

Democratic Discourses of Thai S.E.A. Write Award Poems in Critical Literary Linguistics¹

Sirisira Chokthawikit^{a*} and Anchalee Jansem^a

^aFaculty of Humanities, Srinakharinwirot University, Bangkok 10110, Thailand
^{*}Corresponding Author. Email: sirisira.c@ru.ac.th

Received: January 7, 2021

Revised: March 15, 2021

Accepted: May 24, 2021

Abstract

Democratic discourses in poetry have been an important topic for critics and academics to analyze. This article examines democratic discourses disguised in the content of literary language using Thai S.E.A. Write Award poems as examples. The poems date from 1980 to 2016 and appear in 13 books. The principles for accessing the texts are literary linguistics and critical discourse analysis. The combination of these two methods is the new paradigm of critical literary linguistics, known as “CLL.” The findings are as follows. 1) Democracy has been the driving force behind several people’s movements in Thailand. 2) It has been used as a weapon for the sake of supporting one side and opposing one’s rivals. 3) Democracy has been compared with different movements presenting various images of sadness, disadvantage, and hegemony. 4) It has been based on the language used in each period during the past 50 years. During the early years, democracy was rooted in the people and manipulated by the military; in the middle years it was transformed into ideals of equity and justice in society; and in the contemporary age, it is tied to politics and national political parties.

Keywords: democratic discourse, literary linguistics, critical discourse analysis, critical literary linguistics, Thai S.E.A. Write Award poetry

Introduction

“Poetry is a social institution,” declared English literary critic Terry Eagleton (Eagleton, 2016: 39). The state of this institution, which is one of the concepts that critical discourse analysts use to determine people’s

¹ This article is a part of a PhD dissertation titled Critical Poetry Analysis: The Southeast Asian Writers Award for Thai Poetry, 1980-2016, Srinakharinwirot University, Thailand.

power and hegemony, has the power to control events in the community. Poetry can affect the minds of people, reflecting the paths of life, morality, and social problems or ‘social wrongs,’ a term coined by Fairclough (2010), one of the founders of critical discourse analysis (CDA). Poetry has mirrored the images of people’s battles with conflicts of interest and politics. Thai S.E.A. Write Award² poetry is valued by the judges, and literature in Thailand has been analyzed through research and education.

From 1980 to 2016, 13 volumes³ of poetry by Thai S.E.A. Write Award recipients were published; this is the source for our research. Poetry can transfer the content of politics for the sake of self-interest, and thus it is beneficial to excavate the hidden agendas of the texts for the public. The 13 books have been analyzed by numerous Thai critics with regard to aesthetics and description, but thus far none of the poems have been scrutinized through interdisciplinary techniques.

The analysis of poetry in this article employs Fairclough’s critical discourse analysis (CDA) (2003) together with the literary linguistics concept of Freeman (2007). The combination of these two theories is called ‘critical literary linguistics.’ Regarding research by Western scholars, the authors found the integration of many theories in the humanities and social sciences; an example is the work of Whiteley (2016). She combines perspectives of cognitive poetics and text world theory, which are related to the readers’ response in analyzing the poem, ‘I’ll Be There to Love and Comfort You.’

The authors of the present article organized their research according to several theoretical concepts. Poetry is a form of writing

² The S.E.A. Write Award is a prize for three genres of literature – novels, poetry, and short story collections – and was established in 1980. Each genre circulates triennially for Thai writers. Importantly, the award is now coordinated among members of the region of Southeast Asia – Cambodia, Laos, Myanmar, Malaysia, Indonesia, Brunei, Philippines, Singapore, Vietnam, and Thailand. However, each country organizes the judging and the winners are awarded at the S.E.A. Write Award ceremony in Thailand at the end of each year. The background can be found in <http://www.seawrite.com/>.

³ From 1980 to 2016, 13 books of poetry were evaluated by the S.E.A. Write Award committee. For the year 2019, the evaluation of poetry was postponed because of the death of King Bhumibol in 2016, which affected the holding of events until 2019. The PhD thesis of the first author is the source of the analysis of 13 books published from 1980 to 2016.

that construes the real world in association with experience and imagination according to each person's expression. That is, one's thoughts are individual but they are shared with others in the same society. The concepts of CDA trigger learning about social events as people use language for communication in societal co-operation, and the literary linguistic premises (language characteristics and uses in texts) support the addressing of social wrongs through a structural transformation in organizations and institutions. One research technique is a combination of theories which are beneficial to the developments of academic thoughts and analytic applications. Many texts can be analyzed by literary linguistic tools along with CDA. However, poetry is creative in a way that ordinary language is not, as it reflects the poets' ability in language use and competence.

Researchers study linguistic forms and enlarge the details of meanings in contents by studying poetic texts with integrated critical literary linguistics. The designing aspects of tools and principles are challenging to researchers influenced by the current digital disruption. Although this article is not digitally related to literary linguistic research, it is integrated into globalization. For the sake of humanities,⁴ coalescences in subjects survive on the earth, that is to say, we need a change in novel ways of developing capacity through creativity. Therefore, the researchers have critical questions about language strategies disguised in poetry that convey messages and viewpoints with discursive meanings of social phenomena which have an immense impact on Thai society. The research questions are as follows: what are the linguistic forms used for supporting democratic discourse in the 13 S.E.A. Write Award books of poetry, and how are the poets' thoughts construed for democracy through the poets' language to explain the unpredictable sociocultural situations in Thailand?

