

Unmasking Ideologies Hidden in Thai Recreational Songs: A Critical Discourse Analysis

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Abstract

This research article focuses on unmasking the ideologies hidden in Thai recreational songs by using Critical Discourse Analysis (CDA) along with other theoretical frameworks such as figurative language, lexicalization and pragmatics. One hundred and thirty-six Thai recreational songs were collected from the EQ Group Blogspot Website and scrutinized. The analysis found that ideologies embedded in Thai recreational songs include homophobia, patriarchy and social hierarchies such as age and occupation. Fourteen lexical, pragmatic, and rhetorical strategies were used to reveal these ideological concepts, including: terms of address, referencing, verbs, puns, modifications, imagery, presuppositions, speech acts, modality, negation, alliteration, assonance, anaphora and repetition.

Keywords: Thai recreational songs, ideology, critical discourse analysis, musical discourse, language and society

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อุดมการณ์แฝงในเพลงสันทนาการไทย: การวิเคราะห์วาทกรรมเชิงวิพากษ์

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บทคัดย่อ

บทความวิจัยนี้มีวัตถุประสงค์เพื่อนำเสนอผลการวิจัยเกี่ยวกับอุดมการณ์แฝงในเพลงสันทนาการไทยตามกรอบทฤษฎีการวิเคราะห์วาทกรรมเชิงวิพากษ์ประกอบกับกรอบแนวคิดการวิเคราะห์ เช่น กลวิธีทางวรรณศิลป์ กระบวนการการเลือกใช้คำและวาทปฏิบัติศาสตร์เพื่อวิเคราะห์ตัวบทและบริบทของวาทกรรมเพลงข้อมูลที่ใช้ในการศึกษาวิเคราะห์คือเพลงสันทนาการจากเว็บไซต์อีคิว กรุ๊ป บล็อกสโตนจำนวน 136 เพลง ผลการวิเคราะห์พบว่าอุดมการณ์แฝงอยู่ในเพลงสันทนาการไทยคืออุดมการณ์ความเกลียดกลัวคนรักเพศเดียวกัน อุดมการณ์ปิตาธิปไตยและอุดมการณ์ลำดับชั้นซึ่งได้แก่ลำดับชั้นตามอายุและอาชีพ ผ่านการใช้กลวิธีทางศัพท์ กลวิธีทางวาทปฏิบัติศาสตร์และกลวิธีทางวาทศิลป์รวม 14 กลวิธีอันประกอบไปด้วย การใช้คำเรียกขาน การอ้างถึง การใช้คำกริยา การเล่นคำ การขยายความ การซ้ำโนภาพ การใช้มูลบท การใช้วัจนกรรม การใช้คำแสดงทัศนภาวะ การปฏิเสธ การสัมผัสอักษร การสัมผัสสระ การซ้ำคำตามโครงสร้างและการซ้ำคำ

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Introduction

Ideologies are social belief systems that become a part of the shared practices guiding people's everyday lifestyles, thoughts, beliefs and existence (Bucholtz, 2003: 57). Various ideologies are placed within belief and societal structures that allow social actors to "encode" or "translate" such social properties as identity, goal, value and position into profound knowledge and beliefs. The beliefs then create concrete representations of discourse and action (Van Dijk, 1997). In a society, a dominant majority may coerce and foster an idealization of some beliefs through choices of language that encourage acceptance of some gendered, sociocultural, and sociopolitical concepts. Therefore, those constructed ideological frames are considered social norms and become indisputable.

In many societies, music is an intrinsic part of human culture. It functions as a medium of social interaction and constructs motifs in which power relations can be found (Van Leeuwen, 2012). In songs, language is a vehicle carrying symbolic, ideational and interpersonal representation, a form of social practice in which ideas and expressions are carried, transmitted and exchanged within a particular society (van Dijk, 1997). The transmission of music is thus a source of ideational, social, and cultural inheritance, involved in constructing and reconstructing "implicit ideologies" that manipulate listeners' thoughts, beliefs and attitudes as well as contributing to social behavior and attitude formation (Simpson, 2003).

The current Thai music industry has created several genres of music including pop, folk, country, traditional Thai, cheerleading and even recreational songs. Musicians often create songs to convey messages to listeners. A lot of attention has been focused on musical compositions and the meanings of song lyrics. Uniquely, Thai recreational songs have been mainly used for joyous occasions, ice-breaking, and bonding activities, especially in educational institutions. The songs contain some key attributes including succinctness, strong rhythms and moderate-to-fast tempos; these compositions are different from other genres. Even when recently composed, their characteristics can be considered as adaptations of traditional Thai folk songs (Rattanapakdee, 2009). Thai recreational songs can mostly be heard at events such as freshmen orientations and sports days at such Thai universities as Chulalongkorn, Thammasat, Mahidol, and Chiang Mai University. At these events, numerous groups of university students may perform and sing Thai recreational songs in an amusing manner to relax, establish rapport and create solidarity. In addition to entertainment, the songs demonstrate how composers, performers and participants relate their shared backgrounds, meanings and stories to one another. Consequently, Thai recreational songs can also be construed as social constructions of predominant ideologies.

