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## **A Componential Analysis of the Bamboo Fans' Names in Thailand: an Ethnosemantic Study**

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### **ABSTRACT**

Bamboo fans are a unique Thai handicraft made of bamboo strips plaited into various patterns and colors. They have been made in Banphraek district, Phra Nakorn Si Ayutthaya province, Thailand for over 80 years. Apart from being local products which contributes to a number of income, they are served as the district cultural heritage identity for the district. Unfortunately, it is unlikely to find new generation who want to carry on this local wisdom and it will be disappeared very soon. Several attempts have concerned with folklores but there has been no study on their names and how to make them thoroughly and systematically. In this linguistic study, the meanings of the names of traditional Thai bamboo fans were analyzed by employed ethnosemantic approach in order to discover the system of naming of the Thai bamboo fans according to their patterns in order to reveal people's thoughts and worldviews reflected on the fans' names. The data was elicited from handful elderly fan makers in the village. The results show that there are 17 traditional names of bamboo fan patterns. Each pattern is distinguished from one another by seven dimensions of contrast, as follows: (1) the shape of cross, (2) the shape of square, (3) the shape of triangle, (4) the shape of circle, (5) the shape of heart, (6) the shape of asterisk, and (7) the shape of spot. In conclusion, this ethnosemantic study can reflect that the villagers are closely connected to nature and the objects around them. It also reveals people's rich imagination of constructing and combining such simple geometrical forms into various shapes and lines

*Keywords:* Ethnosemantics, Componential analysis, Anthropology, Culture

### **Introduction**

Authentic Thai bamboo fans are unique handicrafts which have been made for over 80 years in Ban Phraek district, Phra Nakhon Si Ayutthaya province. The fans are considered as famous and unique handicrafts due to making of bamboo strips plaited into various colors and patterns. They has become a well-known product of the village and guaranteed as the distinct product of "OTOP" or the governmental marketing project of One Tambon One Product. In spite of this, it seems unfortunately unlikely to find a new generation of weavers who want to carry on this local wisdom heritage. In this critical situation, there are only 3 fan weaver experts left. These experts are the second generations who are training the third one, but the thirds have not yet sufficiently mastered and the number of them are so small.

Interestingly, based on the interview, this fan handicraft knowledge has not systematically been studied and recorded with regard to how to make them properly. Therefore, they are very risky to be abandoned and eliminated in the very near future due to the lack of recording. Thus, as the linguistic researcher, this knowledge should be studied and recorded appropriately by

employing a scientific knowledge. This will be benefit not only to maintain the local knowledge but also to analyze the cultural knowledge heritage from ethnolinguistic perspective which is the focus of this study.

Moreover, a review of studies on bamboo fans and culture shows that all previous studies are descriptive. They do not provide a deep understanding or analysis of the name given to bamboo fans. Except for the pilot study by Ruengwathakee (2013), she studied the basic names of bamboo fans by using an ethnosemantic study. However, it is found that there are more significant data needed to be analyzed. In order to understand truly the semantic components of the bamboo fans' names, an in-depth semantic analysis needs to be done.

### **Review of Related Literature**

According to a recent research paper by Al-Husseini (2016, p.224) culture has its own way of classifying, describing and understanding concepts, terms and norms that are connected to everyday life of people. In order to understand other culture better, one needs to investigate more on the cultural domains within that cultural or society. Ethnosemantics may deal with a bundle of terms sharing a common feature of meaning include different physical or emotional domains such as plants, food, kinship, colours, dream, and emotion.

Frake (1962 cited in Wanithanachakorn, 2015, p.119) defines ethnosemantics as the study which aims to understand knowledge system, thoughts, attitude, concepts and world view of any ethnic group. The study is based on the belief that languages reflect thoughts and world views of the speakers. Languages represent concepts of things. Moreover, the existence of the vocabulary or the terms of things in one language can be evidenced that those things exist in that culture.

Similarly, Prasithrathsint (2006 cited in Wanithanachakorn, 2015, p.119) explains the principles of an ethnosemantic study can be concluded as follows. Words reflect world view. Analysis of words in any specific language enables us to understand concepts, knowledge systems, thoughts and cultures of speakers in an ethnic group of people. Data is collected from the informants naturally and objectively. The ethnosemantic study focuses on word meaning analysis. Analysis has to be in scientific and falsifiable. The purpose of the ethnosemantic study is to objectively show folk knowledge systems.