⁴ Currently, we are in the era of digital technology, and the humanities' knowledge and state are called 'Digital Humanities' as having been supplemented with 'the thoughtful application of digital tools and methodologies to humanistic inquiry,' which indicates how academics can integrate any subfields of humanities and social sciences with digital changes. (<https://digitalhumanities.berkeley.edu/>). This is helpful for researchers to apply to how we can maintain the developed humanities by the combination of thinking methods in the digital age.

Research Objectives

- 1) To analyze the linguistic forms used in Thai S.E.A. Write Award poetry supporting the discourse of democracy.
- 2) To understand the poets' intention to reveal the status of democracy of each historic period.

Research Methodology

The researchers collected the data from 13 books of Thai S.E.A. Write Award poetry. The democratic discourse was examined by the technique of close reading, and the researchers presented the raw data found in reading the poetry. Next, the data were analyzed through literary linguistics and critical discourse analysis. The two theories are integrated into critical literary linguistics. The findings, viewed with the perspective of critical literary linguistics, were investigated for the discourse, and gave insight into the poets' minds, that is the poets' experiences coincided with views about the development of democracy. Finally, the researchers compiled critiques which appear in the conclusion and discussion along with suggestions.

Literature Review

In this article, we posited the concept of critical literary linguistics, and used the following approaches: literary linguistics, critical discourse analysis, and examining related works. The integration of ideas was synthesized as a new approach to studying literary discourses/texts.

Literary Linguistics

Literary linguistics is the science of studying language with literariness. Literariness is the organization of language through special linguistic and formal properties that distinguish literary texts from non-literary texts (Baldick, 2001). The ideas of Freeman (2007) helped us examine the characteristics of literary linguistics. It means that a person's mind and experience will be brought in explaining the language use, and is

called ‘cognitive linguistics.’ Freeman also indicated that cognitive linguistics and literary criticism are the approaches to language patterns and usage, and help to understand literariness by means of texts’ production, interpretation, reception and evaluation better than literary criticism, which focuses on social events.

Freeman proposed the elements of analyzing cognitive literary linguistics. The following four elements were adopted and adapted for the study: 1) Prototypicality, which is the concept of defining a stereotype, determines the nature of literary works. The genre should be considered clear-cut and proper. Prototypicality, including conceptual structure derived from human experience, constructs the perspective for storytelling or narratology, and projects deixis and mental space for creating the areas of the characters playing the spectrums of situations. The sub-rule of the embodiment can draw the iconicity or images produced by the conceptual mind. 2) Metaphors and blending, which are comparative features between at least two entities in different domains of meaning, are to be used to transfer the quality of something onto the other. These techniques assist readers in seeing the real content equivalent to the ordinary language used in general conversation. 3) Integrated applications are multimedia art forms, religious texts, humor, dreams, and literary translation. These connect the rapport of several characteristics of humanities and social sciences texts, making an analysis interesting, particularly, the genre of poetry. 4) Poetic challenge is the last tool for analyzing literary sources; the two bonded ways are linguistic phrases and sentences, and interpretative meaning along with the linguistic forms, especially poetry.

Previously, aesthetics and literary studies were commonly used in analyzing literature. The new paradigm is a natural and contemporary evolution of critical literary linguistics, the cognitive approach by Freeman mentioned above in concordance with critical discourse analysis or CDA, which explains texts and effects along with social phenomena.

Critical Discourse Analysis

CDA is the foundation of identifying the language used and the phenomena of society and politics with culture. CDA is a qualitative analytical approach for critically describing, interpreting, and explaining the ways in which discourses construct, maintain, and legitimize social inequalities (Wodak and Meyer, 2001). CDA is also used in other branches of knowledge such as medicine, technology, performing arts, computational innovation, etc. Fairclough (2003) has created the dimensions of discourse which can evaluate the abstract ideas in texts as concrete. The dimensions include the following: 1) texts are any spoken, written, or multimodal forms containing linguistic usage. The linguistic form leads us to contents or real worldviews. The first step is to describe the strategies of linguistic characteristics. 2) Discursive practice is the way to order and transform the textual language into discourse. The interpretation is applied to separate the person who creates the text from the one who consumes it. 3) Sociocultural practice is the way of contexts wrapped with the text affecting the analysis of the explanation of history, in-depth knowledge of traditions and norms, social beliefs, individuals’ or groups’ powers and manipulations, counter-battles for prestige and dignity, etc. The dimensions of Fairclough’s ideas are shown in Figure 1, below.

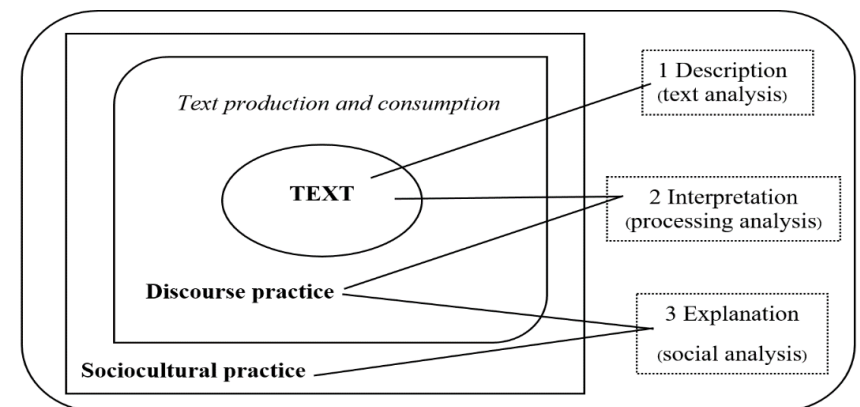


Figure 1 The dimensions of discourse adapted from Fairclough (1989: 25; 2010: 133)

