and manner as well as relative clauses that tell more about characters and places to provide details to enrich the story. Good writers of narrative can manipulate simple, compound and complex sentences to achieve varied effects (Foley 2011:172).

In order to make narratives more vivid and provocative, skillful writers tend to manipulate all kinds of clauses to create desired effects. For instance, when description of characters or events occurs, nominal groups or noun clauses, relative clauses and the three types of expansion clauses, elaborating, extending and enhancing clauses, especially enhancing clauses of time, space, manner and the like are expected to give detailed information.

All these cohesive devices work together to make text cohesive and furthermore the whole text cohesive and coherent.

Methodology

The purpose of this study is to find out how cohesive devices: Theme/Rheme, lexical cohesion and clausal cohesion are constructed in the selected texts from the novel and how the analysis helps teachers to identify problems in the students' writing given the genre of 'narrative'.

As indicated previously, three chapters were selected, Chapter I (orientation), Chapter II (complication) and Chapter 32 (resolution). Chapter I presented the main character Pin as she is today and looking back at her past. Chapter II involved Pin's crisis with her father and her running away from home. Chapter 32 the last chapter in the book retraces the story back to the beginning as part of a 'resolution' to the whole novel. The reason for selecting the three chapters is that they can give some indication of how students deal with the basic generic structures to make the texts cohesive as a narrative level and how the cohesive devices in terms of grammatical structure used helped to make the story readable. For our present purposes, only a sample of the analysis will be presented followed by a summary of the texts that were examined in the actual research.

Abbreviations and Symbols in the Analysis:

<p>Theme/Rheme & Clause: Topical Theme=T.T. Textual Theme=T. Interpersonal Theme=I. Marked Topical Theme=M.T.T. Dependent clause=D Independent clause=I Embedded clause=[] Rheme: not indicated directly as it is all that follows after the Theme.</p>	<p>Process: Process=Bordered Material=M Behavioral=B; Mental=MEN; Relational=R; Existential=E; Verbal=V</p>
<p>Lexical Cohesion: Reference=Bold Substitution=<u>underlining</u> Ellipsis=<u>^^</u>(Ellipsis)^{No.} Repetition=< > Meronymy=<u>underlining</u>^M Conjunction, Conjunctive Ajunct=<i>Italics</i></p>	<p>Other Abbreviations and Symbols: Error (Deleted or Replaced) = * I¹=the Ist independent clause D¹⁰=the 10th dependent clause attached to the 10th independent clause. (T.T.)¹=the Ist Topical Theme (M.T.T.)¹=the Ist Marked Topical Theme (T.)¹=the Ist Textual Theme (I.)¹=the Ist Interpersonal Theme</p>

Data Analysis

A sample of the text analysis of Chapter I can be found in the appendix.

Orientation

Theme/Rheme & Process

Types of Theme	Number
Topical Theme	162
Marked Topical Theme	20
Textual Theme	86
Interpersonal Theme	5

Topical theme would be expected to be found in the text because it is concerned with the introduction of characters who are the main participants. However, the danger is the repetition of the same T.T. that makes the text boring. For example, the following clauses “¹¹²⁵I (T.T.)¹⁴⁶ was^R grown* up(grew up) by my experience. ¹¹²⁶I (T.T.)¹⁴⁷ had learnt^M many things from my mistake. ¹¹²⁷I (T.T.)¹⁴⁸ attempted^M to restart my life again.” all begin with ‘I’ as T.T. In order to make a variety in the theme progression, the three simple sentences can be changed to, “My experience (T.T.) made me grow up. I (T.T.) had learnt many things from my mistake. What I attempted to do (M.T.T.) was to restart my life.”

Process	Number
Material Process	75
Behavioral Process	21
Relational Process	62
Mental Process	39
Existential Process	3

The processes were used with a past tense time frame as expected in narrative and there was a variety of processes. The processes that dominated were those that indicated a reflection on previous events or description of those events and how the writer interpreted the situation.

Lexical Cohesion

	Lexical Strings		Rin
	Pin	Pin's Father Child	
I ¹			Rin's
I ²			
I ³			Rin's
I ⁴			Rin's—
herself			
I ⁵			Rin's
I ⁶			They—their
I ⁷			Their
I ⁸			Rin's
I ⁹			They
I ¹⁰			they—they—
Rin			
I ¹¹			They—
their			
I ¹²			Rin—her—she—
her			
I ¹³	me		her—Rin—
her			
I ¹⁴	I		Rin
I ¹⁵	my		
I ¹⁶	me		
I ¹⁷	me		
I ¹⁸	my—my		
I ¹⁹	I—me—my	infants	
I ²⁰	I		
I ²¹	me—my—my—my	first pregnancy—first child	
I ²²	I—my		
I ²³	I		
I ²⁴			
I ²⁵	I		
I ²⁶	I—my—my—my	first child	
I ²⁷	I—my—my	own child—second pregnancy	
I ²⁸	me	this pregnancy—a daughter	
I ²⁹	me	she	
I ³⁰	my	her	