Scholars, such as Nida (1979), Palmer (1976), and Lehrer (1974) (cited in Panyaatisin, 2012, p.20) stated the similar idea of analysis of meaning of words as follows. Nida (1979) pointed out that the definitions of cultural terms given in most dictionaries are not systematic and possible to be incorrect. As a result, he proposed a method known as "componential analysis". Namely, it is basically analyzing the meaning of terms in the same domain based on the assumption that the meaning of a word is composed of semantic components, which distinguish the word from others. Thus, words with similar semantic components have similar meanings. Palmer (1976) added the function of semantic components is to distinguish the meanings of lexemes in the same semantic domain. According to Lehrer (1974), componential analysis not only defines words systematically in semantic fields in a practical way, but also helps us reveal the speaker's cognitive.

Panichakul (2004) and Panyaatisin (2012), adopted the componential analysis in order to reveal the system of the mud-mee silk weaving terms and the Northern Thai (NT) cooking terms, respectively. In Pichitra (2004), she shows basic terms representing the basic categories of mud-mee silk terms in Lopburi province, Thailand. These all basic terms are classified by dimensions of contrast protocol. In Panyaatisin (2012), the categorization of NT cooking terms were analyzed and found that the cooking terms are differentiated from one another by seven

dimensions of contrast. The features he found reveal significant aspects of local NT Thai worldview and perspective regarding the concept of cooking which is distinct from the western culinary mainstream. For example, the term “cooked”, the food can be cooked with or without heat. These successful studies in past can reconfirm usefulness of the componential analysis under the ethnosemantic theory. Thus, I attempt to apply it in order to study my local fan's term.

### Data

The data was elicited from three the experts in bamboo fan weavers. They are the native speakers of Central Thai dialect who has been making fans as her profession for more than 50 years. Firstly, the craftsman was asked to show all original patterns of fans, then they elaborated and described the fan's names. To ensure the interviewers' understanding concerning the patterns of the fans correctly, the questions were asked again and rechecked with the craftsmen regarding their names and how to make them. All data was recorded in order to analyze the meaning of the fans' names. Finally, the researcher practiced how to weave fans in order to gain the more understanding of each fan patterns and the maneuver.

It is noted that only the fans of the medium size and the heart shape will be analyzed. Other tiny embroidered forms, lines and color variations which were not the authentic patterns were discarded from this study. The fan names aim to represent the main pattern positioning in the middle of the fans only.

### Names of Bamboo Fans

The 17 names of the traditional bamboo fan patterns were revealed as follows: ไทย /thaj<sup>33</sup>/ or ดอกพิกุล /dɔ:k<sup>21</sup>phiɔ<sup>45</sup>kun<sup>33</sup>/ (a bullet wool flower or the small simple flower patterns), ดอกโสร่ง /dɔ:k<sup>21</sup>sar<sup>21</sup>roŋ<sup>21</sup>/ (a simple dotted flower but in a much larger size and more sophisticated patterns), หมากฮอส /ma:k<sup>21</sup>hɔd<sup>45</sup>/ (checkers/draughts), กังหัน /kaŋ<sup>33</sup>han<sup>323</sup>/ (mills), พลุมะเฟือง /plu:<sup>33</sup>maɔ<sup>45</sup>fuaj<sup>33</sup>/ (a star fruit), อินธนู /in<sup>33</sup>taɔ<sup>45</sup>nu:<sup>33</sup>/ or บั้ง /baŋ<sup>43</sup>/ (shoulder loops or chevrons), เครือวัลย์ /khrua<sup>33</sup>wan<sup>33</sup>/ (a flower ivy), เครือวัลย์ปลอม /khrua<sup>33</sup>wan<sup>33</sup>plɔ:m<sup>33</sup>/ (a bunch of flower ivy), ดอกดาว /dɔ:k<sup>21</sup>daw<sup>33</sup>/ (a star flower), รังแตน /raŋ<sup>33</sup>tɛ:n<sup>33</sup>/ (a wasp hive), ดอกสี่ /dɔ:k<sup>21</sup>si:<sup>21</sup>/ (four flowers), ดอกเก้า /dɔ:k<sup>21</sup>kaw<sup>43</sup>/ (nine flowers), เข็มขัดนาคร /khem<sup>323</sup>khad<sup>21</sup>na:k<sup>43</sup>/ (electrum belt), ไข่ปลา /khai<sup>21</sup>pla:<sup>33</sup>/ (fish eggs), ชั้นบันได /khan<sup>43</sup>ban<sup>33</sup>dai<sup>33</sup>/ (ladders), ดาวล้อมเดือน/daw<sup>33</sup>lɔ:m<sup>45</sup>duan<sup>33</sup>/ (a moon surrounded by little stars), and นกแก้วคู่ /nok<sup>45</sup>ke:w<sup>43</sup>khu:<sup>43</sup>/ (a pair of parrots). Each name can be described based on their patterns as follows.