As mentioned above, we can see the two approaches – cognitive linguistics and critical discourse analysis. The researchers combined the twofold effects as the tools of critical literary linguistics by bringing the four elements of Freeman’s cognitive literary linguistics together at the most inner dimension of text in the descriptive analysis of the discourse. In other words, the perceived discourse is derived from the text analysis with linguistic forms and strategies. The relations between the creator and the consumer of a text are that of minds and experiences associated with Freeman’s first element, which consists of prototypicality, embodiment, and conceptual structure. However, the textual analysis could possibly be tied to the most outer dimension of sociocultural practice seeing that the language used is perhaps based on local beliefs. Finally, we combined the processing analysis with social analysis because of sociocultural contexts supporting the discourse in the poets’ time. Hence, we can see a revised dimension of discourse in Figure 2.

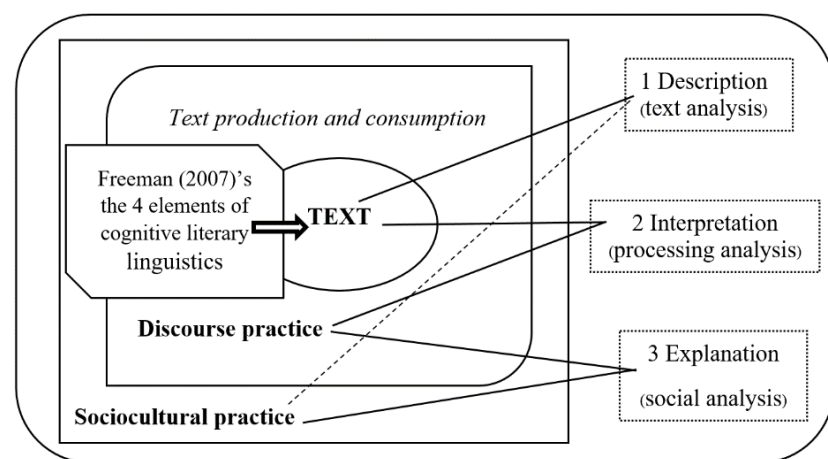


Figure 2 The revised dimensions of discourse by the researchers

It is beneficial to describe any literary text providing sociocultural dimensions and political conditions determined as outer impacts which are needed to be qualified discursiveness in texts – all types. The researchers integrated Freeman’s cognitive thinking with the literary linguistic

patterns or TEXT according to Fairclough’s ideas, and also bridged the prominent production between the outermost frame ‘practice’ and the first analysis of text in ‘description.’ This was done because describing phenomena in detail at the starting point of language use and characteristics before criticizing the practices in sociocultural effects is ineffective. Opening the world view should be accepted among scholars with the integration of theoretical thinking and practical diversity. The researchers will employ these tools in this work.

Related Works

There are few critical literary works that integrate multiple theories. Researchers in Thailand seldom combine linguistics, literature, and critical study. Chokthawikit (2018) analyzed in great detail the free verse poem, ‘No Women in Poetry,’ which won the 2010 Thai S.E.A. Write Award, but neglected to synthesize the findings with the perspective of poeticity or the quality of poetry. That idea was proposed by Tung (1994), in terms of the ‘four spaces of poetry’: 1) sound, 2) shape, 3) sense, and 4) situation. Chokthawikit mentioned the poet Zakariya Amataya’s intentions as ideologies reflected in knowledge and reality in life and society. Although Chokthawikit did not claim this content as discursiveness, it will be discourses, at present because the language used in the poetry has affected social events and people’s feelings, lives, and beliefs.

The present article integrates viewpoints of cognitive literary critiques with anthropology and the neuro system, which is a way of criticizing the content and effect in literary texts by cognition. Abramo, Gambino and Pulvirenti (2017) have created an advanced charismatic paradigm, which is the reason the researchers admire their work. We adapted the integrated ideas for our creation of the combined theories as a suitable approach. Abramo, Gambino and Pulvirenti (2017: 46-47) issued the anthropological discourse, which is involved with the combination of studying language use together with people’s manners, behaviors, and productions in the cultural mixtures within the same area. It is beneficial to explain the massive discursive agenda of each situation

on the basis of interpretative empiricism and humanistic science. To summarize, anthropological discourse is not merely scientific observation, but it is also self-reflection. According to Abramo, Gambino and Pulvirenti (2017: 56-57), their definition and explanation of the principle of cognitive literary anthropology and neuro-hermeneutics can be applied to anyone's analysis of the complex thinking system for eliciting and elucidating literature in terms of two types: the art and mind, and the process of meaning-making. To understand the concept of human nature in the relation of things and beauty is clarified by the ways of 'elaboration of senses' and 'mind brains' which are constructed as repertoires of people affecting reality and imagination. Readers can experience dynamically aesthetic literary cognition by the psycho-response to texts including discourses and hidden agendas. The ideas of Abramo, Gambino and Pulvirenti are the bases for our theoretical integration of linguistics, literature, and critical discourse analysis. The universal features between our thinking presentation and their precepts are related to people's language use, minds, and literary awareness, as well as contents disguised in texts having a marked impact on life and society. The topics of literary linguistics and critical discourse analysis, including related empirical works as examples, gave birth to the new paradigm of critical literary linguistics, or CLL.

Findings

The purpose of this research is twofold: 1) to analyze the linguistic forms used to support the democracy discourse of Thai S.E.A. Write award-winning poetry, and 2) to understand the poets' intention in making known the state of democracy during the time that each is writing about.