I ³¹	my		
I ³²	I—I—my—me		new child
I ³³	I—I		
I ³⁴	I—my—I—my		lovely son Jayda—he*(him)—first
	daughter		
I ³⁵	my	_____	father
I ³⁶			He
I ³⁷	My	_____	father
I ³⁸			He
I ³⁹			His body
I ⁴⁰			His skin
I ⁴¹			He—his
I ⁴²			His face
	Pin		Pin's Father
I ⁴³			
I ⁴⁴			His face
I ⁴⁵			he—his—his
I ⁴⁶			
I ⁴⁷	My	_____	father
I ⁴⁸	my	_____	father's
I ⁴⁹			him
I ⁵⁰	my	_____	father
I ⁵¹	me—me—My	_____	father—he—he
I ⁵²			He—his
I ⁵³	I—I		He—he
I ⁵⁴	I		
I ⁵⁵	my		
I ⁵⁶	I		
I ⁵⁷	my—I—I—my—my		
I ⁵⁸	my—my	_____	father
I ⁵⁹	me—My	_____	father—he
I ⁶⁰			he
I ⁶¹	me—my	_____	father—he
I ⁶²	my—me		he
I ⁶³	my		
I ⁶⁴			
I ⁶⁵	my	_____	father—he—his face
I ⁶⁶			he

I ⁶⁷		
I ⁶⁸		
I ⁶⁹		his voice
I ⁷⁰		
I ⁷¹	Pin—my bad gal	
I ⁷²	my —————	father
I ⁷³	I	his
I ⁷⁴	I—I	him
I ⁷⁵		
I ⁷⁶	me	
I ⁷⁷	you	
I ⁷⁸	my —————	father
I ⁷⁹		his
I ⁸⁰		
I ⁸¹		you
I ⁸²		
	Pin	Pin's Father
I ⁸³	I	
I ⁸⁴	me	He
I ⁸⁵	I—me—my—my—my ———	father—his—he
I ⁸⁶	my—me	He
I ⁸⁷	my	He
I ⁸⁸	me—I	He—his
I ⁸⁹	I	He
I ⁹⁰	I—my—me—a bad girl—my—	father
I ⁹¹	I—my	
I ⁹²	me	He
I ⁹³	I—my —————	father
I ⁹⁴	I—my—my —————	father—he
I ⁹⁵	I—I	his—him—a conservative man
I ⁹⁶		
I ⁹⁷	I—my —————	father
I ⁹⁸	I—I—our —————	him—him
I ⁹⁹	I—my —————	father—him—his
I ¹⁰⁰		he—his—himself—he
I ¹⁰¹	me	
I ¹⁰²		He

I ¹⁰³	me		
I ¹⁰⁴	I—my—my	—————	father
I ¹⁰⁵	me		
I ¹⁰⁶			He
I ¹⁰⁷			His
I ¹⁰⁸	me		He—his
I ¹⁰⁹	me		his
I ¹¹⁰	my—me—my	—————	father—he—he—him
I ¹¹⁰	I		he
I ¹¹¹	my	—————	father—he—he
I ¹¹²	me		
I ¹¹³	my—me—I		he—him
I ¹¹⁴			his—him
I ¹¹⁵			
I ¹¹⁶	my	—————	father—his
I ¹¹⁷	My	—————	father—he—he
I ¹¹⁸	I—my	—————	father
I ¹¹⁹	I—my	—————	father
	Pin		Pin's Father
I ¹²⁰			He
I ¹²¹			He—he
I ¹²²	I—my—I—my		
I ¹²³	I—I		
I ¹²⁴			
I ¹²⁵	I		
I ¹²⁶	I		
I ¹²⁷	I—I—my		
I ¹²⁸	I—Rin		
I ¹²⁹	I—my		
I ¹³⁰	I—my		
I ¹³¹	I—my		
I ¹³²	I—my	—————	father
I ¹³³			He
I ¹³⁴			He
I ¹³⁵	us—our	—————	
I ¹³⁶	we—we—our	—————	
I ¹³⁷	we—our	—————	

Lexical strings

The dominance of pronouns in topical theme position is a powerful indicator of the writer's inability to use more elaborated nominal groups yet these are one of the most powerful linguistic tools available to a writer particular in terms of descriptions.