#### 1. ไทย/thaj<sup>33</sup>/ or ดอกพิกุล /dɔ:k<sup>21</sup>phiɔ<sup>45</sup>kun<sup>33</sup>/ (Bullet wool flower)

As shown in figure 1, the pattern resembles the form of the traditional Thai white-yellowish flower clusters or “Phikul”. It is a very strong fragrant flower which is used for many Thai traditional medicines. Phikul flower contains 8 small pointed petals forming like several radii spreading from the center. This first pattern is regarded as the most basic pattern of fan handicraft because it is made of the 5x5 lines (horizontal and vertical) to construct this pattern. ดอกพิกุล /dɔ:k<sup>21</sup>phiɔ<sup>45</sup>kun<sup>33</sup>/ pattern is very alike the “Thai sarong” a great deal but the latter is far much delicate with the more lines in both orientations (7x7) and forming a larger flower's pattern once it is compared to ดอกพิกุล /dɔ:k<sup>21</sup>phiɔ<sup>45</sup>kun<sup>33</sup>/.

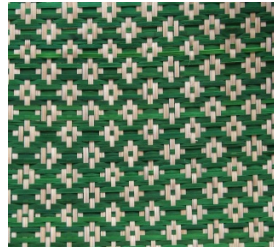


Figure 1: ไทย /thaj<sup>33</sup>/ or ดอกพิกุล /dɔ:k<sup>21</sup>phiɔ<sup>45</sup>kun<sup>33</sup>/

**2. ดอกโสร่ง /dɔ:k<sup>21</sup>saz<sup>21</sup>ro:ŋ<sup>21</sup>/ (a simple dotted flower but in a much larger size and more sophisticated patterns)**

The pattern looks similar to ไทย /thaj<sup>33</sup>/ or ดอกพิกุล /dɔ:k<sup>21</sup>phiɔ<sup>45</sup>kun<sup>33</sup>/ a great deal. However, its form is bigger than the previous patterns as well as contains more bamboo strips (7x7) in both orientations (horizontal and vertical), as shown in figure 2. “Sarong” in this sense refers to at least two senses here. Firstly, it represents the most basic unisex clothing. The large piece of cloth used which is used to wrap the trunk (the below waist of the body’s part), mostly used by the Southeast Asia people, such as Malaysia and Myanmar people. Secondly, it is the metonymic reference of the most basic pattern of a radius star or a simple flower with small eight radius petals. Thus, the “Sarong” which were the primarily belong to the concept of clothing are borrowed and transferred into the handicraft products.

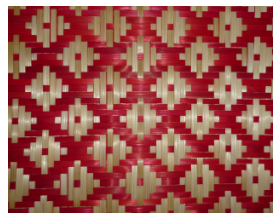


Figure 2: ดอกโสร่ง /dɔ:k<sup>21</sup>saz<sup>21</sup>ro:ŋ<sup>21</sup>/

**3. หมากฮอส /ma:k<sup>21</sup>hɔd<sup>45</sup>/ (checkers/draughts)**

The pattern looks similar to a checker board. It closely resembles a table of alternating colored squares, each with an inverse colorful dot in the middle. Each square contains bamboo strips (3x3) in both orientations (horizontal and vertical), as shown in figure 3.

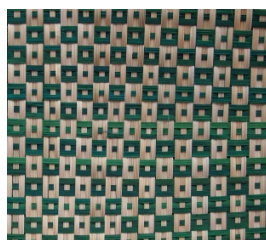


Figure 3: หมากฮอส /ma:k<sup>21</sup>hɔd<sup>45</sup>/ (checkers/draughts)

#### 4. กังหัน /kaŋ<sup>33</sup> han<sup>323</sup>/ (mills)

The pattern looks similar like a mill toy. There are eight triangles laid out in a circle with a square in the middle. The top of each triangle connected to each other in pairs as shown in figure 4.

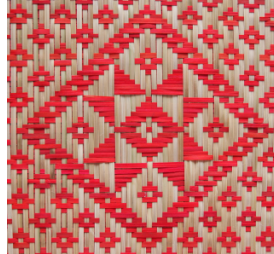


Figure 4: กังหัน /kaŋ<sup>33</sup> han<sup>323</sup>/ (mills)

#### 5. พลมะเฟือง /plu:<sup>33</sup> maʔ<sup>45</sup> fuaŋ<sup>33</sup>/ (a star fruit)

This is one of the most sophisticated patterns. The pattern looks similar to a horizontally-cut star fruit locating in the four diagonal orientations. This star fruit pattern was laid inside the (red) large square pattern. In another perspective view, it can be seen as the four pairs of rhomboids containing small circle shapes (ดอกพิกุล /dɔ:k<sup>21</sup> phiʔ<sup>45</sup> kun<sup>33</sup>/) inside as shown in figure 5.