The discourse of democracy appearing in the Thai S.E.A. Write awarded-poetry resulted in the following four outcomes: 1) the drive for democracy was continuous, 2) the political enemy was destroyed by the discourse of democracy, 3) democracy has been encouraged by the economic situation, and 4) the progression of democracy in Thailand is

divided into three-period phases: democracy under the military; democracy with a balanced transformation of legitimation; and democracy focused on national parties and political battles. These are explained in detail below.

Continuity in the Drive for Democracy

In example (1), we can see the continuity of democracy through the position of head of the administration, the data are from the poem 'บัลลังก์ไกว-Banlang Kwai' (The Shaking Throne), in the book, 'ในเวลา-Nai Wela' (Cycle of Life) by Pradouykhram (1998).

<u>(1) The verse</u>	<u>The translation</u>
... ชวนชิงอาชงนั่งบัลลังก์ไกว จึงเอื้อมมือไขว่คว้า	Desiring to sit on the throne for so long Thus hands powerfully reach out
... บัลลังก์ลอยเคลื่อนย้ายพิศ ไกวพิศครรลองซ้องกังขา	The throne moved to another side Swaying strangely, suspiciously
... เนิ่นนานเจียนบัลลังก์ยังนั่ง ยังหิ่งโง่ใจให้สับสน แต่แล้วบัลลังก์ไหวในบันดล ด้วยมือคนคุ้นหน้ามาไกล	For a long time, the throne was still While the heart was bewildered But then the throne was shaking Through the hand of a distant familiar person
... บัลลังก์ต้องวูบต่ำหว่ากมล ต่ำลงเสมอประเดมิเมื่อเริ่มแรก	Once you fall off the shaking throne As you are being thrown down
... วูบไวในอกตกตะลึง ตกถึงพื้นดินสิ้นบัลลังก์	Falling suddenly makes the heart suffer Falling to the ground from the throne
... เจ็บจุกทุกข์ซ้ำเพียงลำพัง ยังมองเห็นเงาบัลลังก์ไกล	Living with massive chaos alone The shadow shown off the throne faraway

Example (1) shows the representative of political power more than authority through the metonymic process 'throne.' The Thai word,

‘บัลลังก์-throne’ in this case is derived from Pali, and refers to the throne of a king. The power disguised in the word is that which men desire. The meaning of ‘throne’ shifted to people with class distinctions. The word ‘throne’ suitable for kings who have legitimacy and power to sit or be enthroned indicates the highest position in contrast to commoners. The textual analysis of this poem can be poetic along with the device of metonymy. The word ‘throne’ is one of the regalia according to the concept of metonymy - ‘part-of-whole’ - and the name is used instead of the other one. Evans and Green (2014: 311-312) proposed the relation of ‘*X stands for Y.*’ If we came back to the conventional idea about something standing for something, it would be called a ‘symbol.’ However, we are able to receive the new idea of using words to explain social phenomena in terms of addressing an object that stands for something else. The formula ‘B for A’ consists of ‘B’ being the vehicle and ‘A’ being the target; for example, ‘Buckingham Palace denied the rumors.’ The sentence does not have the agent of humans but it can stand for the English royal family; this proposal brings to the application the word ‘throne’ or ‘บัลลังก์’ The conceptual structure of Freeman (2007) is here extracted as the metaphor, [POWER IS ENTHRONEMENT].

Discourse analysis of this poem sheds light on controlling the power of kings or persons who want to be the highest rank of people. Once people have power over others, they can order them to do as they wish. However, they can also fall from power, which creates chaos in their hearts. As having been construed in the parts of the poem, its discursive power will be connected with democracy in the situation of claiming to be democratic representatives administering the nation but staying so long until desiring benefits. It is a flawed democracy. The state of falling from power became discursive as shown:

วูบไวนอกตกตะลึง	Falling suddenly makes the heart suffer
ตกลงพื้นดินสิ้นบัลลังก์	Falling to the ground from the throne

Example (1), again, indicates the metaphor technique of Freeman (2007: 1184-1185), according to which conventional metaphors

become creative metaphors. He cited Lakoff and Turner (1989) regarding what enhances ordinary language as poetic characteristics depend on literary thinking. Turner (1996) encourages the creativity of literal texts.

Meaning is not a deposit in a concept container. It is alive and active, dynamic and distributed, constructed for local purposes of knowing and acting. Meanings are not mental objects bounded in conceptual places but rather complex operations of projection, binding, linking, blending, and integration over multiple spaces. Meaning is parabolic and literary (Turner, 1996: 57).

The metaphorical process or steps for mapping the source domain features onto the target ones is that of ‘บัลลังก์’ (throne), bestowing kingship onto people who want more power to control others. The poet used ordinary language creatively. The poem shows the continuity of the drive for democracy during this political event. During the coup d’état by the National Peace Keeping Council (NPKC) or ‘คณะรักษาความสงบเรียบร้อยแห่งชาติ (รสช)’ in 1991, the people went out to participate in the democracy movement, accusing the military leaders of acting against the constitution. NPKC members amended the article regarding the selection of the prime minister to be done without election by the House of Representatives. The event took place in May, 1992 or ‘Black May’ (พฤษภาทมิฬ) and resulted in the deaths of many people in Bangkok. Thus, the military coup was presented through the use of the word, ‘throne-บัลลังก์’ for enthronement similar to a king. Hence, the metaphorical expression ‘บัลลังก์’ helped readers to connect an object like a chair to the concept of power which would be occupied endlessly; ultimately, whoever acquired it did not want to let it go. The two phrases⁵ or /wák/ (วรรค in Thai) are บัลลังก์ต้องวูบต่ำหวัจนวล-‘Once you fall off the shaking throne’ and ต่ำลงเสมอประเดิมเมื่อเริ่มแรก-‘As the first you were down’ which spotlighted a hidden democracy, which is an issue of requiring the people’s rights against the army of military politicians