Conjunction & Conjunctive Adjunct

These grammatical features which are an important element in creating a cohesive text are still problematic. There are two obvious misuse of 'in spite of' in ¹⁸⁷He (T.T.)⁹⁷ didn't trust^{MEN22} me^{D87} *in spite of^{*(even though)}* (T.)⁴¹ I (T.T.)⁹⁸ was^{R39} his own child. ^{D89}*In spite of^{*}* (*Although*) (T.)⁴³ I (T.T.)¹⁰¹ didn't do^{M43} any bad thing except leading my friends to home, ¹⁸⁹<my father> (T.T.)¹⁰² judged^{MEN24} me to be a bad girl." 'In spite of' is a prepositional phrase and thus cannot be used to combine clauses.

Clausal Cohesion

Again following from what was indicated in the use of conjunctions and conjunctives the writer does not seem to have mastered the use of clause complexes. For example, in the following: ¹²⁴I (T.T.)²⁴ didn't want to know^{MEN5} ¹²⁵and (T.)⁷ ^^ accept^{MEN6} the truth ^{D25.1}that (T.)⁸ I (T.T.)²⁵ got abort^{B3} my first child with my own doing and decision ^{D25.2}although (T.)⁹ it (T.T.)²⁶ was^{R13} my fault."

Another example is ^{D111.1}Whenever <my father> thought^{MEN34} of some troubled things (M.T.T.)¹⁷ ^{D111.2}that (T.)⁶⁹ had happened^{M58}, ¹¹¹¹he (T.T.)¹³¹ would feel^{MEN35} ^{D111.3}that (T.)⁷⁰ he (T.T.)¹³² shouldn't curse^{B18} ¹¹¹²and (T.)⁷¹ ^^ blame^V me last time." Apart from the main clause, two projected clauses, one enhancing dependent clause and one extending independent clause are packed into one sentence.

Such long complex sentences make the text complicated and difficult to follow especially when a large number of them are used throughout the text. It tends to be more like spoken language and run out of control in the writing of inexperienced learners.

However, when the writer uses too many relative clauses, this has the effect of slowing down the narrative as in the following: ¹³⁶<My father> (T.T.)³⁷ was^{R18} a middle age man [who was forty-three years old]. ¹³⁷He (T.T.)³⁸ was^{R19} a thin man [who has curly hair]."

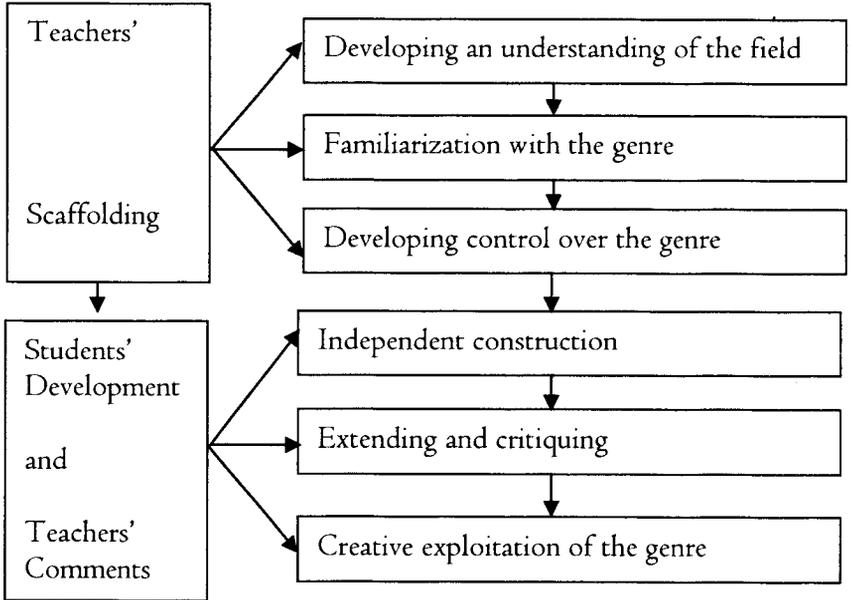
What can we do to improve the students' writing?

Genre-based approaches in teaching writing are not new to Thailand. Changpueng and Wasanasomsithi (2009) designed a guided English lesson (request e-mails) based on the ESP genre approach and determined the effectiveness of the lesson through analysis of students' writing after they were taught the lesson. The findings showed that such lessons were successful in helping engineering students to write request e-mails.

Srinon (2009) in a study reports an investigation of generic structure development on the introduction of a genre based approach into a Thai University academic writing context. The study suggests that generic structures should be taught in early writing courses over a long period of time so that students can execute the genres more sufficiently and effectively.