Figure 5: พลมะเฟือง /plu:<sup>33</sup> maʔ<sup>45</sup> fuaŋ<sup>33</sup>/ (a star fruit)

#### 6. อินธนู /in<sup>33</sup> taʔ<sup>45</sup> nu:<sup>33</sup>/ or บั้ง /baŋ<sup>43</sup>/ (shoulder loops or chevrons)

The pattern looks similar to the rank insignia or a civil servant's uniform, as shown in figure 6. There are four pairs of rhomboid laid out in circle; two small pairs and two big pairs. The big pairs are on the top and the bottom, while another two small pair are on the left and the right.



Figure 6: อินธนู /in<sup>33</sup> taʔ<sup>45</sup> nu:<sup>33</sup>/ or บั้ง /baŋ<sup>43</sup>/ (shoulder loops or chevrons)

7. **เครือวัลย์ /khrua<sup>33</sup>wan<sup>33</sup>/ (a flower ivy)**

The pattern looks similar to a kind of ivy flower called Kruawan. There are four heart shapes laid in four directions. Each heart contains and one pattern of ดอกโสร่ง /dɔ:k<sup>21</sup>saɔ<sup>21</sup>ro:ŋ<sup>21</sup>/ between the shape of two crosses, as shown in figure 7.



Figure 7: เครือวัลย์ /khrua<sup>33</sup>wan<sup>33</sup>/ (a flower ivy)

8. **เครือวัลย์ปอม /khrua<sup>33</sup>wan<sup>33</sup>plɔ:m<sup>33</sup>/ (a bunch of flower ivy)**

The pattern looks similar to eight small circles laid out around a large circle. There is a small cross in each circle and there is a large asterisk laid on a diamond square in the middle of the circle, as shown in figure 8.



Figure 8: เครือวัลย์ปอม /khrua<sup>33</sup>wan<sup>33</sup>plɔ:m<sup>33</sup>/ (a bunch of flower ivy)

9. **ดอกดาว /dɔ:k<sup>21</sup>daw<sup>33</sup>/ (a star flower)**

The pattern looks similar to a star. There are eight triangles laid in a circle. The large triangle is connected to the smaller one in each pair as shown in figure 9.



Figure 9: ดอกดาว /dɔ:k<sup>21</sup>daw<sup>33</sup>/ (a star flower)

**10. รังแตน /raŋ<sup>33</sup>tɛ:n<sup>33</sup>/ (a wasp hive)**

The pattern looks similar to three long rectangles laid parallel in the middle. Inside each rectangle there are five small cross laid in straight line as shown in figure 10.

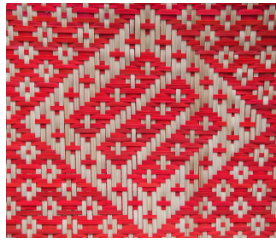


Figure 10: รังแตน /raŋ<sup>33</sup>tɛ:n<sup>33</sup>/ (a wasp hive)

**11. ดอกสี่ /dɔ:k<sup>21</sup>si:<sup>21</sup>/ (four flowers)**

The pattern looks similar four flowers laid on four squares. Each flower comes in a large cross shape with a small cross in the middle as shown in figure 11.



Figure 11: ดอกสี่ /dɔ:k<sup>21</sup>si:<sup>21</sup>/ (four flowers)

**12. ดอกเก้า /dɔ:k<sup>21</sup>kaw<sup>43</sup>/ (nine flowers)**

The pattern looks similar to nine flowers laid out in a grid. Each flower contains a small cross shape as shown in figure 12.

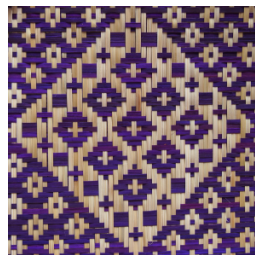


Figure 12: ดอกเก้า /dɔ:k<sup>21</sup>kaw<sup>43</sup>/ (nine flowers)

**13. เข็มขัดนาค /khem<sup>323</sup>khad<sup>21</sup>na:k<sup>43</sup>/ (electrum belt)**

Literally, this “Nak” does not mean “Naka” or the legendary gigantic greenish snake with horn. The pattern instead refers to the combination of 3 main substances: lead, gold and silver with difference proportion. This “Nak” material also denotes the Thai traditional belt which made from the referred substance. According to its pattern, there are four big crosses laid on a square. Each big cross has a small cross laid in the middle as shown in figure 13. Again, we can assume that the fan’s pattern borrows the patterns from clothing and accessories.