In Thailand, several research projects have examined song lyrics to analyze the ideas and messages they include about lifestyles, cultural beliefs, class, gender, and ethnicity. The studies have evaluated several genres such as Thai country music, string, Isan Morlam, TV

series theme songs, folk songs, lullabies, the national anthem and some provinces' songs (Eamsa-Ard, 2006; Soikudrua, 2018; Withawaphinyo, 2015). Interestingly, no previous research has scrutinized lyrics from Thai recreational songs. It might have been more interesting to find rooted ideologies in Thai society by analyzing song lyrics from other genres because recreational songs are only used by groups of university students to have fun. However, the students are not aware of the ideologies hidden in these songs. Sociocultural status in Thailand primarily reflects a hierarchical order based on gender, age, occupation, wealth and residence (Rabibhadana, 1975). We are therefore interested in determining whether a construction of ideologies can be illustrated through the manifold language representations in Thai recreational songs and their potential to create social meaning.

Theoretical framework

This section includes descriptions of Critical Discourse Analysis, the main framework, and the analytical frameworks used.

Critical Discourse Analysis

The current research study is based on the theoretical framework of Critical Discourse Analysis (CDA), including the three dimensions of texts developed by Fairclough (2010). CDA can help us to approach, scrutinize and unmask the connections between language in song lyrics and ideologies portrayed in Thai society. Therefore, analyzing communicative events using Fairclough's three-dimensional framework is the most effective and appropriate approach to employ.

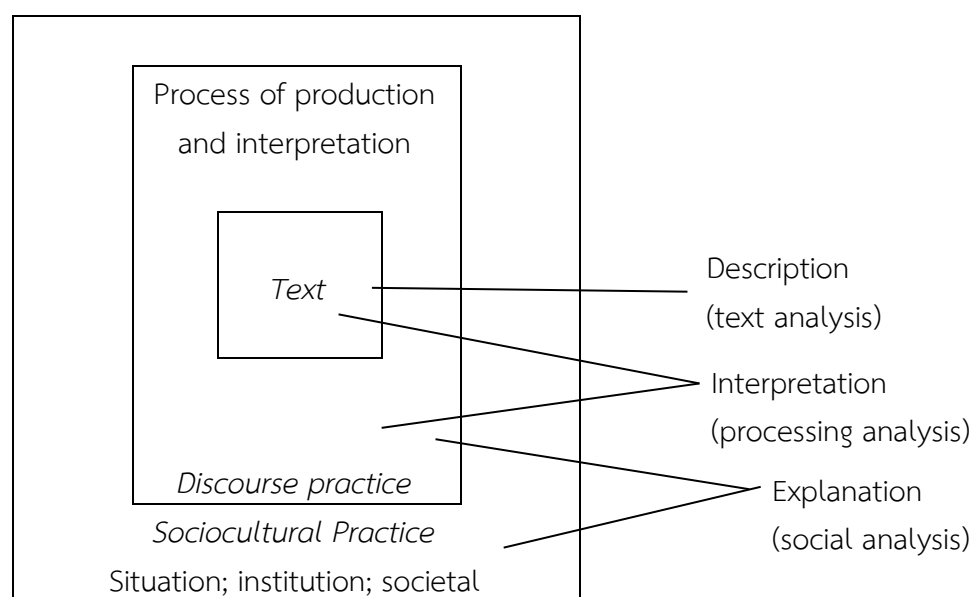


Figure 1 Fairclough's dimensions of discourse analysis (Fairclough, 2010, p. 133)

The first of Fairclough's dimensions is "text", focusing on linguistic properties and concrete examples (textual analysis). The second dimension is "discursive practice", involving text production, distribution and consumption in society (processing analysis). The last dimension is "sociocultural practice", dealing with social manipulation resulting from sociocultural contexts (social analysis). For a thorough examination, all three dimensions ought to be evaluated to determine whether song lyrics are repositories of concealed and shared ideologies that are mirrored, reproduced and manipulated in the minds of Thai people. Since there is a dialectical relationship between language and society, all linguistic selections/strategies will be described, interpreted and explained because each language choice made by the song writers might reflect Thai society. By using CDA as the main framework, the research has taken a qualitative approach. Critical discourse analysts are often accused of cherry-picking data or linguistic features to prove their points (Widdowson, 2000, 2004). To solve this problem, the researchers have collected their data from a corpus so they could acquire more examples, resulting in a better analysis. However, it is still important to produce a qualitative analysis in order to identify the issues hidden in the data; although the number of occurrences might be small, they can still be salient. Recreational songs are repeatedly sung by university students to entertain themselves but the singers may not be aware of the issues hidden in the lyrics. Therefore, this research article mainly focuses on analyzing song lyrics since social phenomena can be found in language use. To achieve this goal, various analytical frameworks addressing linguistic and literary elements are used, such as figurative language by Perrine & Arp (1974), lexicalization by Van Dijk (1995) and pragmatic analysis by Van Dijk (1977).

Analytical frameworks

The following frameworks are used for textual analysis of the song lyrics in this study.

Lexical strategies

Van Dijk (1995) indicated that lexicons can "conventionalize and codify" ideas and opinions. Therefore, diverse lexical choices may have underlying ideologies that convey different meanings and implications to in-group and out-group participants in a particular society. Lexical strategies are presented as follows:

Terms of address: Terms of address are used to address a collocutor as a part of a conversation, and contain a strong element of deixis, including pronouns, pejoratives, occupational addresses and endearment terms (Angkapanichkit, 2014).

Referencing: References can refer to either abstract or concrete elements used to reinforce ideas and claim commonality, credibility and facts in general, such as people, statements, situations and opinions (Angkapanichkit, 2014).

Verb selection: Verb choices showing predication with their social actors or passivators can reflect incidences, thoughts, actions and emotions of participants (Angkapanichkit, 2014).