Kongpetch (2006) applied the Australian genre-based approach using the 'curriculum cycle' to the teaching of exposition through the four stages: building up the field knowledge, modeling of the text, joint-construction text, and independent construction of text. Students' diaries, audio-recordings of the informal discussion and students' final drafts of the exposition were analyzed. Through these analyses Kongpetch aimed to explore ways in which the approach needed to be modified to suit the Thai educational and cultural context of this particular class. He mentioned four factors needed to be taken into consideration: students should have the freedom to choose topics and genres. The language program objectives should be clarified to students so that they understand what they can get from each stage of effort. During the joint-construction stage, the majority of the students thought that it was the least helpful stage. This may be because students were not used to work collaboratively, so teachers should motivate and help students build up this way of learning where necessary. Lastly in the writing curriculum explicit teaching of lexico-grammatical appropriate to the genre should be highlighted.

In the curriculum cycle (Derewianka, 1990; 2003) both teacher and learners take responsibility at different phases in the teaching/learning process. There are phases in which the teacher takes a more leading role in scaffolding the necessary knowledge and skills, with the learners taking the input; when the learners develop greater control of the genre, the teacher gradually draws off support and encourages learner independence and output. The six phases can be summarized as follows:



Conclusion

What is being argued in this present study is that an analytic and functional approach allows for thorough examination of students' writing while at the same time suggesting a way of teaching that might be more effective. This puts the teaching of lexico-grammar at the very centre to maximize students' potential to develop their language skills in helping them to make the choices appropriate in terms of their goal in writing. In this present study, the ambitious experiment to write a novel with the flavor of the local context might have been more successful if the scaffolding required to produce a cohesive and coherent novel had been explicitly taught.

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Appendix

Orientation: Chapter I

¹¹<Rin's> home (T.T.)¹ *where*^E was^{R1} near the airport. ¹²It (T.T.)² was^{R2} on Whipavadee road. ¹³<Rin's> family (T.T.)³ had^{R3} four members. ¹⁴There (T.T.)⁴ were^{E1} <Rin's> father, mother, aunt Tip and herself. ¹⁵<Rin's> parents (T.T.)⁵ were^{R4} business people.

¹⁶They (T.T.)⁶ had^{R5} their own factory at Canada. ¹⁷Their business (T.T.)⁷ was^{R6} about producing shoes such as leather shoes, canvas shoes, rubber shoes, athletic shoes, etc. ¹⁸So (T.)¹ <Rin's> parents (T.T.)⁸ had to go^{M1} back and forth between Bangkok and Canada so often. ¹⁹They (T.T.)⁹ worked^{M2} abroad several times. ^{D10}When they went^{M3} to Canada (M.T.T.)¹, ¹¹⁰they would leave^{M4} <Rin> here with aunt Tip. ¹¹¹They (T.T.)¹⁰ didn't have^{R7} time to take care of their daughter. ¹¹²So (T.)² <Rin> (T.T.)¹¹ never cared^{MEN1} about her parents ^{D12}since (T.)³ she (T.T.)¹² had^{R8} her friends' group. ¹¹³This (T.T.)¹³ was^{R9} the reason ^{D13}that (T.)⁴ her parents (T.T.)¹⁴ allowed^{B1} <Rin> to allow me to live with her for several months without any complaint.

¹¹⁴I (T.T.)¹⁵ came^{M5} to live with <Rin> by <Ploy>'s advice. ¹¹⁵<Ploy> (T.T.)¹⁶ was^{R10} my close friend [who learnt at International University of California in U.S.A.] ¹¹⁶Last time (M.T.T.)² <Ploy> had come back^{M6} to Bangkok to visit her friends' group, ^{D16}which (T.)⁵ included^{M7} me, ¹¹⁷she (T.T.)¹⁷ introduced^{B2} me to Dan. ¹¹⁸He (T.T.)¹⁸ was^{R11} my old boyfriend [who changed my life forever].

^{D19}Whenever I saw^{M8} infants (M.T.T.)³, ¹¹⁹they always made^{M9} me remember the greatest plan of my heart. ¹²⁰I (T.T.)¹⁹ always tried to forget^{MEN2} it. ¹²¹They (T.T.)²⁰ made^{M10} me think of my first pregnancy and my first child [who died in my belly]. ¹²²I (T.T.)²¹ didn't want to think^{MEN3} of it ^{D22}because (T.)⁶ it (T.T.)²² was^{R12} my terrible experience. ¹²³I (T.T.)²³ hate to feel^{MEN4} guilty ¹²⁴and ^{^^}(I)¹ blame on myself everyday. ¹²⁵I (T.T.)²⁴ didn't want to know^{MEN5} ¹²⁶and (T.)⁷ ^{^^}(I didn't want to)² accept^{MEN6} the truth ^{D25.1}that (T.)⁸ I (T.T.)²⁵ got abort^{B3} my first child with my own doing and decision ^{D25.2}although (T.)⁹ it (T.T.)²⁶ was^{R13} my fault.