Figure 13: เข็มขัดขนาด / khem<sup>323</sup>khad<sup>21</sup>na:k<sup>43</sup>/ (electrum belt)

**14. ไชปลา /khai<sup>21</sup>pla:<sup>33</sup>/ (fish eggs)**

The pattern looks like fish eggs laid out lines. The dots are laid out in long parallelograms. It is as the strings of dots or fish eggs, in craftsman's imagination as shown in figure 14.



Figure 14: ไชปลา /khai<sup>21</sup>pla:<sup>33</sup>/ (fish eggs)

**15. ขั้นบันได /khan<sup>43</sup>ban<sup>33</sup>dai:<sup>33</sup>/ (ladders)**

The pattern looks like ladders. Each step has a spot and a small cross, as shown in figure 15.

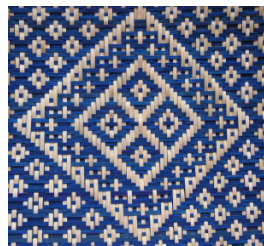


Figure: 15: ขั้นบันได /khan<sup>43</sup>ban<sup>33</sup>dai:<sup>33</sup>/ (ladders)

**16. ดาวล้อมเดือน /daw<sup>33</sup>lɔ:m<sup>45</sup>duan<sup>33</sup>/ (a moon surrounded by little stars)**

The pattern looks like 28 small stars around four moons. The stars come in small cross shapes and the moons come in small asterisk laid on a square, as shown in figure 16.

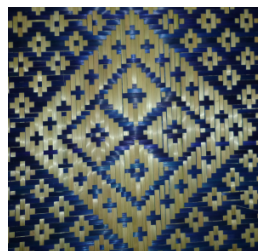


Figure 16: ดาวล้อมเดือน /daw<sup>33</sup>lɔ:m<sup>45</sup>duan<sup>33</sup>/ (a moon surrounded by little stars)



### 17. นกแก้วคู่ /nok<sup>45</sup>ke:w<sup>43</sup>khu:<sup>43</sup>/ (a pair of parrots)

This pattern is regarded as the most sophisticated patterns of all. This includes many small patterns with a very small and delicate types of dots and flowers. In the general view it can be seen as a pair of parrots standing on an offering tray, as shown in figure 17.

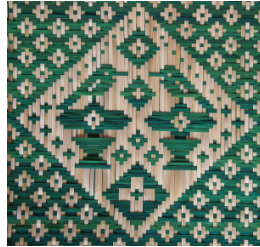


Figure 17: นกแก้วคู่ /nok<sup>45</sup>ke:w<sup>43</sup>khu:<sup>43</sup>/ (a pair of parrots)

### Analysis

#### Dimensions of Contrast and Distinctive Features of the Names of Bamboo Fans

The ethnosemantic study which adopted here aims to understand the emic cognitive system of these local respondents and their worldview (Pike, 1967). Under this protocol, componential analysis was used to analyze the meaning of each lexical term. The 17 names of bamboo fans are semantically contrasted. They are differentiated by seven dimensions of contrast. They are employed to distinguish one term from the others. This analysis does not use the binary contrast of features by using the [+] or [-] notation, which stands for the existence [+] or non-existence [-] or such features belonging to as a member of each dimension. The descriptive features were employed here instead [+]. This [+] notation represents the existence of the attribute of the targeted term/concept. For example, in the dimension of “square”, its member cannot be binary as the existence or non-existence. There are a number of types of square, like in this case, we have at least 5 types of square (please see dimension of “square” in no.2). Thus, the negative notation [-] is not appropriate for depicting and categorizing these qualities. For example, we cannot find the contrast of [+rectangle] feature. The wrong implication of this will be [-rectangle] which means the rectangle here does not exist. This will be misleading. The only positive notation [+] is more appropriate in constructing the members/features of each dimension. To note, interestingly, it is found that geometry can be broken down into the following basic elements. Following are the details of the seven dimensions of contrast and the features.

#### 1. “Cross”

This shape can be found in some patterns in order to make the fan more delicate and more beautiful. The features in this dimensions are [+small cross] and [+ big cross]. For example, in **ขั้นบันได** /khan<sup>43</sup>ban<sup>33</sup>dai<sup>33</sup>/ (ladders), the feature [+small cross] is constructed by weaving a single horizontal strand of bamboo over an under three vertical strands. This feature appears in each step of the ladder. It can also represent things like stars as in **ดาวล้อมเดือน** /daw<sup>33</sup>lo:m<sup>45</sup>duan<sup>33</sup>/ (a moon surrounded by little stars). Whereas the features [+ big cross] is about two times bigger and can distinguish **ดอกสี่** /do:k<sup>21</sup>si:<sup>21</sup>/ (four flowers) from the other patterns.