Modification: Modifications can be integrated in the reinforcement of modified lexicons, with modifiers used to emphasize the meaning and ideas in textual discourses (Martinez-Flor, 2008).

Imagery: Imagery is utilized to create a visual portrayal of actions and ideas in listeners' minds (Perrine & Arp, 1974).

Pun: Puns are a form of word play, either on different senses of the same word or on different words with a similar sense or sound (Zirker & Winter-Froemel, 2015).

Pragmatic strategies

Pragmatics is concerned with relationships between speakers and how these are reflected in the use of linguistic forms. Van Dijk (1977) remarked that linguistic as well as philosophical theories of pragmatics deal with a rather abstract concept, the illocutionary aspects of language usage. Pragmatic strategies are employed to allow receivers to understand the messages, ideas, and/or attitudes conveyed in discourse, and to appropriately respond to senders' intentions. Some important pragmatic strategies include:

Presupposition: Presuppositions are implicit assumptions about the real world, including knowledge or background beliefs related to an individual's utterance (Van Dijk, 1995).

Speech acts: Searle (1979) developed and included a thorough classification of speech acts with vivid insights into utterance meanings and speaker intentions. He proposed that language expressed and conveyed by individuals provides information or performs actions, and makes various speech acts possible, including promising, apologizing, ordering, refusing and greeting.

Modality: Palmer (2001) stated that modality can be mingled with other linguistic elements among participants, signaling beliefs, moods and expressions of necessity, permissibility (deontic modality) and probability (epistemic modality). His focus on the subjectivity of speaker-relatedness is useful for analyzing songs.

Negation: According to Van der Wouden (2002), negation encodes negative polarity triggers against affirmation statements in discourse, accounting for multiple negative expressions. It is important to find negative triggers to understand negative song lyric expressions in context.

Rhetorical strategies

According to Perrine & Arp (1974), figurative language used as part of a rhetorical strategy is considered a cornerstone of communication. It conveys ideas in a clearer and more concise manner. Figurative language can also provide emphasis and evoke emotions. These expressions may result in memorable and ear-catching prosody. The most common rhetorical strategies include

Alliteration: Alliteration is a repetition of an initial consonant sound.

Assonance: Assonance are similarities in vowel sounds between internal syllables in neighboring words in the same line of the text.

Anaphora: Anaphora are words, phrases or clauses repeated from preceding lines.

Repetition: Repetition is a restated lexical item.

Previous studies

There are many scholars who have used different approaches to study musical discourse. Machin & Richardson (2012) used a semiotic social approach to analyze musical elements such as melody, sound quality, rhythm, arrangement, and lyrics in two songs: The Horst Wessel Song and the BUF anthem. These songs advocated unity and conformity among citizens in their nations. They were used to encourage people to overlook social segregation and sociopolitical inequity between bourgeois and proletarian groups in capitalist societies. An analysis of these song lyrics revealed concepts of militarism, constitutionalism and fascism. It can be seen that music and song lyrics played a prominent role in generating a powerful consensus among supporters of Nazi Germany.

However, music can also serve the purposes of dissidents and revolutionaries. As demonstrated by Leone (2012), some songs have alarmed dictators like Khomeini. He prohibited music, declaring it was “like a drug” and must be eradicated as it represented a betrayal of the country and of subsequent generations. This ban did not achieve its intended purpose. Instead, it reinforced and strengthened the unity of protestors in present-day Iran because the ban highlighted the mutual experiences of social divisions among people, particularly students. This study showed that music can assist people in recalling important events and can help them achieve self-realization through social interaction and cultural diffusion.

The next related study is “Thai popular music: The representation of national identities and ideologies within a culture in transition,” which examined how Thai identities and ideologies are portrayed in Thai modern music across four different genres: country (Luk Thung,) urban (Luk Krung,) songs for life (Phuea Chiwit,) and young urban (String) (Eamsa-Ard, 2006). The study found that Thai country music was often associated with the desires of rural people, while Thai urban music was used to show the values of Thai elites and the three

pillars of Thailand's intrinsic national ideals: nation, religion, and monarchy. The 'song for life' genre, related to politics or social injustice, is usually produced by minorities in Thailand who refused to accept mainstream music genres. Meanwhile, young urban music, a descendant of urban music, expressed the views of Thai modern society and other ethnic groups, mingling Thai traditional music and music from other cultures.

Moreover, "Language Strategies Used in the Patriotic Song of Thailand's National Council for Peace and Order - NCPO" (Withawaphinyo, 2015) analyzed a song, "Returning Happiness to Thailand", that represents the perspective of Thailand's military junta in their efforts to direct and regulate the conduct of Thai citizens. It was found that the lyrics portrayed the junta's practices and regulations as harmonious and assured. The song was examined to see how the choice of language in this musical discourse influenced Thai citizens and how hidden ideologies were expressed through linguistic subjugation by the authorities. Musical discourse can also rekindle ideas of uniformity and consanguinity to promote common perceptions and practices and to maintain peace and harmony in Thailand.

The final previous study to discuss is "Language and Ideology of Dignity in the Discourse of the School Marching Songs in Thailand". This research dealt with the language that is used in Thai school marching songs to convey the concept of dignity (Soikudrua, 2018). It was found that Thai school marching songs used in educational institutions have the same goal as the Thai national anthem and Thai military marches. Thus, the concept of dignity is associated with the schools' academic or sporting excellence, a rich history, and association with important historical figures. The ideas inspire students' pride and love towards their schools, leading to adoption of desired social values and sociocultural practices.