¹²⁷I (T.T.)²⁷ had killed^{B4} my own child again in my second pregnancy without intention. ¹²⁸This pregnancy (T.T.)²⁸ gave^{M11} me a daughter ¹²⁹but

(T.)¹⁰ she (T.T.)²⁹ lived^{M12} with me just two months¹³⁰ and (T.)¹¹ ^ (she)³ was gone^{M13} because of her mental handicap [that had been caused by my smoking].¹³¹ These painful experiences (T.T.)³⁰ still followed to haunt^{MEN7} my mind often^{D31} although (T.)¹² it (T.T.)³¹ had happened^{M14} so long ago.

¹³²At that time (M.T.T.)⁴, I hoped^{MEN8} ^{D32}that (T.)¹³ one day (M.T.T.)⁵ I would have^{R14} a chance to be a good mother for my new child and a good wife for the person [who had real love for me].¹³³ I (T.T.)³² would do^{M15} everything in exchange for the real love,^{D33} which (T.)¹⁴ I (T.T.)³³ lacked^{M16}.

^{D34}So (T.)¹⁵ when I had^{R15} a chance to have my lovely son Jayda (M.T.T.)⁶, ¹³⁴I (T.T.)³⁴ gave^{M17} he*(him) the same name as my first daughter [who had died].

¹³⁵Another person (T.T.)³⁵, ^{D35}who (T.)¹⁶ was^{R16} from that time, was^{R17} <my father>. ¹³⁶He (T.T.)³⁶ lived^{M18} alone in a small wooden house in Bangkok-Noi. ¹³⁷<My father> (T.T.)³⁷ was^{R18} a middle age man [who was forty-three years old]. ¹³⁸He (T.T.)³⁸ was^{R19} a thin man [who has curly hair]. ¹³⁹His body^M (T.T.)³⁹ was^{R20} tan ¹⁴⁰and (T.)¹⁷ his skin^M (T.T.)⁴⁰ was^{R21} rough. ¹⁴¹He (T.T.)⁴¹ looked^{B6} older than his age. ¹⁴²His face^M (T.T.)⁴² was^{R22} serious. ¹⁴³It (T.T.)⁴³ was^{R23} not fresh as usual. ¹⁴⁴His face^M (T.T.)⁴⁴ had^{R24} many wrinkles from tension.

¹⁴⁵Everyday (M.T.T.)⁷, in evening he always sat^{B7} on his marble chair [which was in front of his home] ¹⁴⁶and (T.)¹⁸ ^ (he)⁴ started to drink^{M19} alcohol. ¹⁴⁷<My father> (T.T.)⁴⁵ drank^{B8} alcohol for a long times. ¹⁴⁸My mother (T.T.)⁴⁶ used to tell^V me ^{D48}that (T.)¹⁹ she (T.T.)⁴⁷ didn't like^{MEN9} <my father>'s drinking ¹⁴⁹but (T.)²⁰ she (T.T.)⁴⁸ couldn't prohibit^{M20} him. ¹⁵⁰Maybe (I.)¹ this (T.T.)⁴⁹ was^{R25} one reason ^{D50.1}that (T.)²¹ <my mother> (T.T.)⁵⁰ couldn't tolerate^{MEN10} <my father> ^{D50.2}before (T.)²² they (T.T.)⁵¹ separated^{M21}. ¹⁵¹<My father> (T.T.)⁵² realized^{MEN11} ^{D51.1}that (T.)²³ he (T.T.)⁵³ was^{R26} not a good father for me ^{D51.2}since (T.)²⁴ he (T.T.)⁵⁴ lost^{B9} me last time. ¹⁵²He (T.T.)⁵⁵ always reviewed^{B10} of his careless mind to me. ¹⁵³He (T.T.)⁵⁶ was worried^{MEN12} so much ^{D53.1}because (T.)²⁵ he (T.T.)⁵⁷ didn't know^{MEN13} ^{D53.2}where (T.)²⁶ I (T.T.)⁵⁸ was^{R27} and ^{D53.3}how (T.)²⁷ I (T.T.)⁵⁹ lived^{M22}.