⁵ Retrieved from <http://oknation.nationtv.tv/blog/print.php?id=38110>, popular online news in Thailand

⁶ The word ‘phrase’ for /wák/ (วรรค in Thai) was coined by Tumtavitikul (2001: 29).

who stepped up to the topmost position, and then powerless, slipped down to the ground, impacted by the election of a ruler to occupy the throne, causing readers to come down to earth. The discussion of keeping the philosophical calmness derived from two phrases: ‘เจ็บจุกทุกซ้าเพียงลำพัง-Living with massive chaos alone’ and ‘ยังมีมองเห็นเงาหลังบัลลังก์ลอย-The shadow shown off the bench faraway.’ The word ‘ลอย’ meaning to ‘float, afloat, drift’ conveys the idea of power fading away like a lost bench.

The Discourse of Democracy as a Tool of Destruction Against the Opposition

Power is illusive, but politicians are hungry; they seduce the lower social classes by offering them benefits. In addition, politicians take their positions greedily and do not leave power; so they claim democracy as a discourse for the sake of their administration. Politicians can extend their power and position to destroy the reputation and image of the opposition; otherwise, threatening a fatal administration to be viciously victorious. It destroys the basis of morality and equality by immoral politicians. An example is the verse “เขียว: กี่ขดก็กดขี่-*khieo: kii khot ko kot khi*” (Green: How Many Lines There are, How the Depression is), the poem “นาฏกรรมบนลานกว้าง-Nattakam Bon Lan Kwang” (Drama on a Broad Esplanade) by Khantanu (1983).

(2) The verse

ฆ่าเพื่ออยู่ขู่เพื่อยังขังเพื่อฆ่า

ขยำทับขยับทำขยำถึ

ขยี้ที่มขยี้มแทงแขยงที่-

อุบาทว์ถ้ายอุบายที่ภูติผีทำ

The translation

To kill to live, to threaten to survive, to jail someone, to oppress

To squeeze forcefully to bully, to always claw at someone

To crush to death, to be arrogant, to hurt somebody, to loathe

The wicked deceive, their tricks trapping the powerless

In this verse the poet selected fully meaningful words with sound assonance in the words ‘ฆ่า-kill’ ‘ขู่-threaten’ ‘ขัง-be in prison’ ‘ขยำ-squeeze’

‘ขยี้-kill’ ‘ขยี้-crush’ ‘ขยี้ม-be unfriendly’ ‘แขยง-be disgusted/disgusting.’ These verbs in Thai refer to vicious political acts which are mapped into the domain of war and the domain of animal savagery, creating the metaphor of [HUMAN IS ANIMAL] in the poetic field. The discourse of politics by inventing the words in a war zone against others is not a subset of the democratic discourse. Instead, it is a tool for killing people who have ideologies different from those of the misused power governors. Interestingly, the metaphor of evil spirits plays a role in critically transferring the atrocious portraits of politicians. The two words are ‘ภูติ’ (evil) and ‘ผี’ (ghost), which are compounded for the sake of emotional intensity. The term is applied to people who have been terrified by the danger, cruelty, and insidiousness of the [GHOST]’s properties. The metaphor should be [DECEIT IS GHOST] based on the feature of deceit which is the threatening or haunting of people by taking advantage of them. The political group in the verse is a division of top-ranking soldiers who ruled the country during the events of the 1973 and 1976 military coups (Encyclopaedia Britannica, 2020). The poet experienced the events. The history of Thai politics was written about those situations. The victims were students and people who drove out the military governments. The title of the verse reflects the violent leaders who manipulated the powerless classes, as in “กี่ขด -How many lines there are” containing the word ‘ขด-lines’ which indicates the military connection of the political incident is convincing people of non-virtue hegemony, and “กี่ยกดขี่-How the Depression is” which means the outcomes from the military manipulation by virtue of the word ‘depression’ a word meaning both a kind of storm, and an emotion – strong sadness. It can be a metaphor for [MILITARY NETWORK IS A STORM].

Because of collocations or sets of words that invite readers’ comprehension to review language use and content presentation in the critical discourse analysis, a unit of collocation ‘will tend to obscure the character of each text as a text’ that is to say, a concept of collocation makes texts clear with an analysis of language forms like words with similar meaning in the same domain (Hunston, 2002: 110). Fairclough