Music can encourage people to dance and sing, so it can be a part of "social interaction". Brown & Volgsten (2006) asserted that musical meanings can be related to social unity, with all participants harmoniously singing the same notes. Music can unite people and create solidarity; however, it can also represent the lack of a unique identity. Nevertheless, Van Leeuwen (2012) said that it is essential that music should be analyzed as discourse to allow critical discourse analysts to scrutinize language and speech in songs. Researchers and writers have proclaimed that musical elements such as signifiers, tones, structure, melody and rhythm tend to be associated with social meaning. They offer insight into the hegemonic ideologies of music and how songs affect other spheres of social life, such as culture, politics and economic development (Attali, 1985).

In song lyrics, several words and phrases go beyond their literal dictionary meanings and are used figuratively. Therefore, readers need to use their imagination to determine what the songwriter means and what messages are being sent. Analyzing the intended meanings of figurative language in song lyrics can help reveal embedded ideologies. Also, these literary devices enable performers and participants to be mesmerized by ear-catching prosody.

Moreover, evaluating lexical choices in the songs, including the words chosen and not chosen, can help identify different contextual factors such as gender, age, and power positions. In addition, pragmatics, concerned with the relationships between speakers and the appropriateness of linguistic forms, should be considered when identifying the messages conveyed in lyrics. Consequently, these linguistic strategies and literary devices can assist in revealing ideologies embedded in Thai recreational songs.

Objectives

1. To reveal hidden ideologies represented in Thai recreational songs;
2. To determine which linguistic, pragmatic and rhetorical strategies are associated with revealing and reproducing ideologies; and,
3. To explain how these ideologies reflect Thai society.

Methodology

The following procedures have been conducted to meet the research objectives.

Data collection: There were 136 songs collected in this study from the EQ Group Blogspot Website which offers well-known Thai recreational songs and reaches extensive groups of netizens and other readers. However, it should be noted that there are songs that do not seem to contain any hidden meanings and instead result in ambiguity, abstractness and superficiality; no inferential analysis can be made in these situations. An example is as follows:

แอปเปิล	แอปเปิล	แอปเปิล	มะละกอ	มะละกอ	มะละกอ	กล้วย	กล้วย	กล้วย
ʔéppôn	ʔéppôn	ʔéppôn	málákw:	málákw:	málákw:	klûay	klûay	klûay

Translation: ‘apple apple apple papaya papaya papaya banana banana banana’

ส้ม	ส้ม	ส้ม	แอปเปิล	มะละกอ	กล้วย	ส้ม
sôm	sôm	sôm	ʔéppôn	málákw:	klûay	sôm

Translation: ‘orange orange orange apple papaya banana orange’

(song title: แอปเปิล มะละกอ กล้วย ส้ม ‘Apple papaya banana orange’)

Samples: The following three main criteria were used for selecting the samples from the collected data:

- 1) at least either one agent (doer of action) or patient (receiver of action);
- 2) an action; and,
- 3) a referential term for a human being, such as a name, indexical or pronoun.

As lyrics reflect people and their societies, it is clear that 81 of the songs act as mediators, and their descriptions of ‘who did what to whom’ reveal hidden ideologies. However, only 10 of these songs will be used as examples in this article.

Analysis: Investigate and explain the data using linguistic and figurative approaches, including lexical, pragmatic and rhetorical strategies (See “Theoretical framework” section).

Results

Our analysis of the data demonstrates that song lyrics represent several different ideologies in contemporary Thai culture and society. By using linguistic and figurative devices including lexical, pragmatic and rhetorical strategies, each unmasked ideology can be associated with three related concepts: homophobia, patriarchy and social hierarchy. The relevant hierarchies include age and occupation.

Homophobia

Homophobia is an irrational fear of homosexuality, including negative beliefs, attitudes and stereotypes, resulting in prejudice and discrimination against LGBTQIA people (lesbian, gay, bisexual, transgender, queer/questioning, intersexual, asexual) (Herek, 2000). It is believed that since homophobia is driven by a rigid gender code, a number of homosexuals are construed as being “black sheep: or outcasts from traditional culture and society” (Herek, 2004). Therefore, as a result of heterosexism, a sociocultural ideology perpetuating sexual stigmas, homosexual people who transcend the socially constructed definitions of masculinity and femininity tend to encounter societal persecution and stigmatization. In addition, some people in a society may believe they are deviants or have a mental disorder. In Thai recreational song lyrics, lexical and pragmatic strategies used to represent this ideology include the use of verbs, referencing, terms of address, modifications, presuppositions and negations, as demonstrated by the following.

(1)

เกลียด	จริง ๆ	คน	เรียก	ว่า	ตุ๊ด	เป็น	ผู้ชาย	ทั้ง	แพ่ง	ไม่	เอา	ไม่	ตุ๊ด
kliat	ciŋciŋ	kʰon	rîak	wâ:	tút	pen	pʰû: cʰa:y	tʰáŋ	tʰêŋ	mây	?aw	mây	tút

Translation: ‘I really hate it when people call me a faggot. I am a straight man, not a faggot.’

(song title: เกลียดตุ๊ด ‘Hate faggots’)

(2)

ชินจัง	เป็น	อุลตร้าแมน	ชินจัง	แข็งแรง	แต่	ชินจัง	เป็น	ตุ๊ด
cʰincaŋ	pen	?untrâ:mɛ:n	cʰincaŋ	kʰǎŋrɛ:ŋ	tɛ:	cʰincaŋ	pen	tút

Translation: ‘Shinchan is a strong Ultraman, but he is a faggot.’