## 2. “Square”

This shape is typically woven as a background of other small symbols in order to make those symbols more prominent. The features under this dimension of contrast are [+ small square], [+ big square], [+rectangle], [+ small parallelogram] and [+ big parallelogram]. The feature [+ small square] is constructed by weaving a single horizontal strand of bamboo over and under three vertical strands. The pattern of **ขั้นบันได** /khan<sup>43</sup>ban<sup>33</sup>dai<sup>33</sup>/ (ladders) and **หมากฮอส** /ma:k<sup>21</sup>hɔd<sup>45</sup>/ (checkers/draughts) are marked by this feature. The feature [+ big square] is about three times bigger than [+ small square]. This can be found in **ดอกดาว** /dɔ:k<sup>21</sup>daw<sup>33</sup>/ (a star flower), **ดอกโสร่ง** /dɔ:k<sup>21</sup>saɔ<sup>21</sup>ro:n<sup>21</sup>/ (a simple dotted flower but in a much larger size and more sophisticated patterns). The feature [+rectangle] signifies a diagonal bar in a long rectangular shape, usually with a slope ratio of 1:1. It distinguishes **รังแตน** /raŋ<sup>33</sup>tɛ:n<sup>33</sup>/ (a wasp hive) from the other patterns.

The feature [+small parallelogram] is woven as pairs of parallelograms laid in circles. For example, **อินธนู** /in<sup>33</sup>taɔ<sup>45</sup>nu.<sup>33</sup>/ or **บั้ง** /baŋ<sup>43</sup>/ (shoulder loops or chevrons). Then the feature [+ big parallelogram] is about two times bigger than [+ small parallelogram] also laid in a circle as in **พลุมะเฟือง** /plu:<sup>33</sup>maɔ<sup>45</sup>fuaŋ<sup>33</sup>/ (a star fruit).

## 3. “Triangle”

This shape comes in small and big sizes laid in circles. The feature in this dimension are [+ small triangle] and [+ big triangle]. The patterns of **กังหัน** /kaŋ<sup>33</sup>han<sup>323</sup>/ (mills), and **ดอกดาว** /dɔ:k<sup>21</sup>daw<sup>33</sup>/ (a star flower), are marked by these features respectively.

## 4. “Circle”

This shape's intended purpose is to resemble a flower with petals. It is used recursively (i.e. circles laid around a larger circle). The feature in this dimension is [+ circles]. This feature distinguishes **เครือวัลย์ปลอม** /khrua<sup>33</sup>wan<sup>33</sup>plɔ:m<sup>33</sup>/ (a bunch of flower ivy) from other patterns.

## 5. “Heart”

Heart can differentiate **เครือวัลย์** /khrua<sup>33</sup>wan<sup>33</sup>/ (a flower ivy) from the offer patterns. The feature in this dimension is [+ heart].

## 6. “Dot”

This shape is normally found in the middle of some other symbols to add contrast to the patterns. For example, in **ไทย** /thaj<sup>33</sup>/ or **ดอกพิกุล** /dɔ:k<sup>21</sup>phiɔ<sup>45</sup>kun<sup>33</sup>/ (a bullet wool flower), and **ไข่ปลา** /khai<sup>21</sup>pla:<sup>33</sup>/ (fish eggs), the feature in this dimension is [+ spot].

## 7. “Asterisk”

Not only does this shape make the fan look more beautiful, but also fills empty area in various patterns. The features in this dimension are [+ small asterisk] and [+ big asterisk]. For example, **ไทย** /thaj<sup>33</sup>/ or **ดอกพิกุล** /dɔ:k<sup>21</sup>phiɔ<sup>45</sup>kun<sup>33</sup>/ (a bullet wool flower), and **ดาวล้อมเดือน** /daw<sup>33</sup>lɔ:m<sup>45</sup>duan<sup>33</sup>/ (a moon surrounded by little stars) are marked by this feature. The patterns of **ไทย** /thaj<sup>33</sup>/ or **ดอกพิกุล** /dɔ:k<sup>21</sup>phiɔ<sup>45</sup>kun<sup>33</sup>/ (a bullet wool flower or the small simple flower patterns), **เครือวัลย์ปลอม** /khrua<sup>33</sup>wan<sup>33</sup>plɔ:m<sup>33</sup>/ (a bunch of flower ivy), and **ดอกดาว** /dɔ:k<sup>21</sup>daw<sup>33</sup>/ (a star flower) has [+big asterisk] respectively.

### Semantic Components of the Bamboo Fans' Names

Based on the semantic features shown above, the meanings of 17 names of bamboo fans were defined in the form of distinctive features. Thus, each term is differentiated from the others by a group of semantic components, as shown in Table 1.