¹⁵⁴At those time (M.T.T.)⁸ when* I was^{R28} twenty years old. ¹⁵⁵It (T.T.)⁶⁰ was^{R29} my birthday on 20 April 1995. ^{D56.1}Although (T.)²⁸ it (T.T.)⁶¹ was^{R30} many summers ago, ¹⁵⁶I (T.T.)⁶² could remember^{MEN14} it ^{D56.2}as though (T.)²⁹ it (T.T.)⁶³ was^{R31} last summer. ¹⁵⁷There (T.T.)⁶⁴ was^{E2} a birthday party at my home ^{D57.1}because (T.)³⁰ I (T.T.)⁶⁵ failed^{MEN15} an old plan ^{D57.2}that (T.)³¹ I (T.T.)⁶⁶ would prepare^{M23} my birthday party at my friend's condo. ^{D58}Before

my party would arrive (M.T.T.)⁹, ¹⁵⁸<my father> had gone to Hua-Hin to join^{M24} an instructor's ordinary meeting of Thammasat University. ¹⁵⁹<My father> (T.T.)⁶⁷ told^V me ^{D59}that (T.)³² he (T.T.)⁶⁸ would come back^{M25} home on 21 April. ¹⁶⁰But (T.)³³ he (T.T.)⁶⁹ came back^{M26} home before that date. ^{D61}When <my father> came back^{M27} home (M.T.T.)¹⁰, ¹⁶¹he saw^{M28} me sleep on the sofa at the corner of the living room. ¹⁶²Next on the floor (M.T.T.)¹¹, he saw^{M29} my boyfriend [who slept nearly me]. ¹⁶³And (T.)³⁴ my other friends (T.T.)⁷⁰, they slept^{M30} on the floor too. ¹⁶⁴There (T.T.)⁷¹ were^{E3} a lot of trash and bottles of alcohol on the floor.

^{D65}When <my father> saw^{M31} what had happened^{M32} when he (T.T.)⁷² was^{R32} n't be* here (M.T.T.)¹², ¹⁶⁵his face^M turned^{M33} red. ¹⁶⁶Suddenly (T.)³⁵ he (T.T.)⁷³ shouted^V. ¹⁶⁷"Wake up^{M34} (T.T.)⁷⁴!!... ¹⁶⁸Wake up^{M35} (T.T.)⁷⁵!" ¹⁶⁹his voice^M (T.T.)⁷⁶ was^{R33} trembling angrily. ¹⁷⁰It (T.T.)⁷⁷ seemed^{MEN16} as a roar.

¹⁷¹"Pin (I.)^{2!} Wakes up^{M36}, my bad gal (T.T.)⁷⁸," ¹⁷²<my father (T.T.)⁷⁹ shouted^{B12} loudly.

¹⁷³I (T.T.)⁸⁰ was^{R34} woken up with his loud voice. ¹⁷⁴I (T.T.)⁸¹ was frightened^{MEN17} ^{D74}when (T.)³⁶ I (T.T.)⁸² saw^{M37} him.

"Pin! ¹⁷⁵What (I.)³ s^{R35} a hell (T.T.)⁸³ that? ¹⁷⁶It (T.T.)⁸⁴ s^{R36} not funny for me, ok? ¹⁷⁷What (I.)⁴ are^{R37} you (T.T.)⁸⁵ doing?" ¹⁷⁸<my father> (T.T.)⁸⁶ said^V angrily ¹⁷⁹and (T.)³⁷ ^R^(he)⁵ looked^{M38} at me with his cruel eyes.

"Dad! (I.)⁵ ¹⁸⁰I (T.T.)⁸⁷ didn't do^{M39} anything wrong. ¹⁸¹It (T.T.)⁸⁸ was^{R38} n't like something [that you think]. ¹⁸²There (T.T.)⁸⁹ was^{R39} just a party here," ¹⁸³I (T.T.)⁹⁰ said^V loudly with a bad mood. ¹⁸⁴He (T.T.)⁹¹ made^{M40} me upset. ¹⁸⁵I (T.T.)⁹² knew^{MEN18} ^{D85.1}that (T.)³⁸ <my father> (T.T.)⁹³ forced^{M41} me to drive my friends out his home ^{D85.2}because (T.)³⁹ he (T.T.)⁹⁴ didn't like^{MEN19} my friends' group. ¹⁸⁶He (T.T.)⁹⁵ always thought^{MEN20} ^{D86}that (T.)⁴⁰ my friends (T.T.)⁹⁶ would lead^{M42} me in to a bad way of life. ¹⁸⁷He (T.T.)⁹⁷ hated^{MEN21} my gang so much. ¹⁸⁸He (T.T.)⁹⁸ didn't trust^{MEN22} me ^{D88}in spite of^(even though) (T.)⁴¹ I (T.T.)⁹⁹ was^{R40} his own child. ¹⁸⁹He (T.T.)¹⁰⁰ thought^{MEN23} ^{D89}that (T.)⁴² I (T.T.)¹⁰¹ should not do^{M43} this thing. ^{D90}In spite of^(Although) (T.)⁴³ I (T.T.)¹⁰² didn't do^{M44} any bad thing except leading my friends to home, ¹⁹⁰<my father> (T.T.)¹⁰³ judged^{MEN24} me to be a bad girl. ¹⁹¹I (T.T.)¹⁰⁴ learnt^{B14} about suitability of Thai women's behavior from my father. ¹⁹²He (T.T.)¹⁰⁵ told^V me ^{D92.1}that (T.)⁴⁴ in Thailand (M.T.T.)¹³, Thai woman should not lead^{M45} a guy in to her home ^{D92.2}because (T.)⁴⁵ it (T.T.)¹⁰⁶ was^{R41} not appropriate for our culture.