(1989) provided a set of textual features with which to analyze the textual phenomenon ‘collocation.’ It elicits an ideology across opposing discursive practices. The poetic example above shows two series of collocations. The first consists of Thai verbs meaning ‘destruction’ and ‘damage’ 1.1) ‘ฆ่า-kill’ 1.2) ‘ขู่-threaten’ 1.3) ‘ขัง-be in jail’ 1.4) ‘ขยำ-squeeze’ 1.5) ‘ขยำ-maul’ 1.6) ‘ขยี้-crush’ 1.7) ‘ขยี้ม-be unfriendly’ and 1.8) ‘แขยง-be disgusted/disgusting. The second consists of words implying superstition and mystery with regard to the nouns 2.1) ‘ภูติ-evil’ and 2.2) ‘ผี-ghost’ The first collocation creates the idea of fighting against cruelty and brutality in the discourse of unviolated democracy in the text parallel to the real world in the violent events of 1973 and 1976. As for the latter, it evokes the idea of a cruel, malicious democracy. The military leaders took the position of the country’s administrative leaders; their corrupt economic projects, rather than developing the nation, increased their wealth. Hence, fear spread the feeling of melancholy over people who were damaged by two collocated words of ‘ภูติ-evil’ and ‘ผี-ghost’ mapped onto the actions of the decadent military. These words represent the image of vicious agents. Moreover, the technique of word-to-world representation ridicules those barbaric agents, signifying dictatorship as the opposite of democracy. By comparison, the explanation of Salama (2011: 76) distinguished the opposition between jihadists and peaceful Muslims from two texts; lexical items as a string of collocation describing two extreme counterparts, the former signifying violence, terrorism, threats, murderers, etc.; the latter represents tolerance, calm, patience, peacemaking, etc. These collocated words are evident in viewing the images of Muslims after the 9/11 attack on the World Trade Center towers in 2001. Fairclough (2003: 101) explained that democratic discourse is under ‘Conversationalization’; it is powerful to consider the amount of manipulation and the reduction of asymmetrical negotiation through language use. So the poetic example (2) in the phrase, ‘อุบาทว์ร้ายอุบายที่ภูติผีทำ-Be wicked, the devil’s tricks trap the powerless’ enables readers to understand the imbalance of power, and they can then reduce other people’s bullying by means of the literacy of policies.

The Economy of Democracy Discourse

Over the past decades, the cost of living has risen dramatically in Thailand. The local way of life of doing agriculture is now confined to the lower class. The farmers are representatives of the fight against the capitalists, as expressed in the poem ‘เจ้าต้นกล้าไปรบ-Chao Ton Klai Pai Rop’ (The Seedlings Go in Battle) in the book, ‘ม้านกกล้วย-Maa Kaan Kluay’ (Banana Rib Hobbyhorse Riding) by Khaawngam (1995).

(3) The verse

ขึ้นชื่อเจ้าต้นกล้า
เลือดเนื้อชาวนาต้องกล้าหาญ
คราเดียวสนิมกร่อนรอนราน
คราจำจากบ้านไปรบ
ไปกับกองทัพเศรษฐกิจ
หน้าที่มีหลีกเลี่ยงหลบ
พรรคพวกเคลื่อนพลสมทบ
ถนนฟุ้งฝุ่นตรลบกลบตา

The translation

They were named ‘the seedlings’
The blood of farmers must be brave
As their scythes became too rusty to fight
As they were needed to come out in war
To accompany the army of economics
Their roles must be not avoided
Their friends came out together
On the road, the dust filled their eyes

Example (3) has the words ‘รอนราน-fighting’ ‘รบ-battle’ ‘กองทัพ-army’ ‘เคลื่อนพล-move the battalions of soldiers’ which are the collocations of the field of war. Cruse (1987) explained,

The collocation will be used to refer to sequences of lexical items which habitually co-occur, but which are nonetheless fully transparent in the sense that each lexical constituent is also a semantic constituent (Cruse, 1987: 40-41).

Hence, we adapted Cruse’s idea of collocation, that is gathering words that are similar in meaning and indicate the possibility of the concept. But the text has the main characters, ‘ชาวนา-farmers’ in the field of agriculture. Importantly, Cruse explained that collocation is one of the processes for producing an idiom and a dead metaphor. In particular, the metaphorical expression, ‘กองทัพเศรษฐกิจ’ literally, ‘army of economics,’ is elaborated as ‘the army of the economy’ so that the conceptual metaphor is [ECONOMY IS WAR]. This linguistic device is constructive

to the text by supporting the politically economic idea with the content of insights into farmers' minds. This result has the strategy of collation as well. Those words, 'รอนราน-fighting' 'รบ-battle' 'กองทัพ-army' and 'เคลื่อนพล-move the battalions of soldiers' as well as 'เลือดเนื้อ-blood and flesh' metonymic to life, which is instead of human, are metaphorical expressions for the source domain of [WAR]. The target domain of [ECONOMY] is the word 'เศรษฐกิจ-economy' Beyond the conceptual and dead metaphor [ECONOMY IS WAR], these collocated words can be interpretatively split into two possible new conceptual structures in the first element 'prototypicality' of Freeman (2007) as follows: [BAD DEMOCRACY IS ECONOMIC COLLAPSE] and [PROPER DEMOCRACY IS DEVELOPED ECONOMY] are better than the concept of [WAR].

The cognitive literary scholar, Stockwell (2002: 27-30), criticized the relationships among 'prototype' 'categorization' and 'influence on reading' for generalizing the meaning of prototypicality. Its thoughts consist of experience and environment as a way of dividing the world into categories. The arrangement of ideas is a concentration on non-central things to evaluate psycho-sociocultural structure and network by means of gradually distinguishing central stereotypes, secondary average examples, and peripheral debris. The method of the arrangement of prototypicality classifies and justifies situations and intentions as ideologies and discourses in texts. Stockwell (2002: 105-117) indicates that conceptual metaphors are a tool for linking the world and view with literary critical mapping and categorizing, endorsing our analysis. As a result, the meaning domain of economy helps clarify the democratic discourse.