Table 1

*The Names of Bamboo Fans and heir Semantic Components*

No.	Names of Bamboo fans	Semantic components
1	ไทย /thaj <sup>33</sup> / or ดอกพิกุล /dɔ:k <sup>21</sup> phiɔ <sup>45</sup> kun <sup>33</sup> /	[+small asterisk]
2	ดอกโสร่ง /dɔ:k <sup>21</sup> saɔ <sup>21</sup> ro:ŋ <sup>21</sup> /	[+big asterisk] [+dot]
3	หมากฮอส /ma:k <sup>21</sup> hod <sup>45</sup> /	[+small square] [+dot]
4	กั้งหัน /kaŋ <sup>33</sup> han <sup>323</sup> /	[+big square] [+small triangle] [+small asterisk]
5	พลุมะเฟื่อง /plu: <sup>33</sup> maɔ <sup>45</sup> fuaŋ <sup>33</sup> /	[+small rectangle] [+small asterisk] [+small parallelogram]
6	อินธนู /in <sup>33</sup> taɔ <sup>45</sup> nu: <sup>33</sup> / or บั้ง /baŋ <sup>43</sup> /	[+small parallelogram] [+big parallelogram]
7	เครือวัลย์ /khrua <sup>33</sup> wan <sup>33</sup> /	[+small cross] [+small asterisk]
8	เครือวัลย์ปलอม /khrua <sup>33</sup> wan <sup>33</sup> plɔ:m <sup>33</sup> /	[+small cross] [+big square] [+ circle] [+big cross]
9	ดอกดาว /dɔ:k <sup>21</sup> daw <sup>33</sup> /	[+small cross] [+small triangle] [+big triangle]
10	รังแตน /raŋ <sup>33</sup> te:n <sup>33</sup> /	[+small cross] [+big rectangle]
11	ดอกสี่ /dɔ:k <sup>21</sup> si: <sup>21</sup> /	[+small cross] [+big cross] [+big rectangle] [+big square]
12	ดอกแก้ว /dɔ:k <sup>21</sup> kaw <sup>43</sup> /	[+small cross] [+big asterisk]
13	เข็มขัดนาค /khem <sup>323</sup> khad <sup>21</sup> na:k <sup>43</sup> /	[+dot] [+big square] [+small cross]
14	ไขปลา /khai <sup>21</sup> pla: <sup>33</sup> /	[+dot]
15	ขันบันได /khan <sup>43</sup> ban <sup>33</sup> dai <sup>33</sup> /	[+big square] [+small cross]
16	ดาวล้อมเดือน /daw <sup>33</sup> lɔ:m <sup>45</sup> duan <sup>33</sup> /	[+big square] [+small cross] [+small asterisk]
17	นกแก้วคู่ /nok <sup>45</sup> ke:w <sup>43</sup> khu: <sup>43</sup> /	-

### Discussions

1. It is interesting that all the dimensions of contrast found except for “dot” obviously show geometric shapes. As a result of the connection of each strand which could reflect the cognitive process of the weavers. We can see that the fan’s patterns were created from the combination of the simple dots, lines with varying degrees angles as well as using the different colors to contrast the patterns. These combinations attribute to a number of geometric forms which narrate many stories through the traditional fan’s patterns. Also, these

patterns can reflect the striking knowledge and accurate measurement of the craftspeople in the community.

2. The results revealed that people in this community conceptualize objects and phenomena in their environment and subsequently abstract and apply these concepts as weaving pattern.
3. Regarding the structure of the fan's names, there are 3 types of name's structures as follows:

3.1 a single noun (Headnoun): ไทย /thaj<sup>33</sup>/, กังหัน /kaŋ<sup>33</sup>han<sup>323</sup>/, อินธนู /in<sup>33</sup>taɯ<sup>45</sup>nu:<sup>33</sup>/

3.2 a head noun with a modifier (Head+ Modifier): พลุมะเฟื่อง /plu:<sup>33</sup>maɯ<sup>45</sup>fuəŋ<sup>33</sup>/, หมากฮอส /ma:k<sup>21</sup>hɔd<sup>45</sup>/, ดอกโสร่ง /dɔ:k<sup>21</sup>saɯ<sup>21</sup>ro:ŋ<sup>21</sup>/, เครือวัลย์ /khrua<sup>33</sup>wan<sup>33</sup>/, เครือวัลย์ปลอม /khrua<sup>33</sup>wan<sup>33</sup>plɔ:m<sup>33</sup>/, ดอกดาว /dɔ:k<sup>21</sup>daw<sup>33</sup>/, รังแตน /raŋ<sup>33</sup>tɛ:n<sup>33</sup>/, ดอกสี่ /dɔ:k<sup>21</sup>si:<sup>21</sup>/, ดอกเก้า /dɔ:k<sup>21</sup>kaw<sup>43</sup>/, เข็มขัดนาค /khem<sup>323</sup>khad<sup>21</sup>na:k<sup>43</sup>/, ไข่ปลา /khai<sup>21</sup>pla:<sup>33</sup>/, ชั้นบันได /khan<sup>43</sup>ban<sup>33</sup>dai<sup>33</sup>/ and นกแก้วคู่ /nok<sup>45</sup>kɛ:w<sup>43</sup>khu:<sup>43</sup>/

3.3 a sentence structure (Subject+Verb+Object): ดาวล้อมเดือน /daw<sup>33</sup>lɔ:m<sup>45</sup>duan<sup>33</sup>/.