¹⁹³But (T.)⁴⁶ at that time (M.T.T.)¹⁴ I **thought**^{MEN25} ^{D93}that (T.)⁴⁷ <my father>'s advice (T.T.)¹⁰⁷ **was**^{R42} a just justification. ¹⁹⁴I (T.T.)¹⁰⁸ **believed**^{MEN26} ^{D94.1}that (T.)⁴⁸ <my father> (T.T.)¹⁰⁹ **had**^{R43} done everything ^{D94.2}because (T.)⁴⁹ **he** (T.T.)¹¹⁰ **hated**^{MEN27} all of **my** friends.

¹⁹⁵And (T.)⁵⁰ I (T.T.)¹¹¹ **thought**^{MEN28} ^{D95.1}that (T.)⁵¹ **his** teaching (T.T.)¹¹² **was**^{R44} a stupid and ancient thing ^{D95.2}because (T.)⁵² I (T.T.)¹¹³ **looked at**^{M46} **him** as a conservative man.

¹⁹⁶From this situation (M.T.T.)¹⁵, it **made**^{M47} **me** lose face ¹⁹⁷so (T.)⁵³ I (T.T.)¹¹⁴ **was**^{R45} angry with **my** father so much. ¹⁹⁸Finally (T.)⁵⁴, I (T.T.)¹¹⁵ **decided**^{MEN29} to run away from **him** ^{D98}after (T.)⁵⁵ I (T.T.)¹¹⁶ **had** **fought**^{M48} with **him** in our last fight.

^{D99.1}After (T.)⁵⁶ I (T.T.)¹¹⁷ **had** **left**^{M49} **him** for several months, ¹⁹⁹**my** father (T.T.)¹¹⁸ **realized**^{IMEN30} ^{D99.2}that (T.)⁵⁷ in fact all of the problems (T.T.)¹¹⁹ **came**^{M50} from **his** fault. ^{D100}Because (T.)⁵⁸ **he** (T.T.)¹²⁰ would **like to push**^{M51} **his** responsibility away from **himself**, ¹¹⁰⁰**he** (T.T.)¹²¹ always **complained**^{B15} ¹¹⁰¹and (T.)⁵⁹ **^^** (he)⁶ often made **me** **feel**^{MEN31} bad. ¹¹⁰²He (T.T.)¹²² never **taught**^{M52} ¹¹⁰³or (T.)⁶⁰ **^^** (he never)⁷ **instructed**^{B16} **me**. ^{D104}For example (T.)⁶¹, **when** I **got**^{M53} a problem (M.T.T.)¹⁶, ¹¹⁰⁴<my father> never **gave**^{M54} time to listen to **my** problem ¹¹⁰⁵or (T.)⁶² **^^** (my father never)⁸ **gave**^{M55} **me** a chance to explain. ¹¹⁰⁶He (T.T.)¹²³ **disregarded**^{B17} the real source of the problems, ^{D106}which (T.)⁶³ **had** **happened**^{M56}. ¹¹⁰⁷It (T.T.)¹²⁴ **was**^{R46} **his** own fault ¹¹⁰⁸but (T.)⁶⁴ **he** (T.T.)¹²⁵ still tried **to avoid**^{M57} **his** responsibility by blaming **me**. ¹¹⁰⁹It (T.T.)¹²⁶ **was**^{R47} because of **his** careless mind and neglect of **me**.

¹¹¹⁰<My father> (T.T.)¹²⁷ didn't **inform**^{M58} the police about **my** disappearance ^{D110.1}because (T.)⁶⁵ **he** (T.T.)¹²⁸ **knew**^{MEN32} ^{D110.2}that (T.)⁶⁶ **he** (T.T.)¹²⁹ **was**^{R48} the person [who made **me** run away from **him**]. ¹¹¹¹And (T.)⁶⁷ **he** (T.T.)¹³⁰ **knew**^{MEN33} ^{D111}that (T.)⁶⁸ I (T.T.)¹³¹ **was**^{R49} not in a dangerous place certainly.