(song title: ชินจัง ‘Shinchan’)

The selected lexical verbs denote outrage or hatred and are extremely offensive. To illustrate, the verb /*kliat*/ ‘to hate’ in (1) has been chosen by the songwriter to represent the feelings of heterosexual males when someone who uses the pejorative term, /*tút*/ ‘faggot’, to describe them. This textual phenomenon exacerbates the us-them polarization caused by heterosexual and homosexual groups struggling with their differences within a particular society (Ledgerwood & Chaiken, 2007). This shows that those who believe heterosexuality is a social norm use self-identification and marginalization to place themselves within the network of societal structures and relations and expel those who are different.

Additionally, the reference of /*k'hon*/ ‘people’ in (1), representing people within a society, reflects negative stereotypes and thoughts against homosexuals held by many straight people. It can be used to support the concept that homosexuals are considered unacceptable, resulting in prejudice and discrimination against them. The term of address used in (1), /*tút*/ ‘faggot’, also reflects societal opinions. The word is used as a derogatory term of address for homosexual people, particularly for males who are effeminate and/or have same-sex relationships. The word /*tút*/ ‘faggot’ is socially defined and has a negative connotation; those who construct or conform to social norms often call people /*tút*/ ‘faggot’ as a form of abuse or to discriminate against them.

In addition, negation is another strategy found in (1) and (2). The verb phrases and coordinating conjunctions such as /*mây ʔaw mây tút*/ ‘not to be a faggot’ and /*tè:/* ‘but’ are employed. These encode negative polarity that focuses on denying the presence of homosexual characteristics. The phrases negate the act of acceptance by using /*mây*/ ‘not’ to deny being transgender. As in (2), /*tè:/* is also used to disagree with the preceding statement that although Shinchan is an Ultraman who possesses prominent abilities and power, he is repudiated and downgraded by being labeled transgender. This proves the existence of negative attitudes and the devaluation of homosexual identities.

Patriarchy

Patriarchy means the rules of male domination and power, both in private and public spheres, over other genders in a society (Sultana, 2010). Due to male dominance, hierarchy and hegemony, patriarchy is a system of societal structures, norms and practices in which men dominate, oppress and exploit the other genders, especially their female counterparts. As a cause of sexually asymmetrical division, this sovereign privilege can further incapacitate women’s development and power (Stoller & Nielsen, 2005). Several strategies are utilized in portraying this patriarchal concept, such as terms of address, verbs, puns and imagery.

(3)

ฉัน	เป็น	กะหรี่	มี	หน้าที่	ตามหา	ผู้ชาย
cʰǎn	pen	kàrì:	mi:	nâ:tʰi:	ta:mhǎ:	pʰû:cʰa:y

Translation: 'I am a whore whose duty is to go man-hunting.'

พี่	คะ	พี่	ขา	พี่	ขา	มา	หา	หนู	หน่อย	มา	หา	หนู	หน่อย
pʰûa	kʰá	pʰûa	kʰǎ:	pʰûa	kʰǎ:	ma:	hǎ:	nǎ:	nòy	ma:	hǎ:	nǎ:	nòy

Translation: 'Can you please come to see me, my hubby?'

(song title: กะหรี่ 'Whore')

This song lyric (3) includes a pejorative gender label that is generally used to refer to women. The offensive term /kàrì:/ 'whore' is aimed only at females. The word includes a condemnation of women, claiming that they are impure, dirty and sexually dissolute. Nonetheless, these pejorative connotations are not found within words referring to men. More importantly, it seems that a woman in the song has called herself a "whore", therefore using the given label. It can be stated that women's oppression and inferiority are legitimated by how people perceive them and how they describe themselves. Assumedly, since people employ this pejorative label to call women 'whores', the naturalization of inequalities embodies sexism in the society. A gendered reality becomes internalized, natural and unchangeable. This henceforth contributes to women's reproduction of their own oppression.

In addition, the pronoun employed in (3) as a Thai endearment term for women implies childishness. To explain, the first-person pronoun /nǎ:/ 'I' in the Thai language is widely used by females. They tend to use this pronoun to refer to themselves in a way that implies characteristics of triviality, childishness, naiveté, innocence, and helplessness. Semantically, the literal meaning of the word /nǎ:/ is a small rodent such as a mouse or a mammal with short fur. This word signifies a smaller creature who needs to be given care and attention. In this way, this pronoun bears hidden meanings of affection and innocence, as well as a subordinate status. Women identifying themselves by this pronoun believe they become more lovable through acting naive and childish while belittling themselves as "little girls" and asking for help in even simple and trivial situations. Therefore, using this term of address not only affects power differentials between men and women, causing unequal treatment, but also discourages women from assuming roles of leadership, control and social privilege.

(4)

มี	ชาย	คน	หนึ่ง	ไม่	รู้	มัน	ชื่อ	อะไร	ตัว	ลำ ำ	ขา	ใหญ่ ำ
mi:	c ^h a:y	k ^h on	nəŋ	mây	rú:	man	c ^h ú:	? aray	tua	lâm lâm	k ^h ă:	yà yà yà

Translation: 'There is an anonymous muscular man with big legs.'

มัน	จับ	มัน	จูบ	มัน	ลูบ	มัน	คลำ	มัน	ขยำ	มัน	ขยี้
man	càp	man	cù:p	man	lû:p	man	k ^h lam	man	k ^h ayâm	man	k ^h ayî:

Translation: 'He grabbed, kissed, caressed, groped, mauled and crushed me.'

