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RESEARCH ARTICLE

Linguistic Strategies in the Representations of Monks in Online Songs

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ARTICLE INFO	**ABSTRACT**
	This research aimed to examine the linguistic strategies used to represent monks in online songs. The study focused on song lyrics that portrayed stories of Thai monks, which were published online on the YouTube platform. The analysis spanned a retrospective period of seven years, from 2017 to 2023, and included 20 selected songs. The research was grounded in the concepts of representation and linguistic strategies. The study revealed that an analysis of linguistic strategies used to represent monks in online songs identified a total of nine strategies. These included the use of verb forms, speech acts, systems of address, referencing, presuppositions, Intertextualities, negations, metaphors, and modalities, respectively. Furthermore, an analysis of the relationship between these linguistic strategies and the representations of monks in the songs indicated seven distinct representations: (1) a spiritual refuge or source of emotional solace; (2) a figure worthy of respect and veneration; (3) a compassionate individual; (4) a figure with righteous and appropriate practice according to the Vinaya; (5) a teacher guiding disciples towards moral principles; (6) a possessor of great knowledge of incantations; and (7) a figure with strong mind, unshaken by all surrounding dangers. The songs related to monks were primarily composed to honor and celebrate their virtues. Consequently, the representations identified in the study were exclusively positive, with no negative representations observed.

INTRODUCTION

At present, monks played significant roles in various aspects of society. For instance, the research conducted by Chanchai Huadsri (2006) on "The Role of Monks in Promoting Morality and Ethics in Communities within the Administrative Areas of the Sangha Region 9" revealed the following societal roles of the monks: 1) Promoting morality and ethics in the family institution, where monks acted as mediators to resolve family conflicts within communities, a role rated as highly significant.; 2) Promoting morality and ethics in political and administrative institutions, where monks assisted government functions, including governance, public welfare, and national security.; 3)Promoting morality and ethics in religious institutions, where monks fostered goodwill by participating in morning alms rounds and attending merit-making ceremonies at laypeople's homes.; 4) Promoting morality and ethics in educational institutions, where monks served as moral instructors at Buddhist Sunday schools.; 5)Promoting morality and ethics in economic institutions, where monks provided accommodations for students from other regions, offered lodging for individuals observing religious precepts, and leased land at low costs to impoverished individuals for housing.; 6)Promoting morality and ethics in recreational institutions, where monks contributed by writing articles for newspapers and composing Dharma books for dissemination.; and 7)Approaches to addressing the lack of morality and ethics in communities included organizing diverse creative activities to promote morality and ethics, monks and community leaders serving as role models, robust support from the private sector and government, and media presenting content responsibly while upholding Thai traditions and culture.

The roles and representations of monks who adhered to the Dhamma-Vinaya and contributed positively to society, as portrayed in news and various media, highlighted the virtuous behaviors and actions of monks for public awareness. Numerous examples were observed, as illustrated below.

(1) "Luang Pee Namfon, the abbot of Wat Phai Lom, provided opportunities for inmates at the Nakhon Pathom Central Prison to participate in merit-making and alms-giving ceremonies on important Buddhist holidays after a hiatus of over two years. He also organized activities such as Dhamma lectures and donated sports equipment to support prisoner-boxers in honing their skills and gaining recognition on national stages. At Wat Phai Lom, he aimed to integrate Buddhist principles to encourage personal transformation among inmates with any wrongdoings, starting from within the prison." (Khaosod Online, July 15, 2022)

From the example, it could be observed that the journalist presented news of the monk who demonstrated positive behaviors, specifically those organizing activities for the benefit of society. These roles or responsibilities were not prescribed in the Vinaya or the Tripitaka. Nevertheless, such actions were socially acceptable and were highly praised. However, there were still some monks who exhibited inappropriate behaviors, as could be observed from news reports related to monks in the media. The researcher noted that when presenting news related to monks with inappropriate behaviors, the reports often emphasized the negative aspects explicitly and utilized diverse language to accentuate these negative portrayals. The following examples illustrated this observation.