The basis of metaphorical ideas between the worsening economy and disputing negotiation elicited from the three phrases 'ขึ้นชื่อเจ้าต้นกล้า-That was named 'the seedlings' 'เลือดคนนี่ชาวนาต้องกล้าหาญ-The blood of farmers must be brave' and 'คราเดียวสนิมกร่อนรอนราน-As their scythes became rusty to fight. The word 'ชาวนา' means 'farmer' who is powerless to support farmers' rights against the powerful. The agricultural tool 'เคียว-scythe' is metaphorical to a weapon for fighting and requiring

farmers' justice and legitimacy. Furthermore, the expression 'ต้นกล้า-seedling' symbolizes the farmers' descendants who are willing to grow and evolve. The word 'เจ้า-', a term of address or social personal deixis (Culpeper and Haugh, 2014) agglutinated to 'ต้นกล้า' as 'เจ้าต้นกล้า' emphasizes the lower status but it could express the bravery and growth with kindness and generosity amidst the chaos. Moreover, the forms of "สนิมกร่อน-rusty, wasted, decaying" and "รอนราน-fight" are tied as a paradox of farmers' potential to fight against economy leaders indicating economic equality at that time.

The Development of Democracy in Each Period

There are 13 books of Thai S.E.A. Write Award Poetry from 1980 to 2016 presenting the diverse democratic thoughts among poets who have had experience participating in historically political events. The summation of each characteristic of those books is as follows.

Table 1 Democracy discourses in the 13 books of Thai S.E.A Write awarded poetry

No	Poetry book title (Year awarded)	Democratic features
1	Mere Movement (1980) By Naowarat Pongpaiboon	The protest for democracy from the military hands over the country during the important events of the years 1973 and 1976.
2	Dramas on a Broad Esplanade (1983) By Komtuan Khantanu	The barbarism of the military dictators who ruled Thailand in 1973 and 1976, is mirrored in the picture of deaths on an esplanade lacking democratic hearts.
3	The Poet's Determination (1986) By Angkhan Kanlayanaphong	The poet's intention raised up souls and spirits in a way of comprehending religious thoughts for life and society, which expresses the discourse of morality. It helped people learn about moral democracy.
4	The Lost Leaf (1989) By Chiranan Phitpricha	The recurrence of political events between 1973 and 1976 through the efforts of students, adolescents, and feminists. Those images show the democracy of intellectuals and women.
5	The White Hand (1992) By Saksiri Meesomsueb	The reflection of Thai society where leftovers from the past until the present of the poet's time conflict with daily life situations, and the main discourse of equality highlights images of battles of striving and scrambling. The concept of equality in the community brings about local democracy.

Table 1 Democracy discourses in the 13 books of Thai S.E.A Write awarded poetry (cont.)

No	Poetry book title (Year awarded)	Democratic features
6	Banana Rib Hobbyhorse Riding (1995) By Phaiwarin Khaawngaam	The fight against inequality in the capital of Thailand, and a comparison of urban and rural powers contrast we-ness with otherness. The division into groups negotiating democracy in urban and rural societies to maintain countryside values along with the urban world.
7	Cycle of Life (1998) By Raekham Pradouykhram	The chronicle of people's lives shows the philosophy and discourse of life implicitly. It hides democracy which is needed to remind people of reality and resistance together with the dharma world for fighting the wrongs. Equality in democracy will occur.
8	The Old House (2001) By Chokchai Bundit	The reminiscence of critical events based on someone's old house is the discourse of change. Democracy is not conveniently transferred; it is general but special to describe daily life events. In other words, the knowledge of the cycle of life is basic; still, it is aware of thoughts, souls and spirits in the community.
9	Remembrance of the River (2004) By Rewat Panpipat	The way to achieve better transitions is the hope of making a dream come true. Democracy can be destroyed during someone's timeline.
10	World in My Eyes (2007) By Montri Sriyong	Glocalization is a combination of localization and globalization in the time of poets and is like a doctrine for succeeding in life and socialization. It assists people in considering changes in life. Glocalization supposes it would be worth democratizing global and local worlds from different social groups with several perspectives to keep in touch with events.
11	No Women in Poetry (2010) By Zakariya Amataya	The discourse of diversity in life has been prominent in reviewing the thinking process of whether to survive. It establishes a diverse democracy which people must rethink.
12	The Heart's Fifth Chamber (2013) By Angkarn Chanthathip	Awareness of life's value is a discourse for learning about people's minds and behavior. 'Anthro-cultural' democracy for all becomes an approach to having rights as well as rites.
13	The City of Outsiders (2016) By Phalang Phiangphirun	The worldview of people who travel around the globe in the sense of what they encountered, and affecting those which are touched by their metaphorical world for explaining life, society, morality, success and failure. The explanation demolishes selfishness and evil deeds; democracy returns in the hope of possibilities for betterment. It is a decentralizing power and it benefits all without bias.

The democracy experienced by each poet shows the similarities and differences in timely situations in the years 1973, 1976, and 1992. Moreover, aftershock events have occurred. Democracy in Thailand has been developed continuously in the form of amendments to previous events. The bloody political situation of the anti-corruption in October 2008 is well-known for dismissing the Yellow Shirt group protest or People's Alliance for Democracy (PAD) or พันธมิตรประชาชนเพื่อประชาธิปไตย (พธม.). The protesters of the Red Shirt group were known as the United Front of Democracy against Dictatorship (UDD) or แนวร่วมประชาธิปไตยต่อต้านเผด็จการแห่งชาติ (นปช.) in Thai. The latest event of People's Democratic Reform Committee (PDRC) or คณะกรรมการประชาชนเพื่อการเปลี่ยนแปลงปฏิรูปประเทศไทยให้เป็นประชาธิปไตยที่สมบูรณ์อันมีพระมหากษัตริย์ทรงเป็นประมุข (กปปส.) in Thai' was halted in May 2014 by the military. However, the events of 2008 and 2014 are not presented in the poetry books because they exist with the people who are bound to the conflict of the situations, and so they are not expressed through poetry. It is necessary to clarify the event rather than to let it go for a long time like a myth. For example, the first book of poetry was awarded in 1980, approximately seven years after the 1973 event. Although the present time is in the technological period, people cannot spread the news and events worldwide on some issues like the fragile points in politics and democracy with right and wrong, especially for the educated citizens.