(song title: นายพราน 'Hunter')

(5)

ตา	แดง ำ	อย่า	มา	ยะ	น้อง	แอง	น้อง	เจ็บ	หัวเข่า
ta:	dɛ:ŋ dɛ:ŋ	yà:	ma:	yá?	nó:ŋ	hɛ:ŋ	nó:ŋ	cèp	hŭak ^h àw

Translation: 'With red eyes, don't ravish (me) violently; my knees hurt.'

ปี	หน้า	จะ	มี	รำ	วง	น้อง	กลัว	ท้อง	กลม	อย่า	มา	ยะ	อย่า	มา	ยะ
pi:	nâ:	cà	mi:	ram	won	nó:ŋ	klua	t ^h ó:ŋ	klom	yà:	ma:	yá?	yà:	ma:	yá?

Translation: 'A Thai folkdance fair will be held next year. I am afraid of getting pregnant; don't do this.'

(song title: ตาแดง ำ 'Red eyes')

Other word choices may also reflect subjugation of women. Verbs such as /càp/ 'to grab', /cù:p/ 'to kiss', /lû:p/ 'to caress', /k^hlam/ 'to grope', /k^hayâm/ 'to maul', /k^hayî:/ 'to crush', and /yà:/ 'to have sex' in the songs are all used to ratify the act of physical sexual abuse and harassment conducted by the man as an active doer of the actions without consent as illustrated in (4) and (5). In contrast, the woman, having no choice or chance to escape is sexually victimized by the unknown sturdy man. The selected verbs represent acts of rape and objectification, which devalue women, deny their humanity and reflect a lack of morality. Definitely, normalizing sexual assaults of women ignores the serious consequences of rape culture. It can thus be shown that a patriarchal system still exists in our society, where men have higher status and dominate women within their sphere.

Another notable strategy is the use of puns (word play) which are manipulated in order to catch listeners' attention. An example of this is the noun phrase /ta: dɛ:ŋ dɛ:ŋ/ 'red eyes' as in (5). /ta: dɛ:ŋ dɛ:ŋ/ can connote two meanings: the "evil" eyes of the main actor in the situation and/or the bloodshot eyes of the passive victim caused by crying or having experienced torture. Either interpretation emphasizes patriarchal ideology. The first reflects a powerful and evil character dominating his victim, while the second signifies the bloodshot eyes of a woman in pain who has cried out after begging not to be forced to have sex with the man. These illustrate the prevalence of male hegemony manifested in these representations of patriarchy in the society.

(6)

มะหมี	มะหมี	มะหมี	ขูด	มะพร้าว	ทำ	กับข้าว	อยู่	ใน	ครัว
mámì:	mámì:	mámì:	kʰù:t	máphrá:w	tʰam	kàpkʰâ:w	yù:	nay	kʰrua

Translation: 'Mamee! Mamee! Mamee is grating coconuts and cooking in the kitchen.'

(song title: มะหมี 'Mamee')

As displayed in (6), imagery is found with the use of action verbs /kʰù:t/ 'to scrape' and /tʰam kàpkʰâ:w/ 'to make food' in a specific place /yù: nay kʰrua/ 'in the kitchen'. With the use of imagery and verb selection, people are able to immediately visualize the actions and the position of /mámì:/. They help illustrate some traditional gender roles of Thai women who occupy a given social position and are responsible for household chores. Also, their main role is to do housework and to be in charge of the kitchen. In other words, the song lyrics construct a patriarchal concept in that women's work is systematically undervalued in the public sphere or workplaces, part of a system of male domination. This results in people naturally perceiving women as primarily responsible for household domestic tasks like "making food in the kitchen". Furthermore, the proper noun 'Mamee' /mámì:/ refers to the nickname of an actress who starred in a movie called "Maebia (2001)". In one scene, her grating of coconuts sexually attracts the male protagonist. This suggests how viewers engage with the male gaze and sexualization of characters in the visual media (Sassatelli, 2011). Therefore, the proper noun /mámì:/ has been derived from the movie, representing how a woman can be objectified for the satisfaction of heterosexual male desire, thereby reinforcing a patriarchal ideology.

Social hierarchy

Social hierarchies are classifications of different groups of people in a particular society based upon their incomes, professions, wealth and/or social status. They are associated with derived social and political power and domination (Sidanius & Pratto, 2001). Intrinsically, structures that stratify different positions or levels of individuals within a social group/unit, a geographic region, or a socioeconomic situation, lead to inequality in a society. Hierarchical structures based on age use strategies such as terms of address, speech act, and negation to control younger members. These song lyrics are used not only to entertain but also to teach important lessons to young people, including acceptable behaviors and social values so they can become desirable members of a society.

(7)

ฮีรูดอย	ใช้	ทา	ใช้	ถู	มา	สิ	หนู ๆ	มา	ทา	ฮีรูดอย
hi:ru:dɔ:y	cʰáy	tʰa:	cʰáy	tʰǎ:	ma:	sì	nǎ: nǎ:	ma:	tʰa:	hi:ru:dɔ:y

Translation: 'Hirudroid is for applying. Come on baby, come and start rubbing Hirudroid.'