)2) "Defrocking of a Disgraced Abbot! Caught Using Drugs, Drinking Alcohol, and Watching Pornographic Films—A Complete Display of Misconduct" (Thairath Online, March 28, 2018)

From the example, it could be observed that the journalist used evaluative and strongly negative language to refer to the monk who committed misconduct, describing him as a "disgraced abbot". Furthermore, action phrases such as "using drugs, drinking alcohol, watching pornographic films" were employed to vividly depict inappropriate behaviors in detail. Additionally, a tone of criticism and condemnation was conveyed through the phrase "a complete display of misconduct". Ultimately, the event concluded with the monk being "defrocked". All of this demonstrated that news reporting on monks who committed misconduct employed harsh language and strongly emphasized negative portrayals. This raised an intriguing question: in Thai society, where monks have been traditionally revered and respected by Buddhists, why was the portrayal of monks in such a manner presented in the media? (Yutthakarn Patamaroj, 2022: 2).

In addition to online news that portrayed monks in both positive and negative lights, stories of monks had also been presented through various other media and forms of information, such as films and songs. These narratives were increasingly disseminated through online platforms, such as websites and YouTube, allowing them to reach a wide audience. This raised an intriguing question: how were representations of monks, both positive and negative, constructed and portrayed through these online media? What methods of linguistic strategies were employed to present these images, and what underlying beliefs, attitudes, or objectives influenced such portrayals? Furthermore, it was essential to examine the ideological implications of these representations and their potential impact on society arising from the chosen portrayals of monks.

Upon reviewing relevant documents and research, it was found that studies on the representations of monks were relatively scarce. These included the portrayal of monks in Thai films (Sornanong Sukying, 2004), the representation of monks in the work of Mala Kamchan (Sunthorn Khamyod, 2014), and the relationship between linguistic strategies and the representation of misbehaving monks in online news discourse: a study based on critical discourse analysis (Yutthakarn Patamaroj, 2022). It was noted that no studies had yet explored the representation of monks in online media to present a comprehensive view of both positive and negative aspects. This led the researcher to take an interest in further investigating this subject.

This research focused on analyzing song lyrics that narrated stories related to Thai monks and were published online on the YouTube platform. A retrospective study spanning seven years, from 2017 to 2023, examined 20 songs. This period was chosen due to its contemporaneity and the sufficiency of content for analysis based on the researcher's objectives. The researcher was interested in studying this data using Hall's (1997, 2003) concept of representation and the concept of linguistic strategies to develop the research framework. In analyzing the texts, the researcher examined the linguistic

strategies used to construct representations of monks by applying semantic and pragmatic concepts to illustrate how linguistic strategies were employed in constructing such representations.

RESEARCH OBJECTIVES

To examine the linguistic strategies employed in presenting representations of monks in online songs.

CONCEPTS AND THEORIES APPLIED IN THE RESEARCH

This research focused on the textual analysis of songs that presented narratives related to Thai monks, which were disseminated online through the YouTube platform. The study spanned a retrospective period of seven years, from 2017 to 2023, analyzing 20 songs. These songs were selected due to their contemporaneity and their adequacy in content to meet the research objectives. The researcher approached the analysis with Hall's (1997, 2003) concept of representation and the notion of linguistic strategies as the primary theoretical frameworks. In analyzing the texts, the researcher examined the linguistic strategies used to construct representations of monks by applying semantic and pragmatic concepts to illustrate how linguistic strategies were employed in constructing such representations.

RESEARCH METHODOLOGY

The study, titled "**Linguistic Strategies in the Representations of Monks in Online Songs,**" was a qualitative research project that emphasized the relationship between texts and society. The methodology involved textual analysis of content related to monks, focusing on information and messages disseminated through online media, particularly songs available on YouTube.

This research aimed to study the representations of Thai monks, utilizing the concepts of representation and linguistic strategies as the guiding frameworks for the study. The research process included data collection methods, data analysis, and the presentation of findings as follows:

1. Research methodology

This study was a documentary research project focused on examining the language used by individuals on social media platforms. It employed qualitative research methods and presented the findings through descriptive analysis.

2. Data sources

This research utilized data from online platforms, specifically songs on YouTube, which was a widely popular online medium for disseminating news and stories related to monks.