Those situations were camouflaged in democratic discursiveness which was divided into the poets' periods, each with its own features, as follows: 1) The poems of early period of 1980, 1983, 1989, and 1992 mirrored the democracy overwhelmed by the army with savage images from the military coups in 1973 and 1991 (Zimmerman, 1974; McCargo, 2021). As for the 1986 book, it is a morally-spiritual discourse concerning social balancing and accepting of administration in life. 2) The creation of justice and equality approved quality much better than the first episode. It was the first period of events in books of poetry showing the imbalance of power between the military leaders and the common people. The poetry books represent the world of attempting to observe the status of the juridical movement in both micro and macro living

communities and contexts, which are the books of 1995, 1998, 2001, 2004, and 2007 for the middle period of democratic development. 3) The contemporary timeline reflecting the rapport between in-group and out-group politics and national parties regarding politicians, corruption, morality, and modern movements in globalization was created in the poetry of the years 2010, 2013, and 2016. It is likely to be democratic integration of all possible dimensions which will be compared and enhanced as a democracy discourse in future poetry. In addition, sociocultural, political, psycho-cognitive, technological, medical, ethnic, and other factors have continued to establish several definitions of democracy through poets' language use and intention because dimensions of society, culture, innovation, environment, and ethics can assist people in considering our world and ways of life which are informed in the texts of poetry.

Conclusion, Discussion, and Suggestions

Each poem discussed in this article is unique, created by a poet who employed literary language to represent democratic ideas. The concept of democracy is used as a discourse for taking one's side to discriminate against the state of we-ness more than otherness so the saying about democracy in the battles between people and politicians is not 'democracy' but a weapon in the war of conflict of interest. However, linguistic forms are arranged in metrical patterns of poems which affect readers' interpretations. Additionally, there are linguistic strategies for academicians to study literary. These strategies include that of Freeman (2007), who introduces an idea similar to the conceptual metaphor of Evans and Green (2014) as well as that of Fairclough (2010; 2003; 1989), who applies both traditional and cognitive metaphor principles.

The development of democracy as disguised in various poems has exposed the historic and political events along with the roles of agents, especially the military which dominated and manipulated the general population, the wealthy, the connection of several individuals gathering negotiations, conflicts of interest and benefit allocations, etc.

That is to say, the military network seized power illegally, and thus corruption followed. The changes in developmental democracy in Thailand presented in poetry have significantly produced prolonged ideologies or long-lasting beliefs of controlling others in parallel with discourses so that politicians and people have made reproductions of wars between military images and civic inequities on disputed democracy. It is using language as a weapon in battlefields for establishing we-ness and stigmatizing otherness. The work which can be compared to our findings is that of the 'Womonomics' discourse in modern Japanese society from 1990 to 2019 by Junnuan and Sawetaiyaram (2020). The process of womanism formed by linguistic usage in TV advertisements was transformed into an imposing and courageous image of Japanese women. Previously females had been seen as housekeepers, the lowest class in society, who coordinated social networks for their families. Nowadays, however, Japanese women are valued as highly as men. Junnuan and Sawetaiyaram's work supports our issue of marked democratic discursive development in terms of philosophical-feminist techniques in the poetry of the S.E.A. Write Award 1989. The critical thinking of women in poetry establishes gender equity as one of the policies and campaigns in democracy.

The democratic discourses in poetry are involved with other types of discourse, namely religious practices and faiths, humanity and dehumanization, class and separation, wealth and poverty, urbanism and ruralism, etc. These are the reasons why all sectors and groups require the images of equality, morality, purity, sincerity, and political immunity of community. These are the idealistic intentions and desires of development which are contained in Thai S.E.A. Write-awarded poetry. The texts, motifs, and mottos in poetic language suggest that the definitions of democracy should be in accordance with people in contexts and co-texts of cognitively sociocultural impacts. Finally, we can renew the advice to model a solution to democratic political situations that is beyond misunderstood communications with language strategies in texts where learners can explain social phenomena under the conditions of language use. According to Fairclough (2003: 91-95), the twofold

dependencies between language use and hegemony setting up discourse, which are produced by struggling, existing, threatening and controlling, are the processes of description for text production and sociocultural change. This is the method representing ideologies, hieratical power, thinking systems, norms and novelty, and forming discourses (Fairclough, 2003: 96-100). We should consider those perspectives flexible and intertextual with any phenomena such as new sources like other books of poetry with or without rewards. This is a suggestion for studying literary texts with this developed paradigm.

In conclusion, the democratic world exists in poetry; the democracy concept is derived from individuals who have diverse intentions and experiences in the same society. Many methods and approaches can be employed in analyzing literary texts. If we had probable integral theories and applications of linguistics and literature including critical sciences, we would enter the imaginative, realistic, and real world of democratic life and society. Hopefully, the new paradigm of critical literary linguistics, or CLL, will be seen as a perspective that is both attractive and adaptive for further research.

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