(song title: เฮรูดอย ‘Hirudoid’)

The pronoun /nǔ:/ ‘young person’ is used in the song (7) to represent inexperienced kids and adolescents. They are urged to use “Hirudoid”, a cream or gel applied to the skin to relieve pain and inflammation or to fix complexion problems and they are shown how to apply it. Because the pronoun /nǔ:/ in Thai sociocultural norms connotes inferiority and naiveté, the listeners are expected to obey their elders and follow their advice as well as conform to accepted social beliefs. Furthermore, the imperative sentences /ma: sì nǔ: nǔ:/ ‘come on baby’ and /ma: tʰa: hi:ru:ɔ̌:y/ ‘come and start rubbing Hirudoid’ are considered directive speech acts used by a dominant authority to command and/or advise younger people to serve them. These strategies help invoke unequal positions and authority structures between younger and older people.

(8)

ปี	หนึ่ง	สู้	ปี	สอง	ไม่ได้	เพราะ	ปี	สอง	มัน	ใหญ่	กว่า	ใคร	ทั้งนั้น
pi:	nɯ̌ŋ	sù:	pi:	sɔ̌ŋ	mâyɔ̌dâ:y	pʰrɔ̌ʔ	pi:	sɔ̌ŋ	man	yà̌y	kwà:	kʰray	tʰáŋnán

Translation: ‘Freshmen can be conquered and therefore cannot be compared to sophomores because the sophomores are unconquered.’

(song title: ปิด ‘Close’)

The modal /mâyɔ̌dâ:y/ ‘a state of being unable to’ precedes the verb /sù:/ ‘to fight or to compare’ in (8). This negates the idea of equality in terms of age and power dominance. The strategy supports a social hierarchy among university students that is based on age by using a contradictory statement. To illustrate, the statement claims that freshmen cannot be compared to sophomores because the second-year students are unconquered, hence superior and more powerful. Since the concept of superiority presupposed the idea of inferiority, younger subordinates may immediately relinquish the power they might have gained through their speeches, opinions and actions. In addition, the elders do not delegate their power and authority to younger colleagues. Therefore, younger students are newer members of the societal group and are therefore considered inferior.

(9)

ชาวบ้าน	เค้า	ผ่าน	มา	เห็น	เปิด	ตู้เย็น	กิน	โฟลิดอล	ชักแหวก ๆ ๆ
cʰa:wbâ:n	kʰáw	pʰà:n	ma:	hě̌n	pə̀:t	tú:yen	kin	fo:lídɔ̌:n	cʰák ɲèk ɲèk ɲèk

Translation: ‘Villagers open a refrigerator and find Folidol, then accidentally drink it. They convulse terribly.’

(song title: โฟลิดอน ‘Folidol’)

(10)

แรงงาน	ของ	คน	สี	สร้าง	ทุก	สิ่ง	สรร	ได้
re:ŋa:n	kʰɔ̌:ŋ	kʰon	sì	sâ:ŋ	tʰúk	sìŋ	sǎn	dâ:y

Translation: ‘Laborers can create anything.’

ควร	มอง	เห็น	ค่า	แก่	แรงงาน	กรรมกร
kʰuan	mɔ̌:ŋ	hǎn	kʰâ:	kè:	re:ŋa:n	kammakɔ̌:n

Translation: ‘You should realize the value of labor.’

(song title: สร้างบ้าน ‘Build a house’)

In addition to age, social hierarchies may be based on occupation, constructing higher and lower levels of people. This status can be roughly equated to the prestige or stigma a particular profession holds within the society. A job’s relative social status in a society is based on beliefs about its worth and importance. Some examples of this, including lexical and pragmatic strategies such as terms of address, speech acts, modality and presupposition, are detailed in (9) and (10). The word /cʰa:wbâ:n/ “villager”, a term of address related to occupation, is used to describe people who pass a refrigerator containing several large bottles of insecticide, locally called “Folidol”. The villagers drink the Folidol and have seizures, sudden, violent, irregular movements caused by the presence of the toxins. Villagers are often considered uneducated people, and this implication is applied to the people described in the song who unknowingly drink poison. Thus, the social stratification is enforced by the selection of the word “villager”, since this occupational term has been chosen to portray uneducated and careless people. Moreover, it can be construed that they were not sufficiently educated to realize that Folidol is poisonous. It is salient that the social, socioeconomic and educational status of villagers are highly underrated.

A speech act is also found in the song lyrics (10). The final particle /sì/ emphasizes a request for agreement. The illocutionary purpose of this indirect speech is to get participants to perform the requested action. /sì/ is used to ask for agreement and confirmation from people, such as shown in the sentence “laborers can create anything”. It opens a space for people to either agree or disagree by answering the indirect inquiry, stating whether it is true. Nevertheless, this request for agreement could mean that people in the society may not consider /re:ŋa:n/ or /kammakɔ̌:n/ ‘workers or laborers’ as high-status occupations. Without proof that laborers are able to create anything, people may start questioning the veracity of the statement. Some may agree with the statement, but others may not. This controversy shows how occupations with lower societal status like workers need to be the subject of overt attention to reassure them of their worth. Therefore, the value of labor has been underrated.

In addition, using the strategies of modality and presupposition to analyze the song in (10) can determine intent and identify prior assumptions, including background beliefs and/or

knowledge of different occupational statuses. The epistemic use of the auxiliary verb /k^huan/ ‘should or ought to’ shows the songwriter’s belief that people should recognize the value of workers. It can be presupposed that worker status is generally undervalued, with laborers perceived as socially lower-class by the society. Consequently, the song lyrics advise listeners that they should raise their opinion of laborers and help them overcome the stigma of their occupation.