^{D112.1}Whenever <my father> **thought**^{MEN34} of some troubled things (M.T.T.)¹⁷ ^{D112.2}that (T.)⁶⁹ **had** **happened**^{M59}, ¹¹¹²**he** (T.T.)¹³² would **feel**^{MEN35} ^{D112.3}that (T.)⁷⁰ **he** (T.T.)¹³³ shouldn't **curse**^{B18} ¹¹¹³and (T.)⁷¹ **^^** (he shouldn't)⁹ **blame**^V **me** last time. ^{D114.1}If (T.)⁷² **he** (T.T.)¹³⁴ **had** **listened to**^{M60} **my** problem ^{D114.2}and (T.)⁷³ **^^** (he had)¹⁰ **helped**^{M61} **me** to solve it, ¹¹¹⁴I (T.T.)¹³⁵ would not have **to run away**^{M62} from **him**. ¹¹¹⁵It (T.T.)¹³⁶ **was**^{R50} **this** painful, memory of **his** life, ^{D115}which (T.)⁷⁴ **led**^{M63} **him** think of <my mother> [whose name was Thida]. ¹¹¹⁶She (T.T.)¹³⁷ **had** **died**^{M64} in a car accident in San Jose, California two years before. ¹¹¹⁷<My father> (T.T.)¹³⁸ wanted **to apologize**^{B19} to <my

mother> for his neglect of us.

¹¹¹⁸<My father> (T.T.)¹³⁹ was^{R51} saddened so much ^{D118.1} *because* (T.)⁷⁵ he (T.T.)¹⁴⁰ knew^{MEN36} ^{D118.2} *that* (T.)⁷⁶ he (T.T.)¹⁴¹ had^{R52} ago. ¹¹¹⁹Now (M.T.T.)¹⁸, I was^{R53} one more person [whom <my father> had lost].

^{D120} *Since* (T.)⁷⁷ I (T.T.)¹⁴² had run away^{M65} from home, ¹¹²⁰<my father> (T.T.)¹⁴³ always felt^{MEN37} serious. ¹¹²¹He (T.T.)¹⁴⁴ didn't do^{M66} anything as usual. ¹¹²²He (T.T.)¹⁴⁵ started drinking^{M67} more than he used to.

¹¹²³Next month (M.T.T.)¹⁹, I was going to restart^{M68} my study in next semester at Bangkok University ^{D123.1} *because* (T.)⁷⁸ I (T.T.)¹⁴⁶ knew^{MEN38} from Wat, ^{D123.2} *who* (T.)⁷⁹ was^{R54} my friend ^{D122.3} *that* (T.)⁸⁰ a registration (T.T.)¹⁴⁷ would be come in^{M69} soon. ¹¹²⁴I (T.T.)¹⁴⁸ was^{R55} not surprised about a problem [that I got]. ¹¹²⁵The registration (T.T.)¹⁴⁹ was coming^{M70} soon ¹¹²⁶ *but* (T.)⁸¹ I (T.T.)¹⁵⁰ didn't have^{R56} enough money to pay the tuition fee. ¹¹²⁷ *So* (T.)⁸² I (T.T.)¹⁵¹ had to find^{M71} some job for earning. ¹¹²⁸I (T.T.)¹⁵² knew^{MEN39} ^{D128} *that* (T.)⁸³ I (T.T.)¹⁵³ could borrow^{M72} some money from my best friend Rin or other friends, ¹¹²⁹ *but* (T.)⁸⁴ I (T.T.)¹⁵⁴ didn't want to disturb^{B20} anyone, especially <Rin>.

¹¹³⁰I (T.T.)¹⁵⁵ was grown up^{M73} by my experience. ¹¹³¹I (T.T.)¹⁵⁶ had learnt^{B21} many things from my mistake. ¹¹³²I (T.T.)¹⁵⁷ attempted to restart^{M74} my life again.

¹¹³³The other thing [that I would like to reset] (T.T.)¹⁵⁸ was^{R57} <my father>'s feeling. ¹¹³⁴He (T.T.)¹⁵⁹ was^{R58} still saddened by the past. ¹¹³⁵He (T.T.)¹⁶⁰ still drank^{M75} so much. ¹¹³⁶Both of us (T.T.)¹⁶¹ had^{R59} different life styles according to our separate lives. ^{D137} *Although* (T.)⁸⁵ we never had^{R60} the same perspective (M.T.T.)²⁰, ¹¹³⁷ something [that we had exactly the same] (T.T.)¹⁶² was^{R61} the experience for learning from the hardships of our lives ¹¹³⁸ *and* (T.)⁸⁶ we (T.T.)¹⁶³ wanted to have^{R62} a new chance to rebuild our relationship.