It is obvious that the most frequency occurrence of name's structure belongs to the second types or a head noun with a modifier while in the sentence pattern is the least.

4. The findings also reflect that the villagers are closely connected to nature and the objects around them. As we can see that the fan's names derived from many local Thai fauna and flora, such as เครือวัลย์ /khrua<sup>33</sup>wan<sup>33</sup>/ (a flower ivy), เครือวัลย์ปลอม /khrua<sup>33</sup>wan<sup>33</sup>plɔ:m<sup>33</sup>/ (a bunch of flower ivy) or even the recreation such as the chess board game in หมากฮอส /ma:k<sup>21</sup>hɔd<sup>45</sup>/.

5. The pattern's names were associated and constructed from various ornaments, clothing and accessories based on both Thai culture and neighbor cultures. For example, the terms as "Nak" and "Sarong" derived from the belt and cloths for the bottom part of the body. Especially, "Sarong" is not the genuine Thai classical concepts. It is the borrowed concept from the neighboring the Southeast Asia countries.

### Conclusion

To reiterate, there are 17 names of traditional bamboo fans as follows: ไทย /thaj<sup>33</sup>/ or ดอกพิกุล /dɔ:k<sup>21</sup>phiɯ<sup>45</sup>kun<sup>33</sup>/ (a bullet wool flower or the small simple flower patterns), ดอกโสร่ง /dɔ:k<sup>21</sup>saɯ<sup>21</sup>ro:ŋ<sup>21</sup>/ (a simple dotted flower but in a much larger size and more sophisticated patterns), หมากฮอส /ma:k<sup>21</sup>hɔd<sup>45</sup>/ (checkers/draughts), กังหัน /kaŋ<sup>33</sup>han<sup>323</sup>/ (mills), พลุมะเฟื่อง /plu:<sup>33</sup>maɯ<sup>45</sup>fuəŋ<sup>33</sup>/ (a star fruit), อินธนู /in<sup>33</sup>taɯ<sup>45</sup>nu:<sup>33</sup>/ or บั้ง /baŋ<sup>43</sup>/ (shoulder loops or chevrons), เครือวัลย์ /khrua<sup>33</sup>wan<sup>33</sup>/ (a flower ivy), เครือวัลย์ปลอม /khrua<sup>33</sup>wan<sup>33</sup>plɔ:m<sup>33</sup>/ (a bunch of flower ivy), ดอกดาว /dɔ:k<sup>21</sup>daw<sup>33</sup>/ (a star flower), รังแตน /raŋ<sup>33</sup>tɛ:n<sup>33</sup>/ (a wasp hive), ดอกสี่ /dɔ:k<sup>21</sup>si:<sup>21</sup>/ (four flowers), ดอกเก้า /dɔ:k<sup>21</sup>kaw<sup>43</sup>/ (nine flowers), เข็มขัดนาค /khem<sup>323</sup>khad<sup>21</sup>na:k<sup>43</sup>/ (electrum belt), ไข่ปลา /khai<sup>21</sup>pla:<sup>33</sup>/ (fish eggs), ชั้นบันได /khan<sup>43</sup>ban<sup>33</sup>dai<sup>33</sup>/ (ladders), ดาวล้อมเดือน /daw<sup>33</sup>lɔ:m<sup>45</sup>duan<sup>33</sup>/ (a moon surrounded by little stars), and นกแก้วคู่ /nok<sup>45</sup>kɛ:w<sup>43</sup>khu:<sup>43</sup>/ (a pair of parrots). They are distinguished by seven dimensions of contrast: cross, square, triangle, circle, heart, asterisk and dot with the exception of นกแก้วคู่ /nok<sup>45</sup>kɛ:w<sup>43</sup>khu:<sup>43</sup>/ (a pair of parrots) which cannot be easily categorized under the

foregoing dimensions. To sum up, employing the ethnolinguistic approach can help us not only preserve the local knowledge heritage and folklore, but it also reflects the local wisdoms and their cognitions of the elderly systematically and scientifically.

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