It should be noted that discursive practices which focus on the production, distribution and consumption of recreational songs can be used to explain why listeners are unaware of ideological concepts hidden in the songs. Since all Thai recreational songs are rhythmic and dynamic with energetic melodies, playing them is commonly associated with celebrating social interactions among united groups of university students. The main kinds of rhetorical strategies: anaphora, assonance, repetition and alliteration are shown in examples (2), (3), (6) and (10). To listeners, these rhetorical strategies create a prosodic rhythm and make the verses ear-catching and memorable. Also, they augment the lyrics with a textural complexity, making the songs more engaging and allowing the listeners to fall under the songs’ spell. Therefore, the ideological concepts are naturalized, reproduced and passed on from generation to generation.

Discussion

In general, findings from this research are consistent with the previous analyses of musical discourse in different song genres, including Eamsa-Ard (2006), Leone (2012), Machin & Richardson (2012), and Withawaphinyo (2015). In these research projects about how music relates to the interaction between language and society, it was found that songs are not only forms of entertainment and recreation, but also play a role in communicating messages and criticisms. Also, Soikudrua (2018) agrees that song lyrics may represent and manipulate identities and ideologies. This phenomenon reflects a dialectic relation between language and society (Fairclough, 2009). That is, language and society shape and influence each other; the relationship is bi-directional. For example, Thai recreational songs reflect ideologies in many social and political dimensions, including gender identity, hegemony and hierarchy.

Heterosexuality is considered the norm in Thai society. Some people express fear and prejudice against homosexual individuals, resulting in negative stereotypes and discrimination. Therefore, songs related to homosexuality employ negative language and connotations. This implies that Thai society is still not truly open to LGBTQIA. For example, Thailand has no law allowing LGBTQIA individuals, whose gender expressions may not coincide with their gender markers, to change their honorific titles for legal gender recognition (United Nations Development Programme Thailand, 2018). Because of how their legal status and gender identities appear on documents required for job applications, they have sometimes been

refused employment. Furthermore, current family law does not recognize same-sex unions, with civil unions and domestic partnerships denied legal protection. In addition, LGBTQIA parents and those seeking to adopt a child are still not treated as equal under the law (Jackson & Sullivan, 1999). The cases examined show that the current law and social norms adhere to strictly binary gender identities: male and female (Suriyasarn, 2014).

Furthermore, most Thais accept the values of patriarchy in which men hold greater power and control the roles of political leadership, social privilege, moral authority and property. The language strategies employed uphold the hegemonic power and dominance of men while degrading women and reinforcing their inferior status. This can be clearly seen through the portrayals of the women and men who represent the Thai people in politics and government. The country has one of the world's lowest rates of women serving in key government positions (Union Catholic Asian News, 2017). Women are regarded as indecisive, dependent and emotional; therefore, women's participation in politics has been subsequently impeded. Men are promoted at a significantly higher rate while women are disenfranchised and cast out from the political stage (Iwanaga & Suriyamongkol, 2008). This accentuates the problem, showing that the country is rooted in a framework of male hierarchical precedence.

In addition, Thai people strongly value "seniority", supporting social hierarchies constructed on age and occupation. This ideology is obvious in Thai people's utterances, gestures and ritual institutions. Creating unequal social and political power relations, this stratification tends to give elders more honor, respect and power while younger people must overcome many hurdles if they want to be leaders. They are prevented from expressing their ideas, are considered inferior and are seen as followers (Pornpitakpan, 2000). Analyzing occupational status, Piangbunta (2013) scrutinized language and ideologies found in news headlines, and discovered that Thai people venerate doctors and civil servants who are responsible for serving the country and helping others. Members of these occupations are considered astute and heroic and are therefore honored. In contrast, villagers are seen as uneducated, needing to rely on others. Therefore, they are given fewer honors and have less value and social power in the society.

Interestingly, with our subconscious use of language strategies, ideological concepts are rapidly processed and their influence manipulates our conscious actions and beliefs. This will cause acceptance and reproduction of constructed ideologies which then become generalized and internalized (Van Dijk, 2006). Speakers are inclined to accept these ideologies unquestioningly. These shared ideological concepts are apparent in the song lyrics. University students are easily influenced and controlled even when they are not consciously aware of the process because the songs have mesmerizing melodies and the power of language use has a great potential for subliminal persuasion. The university students, full of laughter and happiness during while they are singing and performing, are generally not concerned with any

lexical and social meanings in the songs or the context of the co-occurring texts. Therefore, this research article can help raise awareness so people will think critically about whether they should construct, reproduce and pass on these hidden ideologies through language use in Thai recreational songs.

Conclusion

The study has focused on unmasking the ideologies hidden in Thai recreational songs through extensive use of several theoretical frameworks, including the three dimensions of Critical Discourse Analysis (CDA) and other analytical frameworks such as figurative language, lexicalization and pragmatics. The research analyzed a total of 81 Thai recreational songs collected from the EQ Group Blogspot Website.

There are 14 strategies found, including terms of address, referencing, verbs, puns, modifications, imagery, presuppositions, speech acts, modality, negations, alliterations, assonance, anaphora and repetition. These were used to construct, reproduce and foreground implicit ideologies. The unmasked ideologies consist of three main concepts: homophobia, patriarchy, and social hierarchies based on age and occupation. However, due to various dialectal and geographic considerations in Thailand, the study has not compiled a complete list of Thai recreational songs. If this study is expanded, ideologies rooted in other sources can be identified and analyzed, offering additional insights into Thai beliefs.

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