3. Research procedure

The study, titled "Linguistic Strategies in the Representations of Monks in Online Songs," was conducted through the following processes:

3.1 The researcher studied concepts, theories, and collected related documents and research in both Thai and English. Specifically, the researcher examined documents related to the concept of representation and the concept of linguistic strategies. Additionally, relevant research was reviewed and compiled, including studies on representation, linguistic strategies, and online media. These studies encompassed fields such as linguistics, Thai language, literature, communication studies, social sciences, psychology, Buddhism, and philosophy.

3.2 Data collection: The researcher collected and selected data using purposive sampling. This study focused on examining representations of monks as depicted in the content of songs that narrated stories related to Thai monks, which were published online on the YouTube platform. The analysis covered a retrospective period of seven years, from 2017 to 2023, selecting 20 songs that had over 100,000 views. This time frame was chosen due to its contemporaneity and the sufficiency of content for the analysis as required by the researcher.

3.3 Data analysis: The researcher analyzed linguistic data using the concepts of representation and linguistic strategies. The analysis focused on identifying the linguistic strategies employed to construct representations of Thai monks. This was achieved by applying semantic and pragmatic

frameworks to demonstrate how linguistic strategies were utilized in constructing various representations of monks.

3.4 Presentation of data analysis results: The researcher presented the findings in two main aspects: an analysis of the representations of Thai monks in online news and an analysis of the linguistic strategies used in presenting these representations of Thai monks.

3.5 Conclusion, discussion, and recommendations: The research findings were systematically summarized and presented in alignment with the defined objectives. The conclusions were thoroughly examined for accuracy and logical consistency. Additionally, the results were discussed, and recommendations for future research were provided.

RESEARCH FINDINGS

The study, titled "**Linguistic Strategies in the Representations of Monks in Online Songs,**" was a qualitative research project that emphasized the relationship between texts and society. It employed textual analysis methods to examine information and messages related to monks that were disseminated through various online media platforms.

This research aimed to study the representations of monks as presented through various linguistic strategies in online news articles. The study employed two theoretical frameworks: the concept of representation and the concept of linguistic strategies. Through the analysis of linguistic strategies used to present representations of monks in online songs, nine verbal linguistic strategies were identified: the use of verb forms, speech acts, systems of address, referencing, presuppositions, Intertextualities, negations, metaphors, and modalities. The details of these strategies were as follows.

1. The use of verb forms involved analyzing the appearance of verbs in sentences, not only considering the verb forms themselves but also examining words related to the verbs within the sentence structure such as nouns, modifiers, etc., as these elements contributed to conveying meanings about events or subjects being discussed. In the songs, verb forms were used to construct representations of monks. This could be categorized into verbs where the monk was the agent performing the action, and verbs where the monk was the recipient of the action, as detailed below.

1.1 The use of verb forms where monks were the agents performing actions was analyzed through the lyrics of songs in which the composers employed verbs to depict various actions carried out by monks, as illustrated in the following example.

Example 1:

"Following every step of **Luang Pu, he tirelessly persevered to journey and meditate in the long distant path deep in the forest**. Achieving the advanced super knowledge (Abhinna) from Somdej Lun, the great monk from the left side, he was mastered all incantations as desired, and granted blessings for others to seek refuge in his merit." (Song: Phorn Luang Pu Mun, 2017)

From the example above, the composer selected the verbs such as "persevered", "journeyed", and "meditated" to illustrate the virtuous behavior of the monk, which aligned with and adhered to the principles of the Vinaya. This usage emphasized the representation of the monk as "a figure with righteous and appropriate practice according to the Vinaya."

1.2 The use of verb forms where monks were the recipients of actions was analyzed through the lyrics of songs in which the composers employed verbs to depict various actions directed toward monks, as illustrated in the following example.

Example 2:

"Save a hundred baht to buy the necklace long awaited. Adorn with Luang Pu Mun of Wat Ban Jan's golden encased amulet of the Wealth Fortune Edition to **seek blessings**. A simple country girl **worships** this amulet to uplift and fortify her spirit." (Song: Phorn Luang Pu Mun, 2017)

From the example above, the composer selected verbs such as "seek blessings" and "worship" to illustrate the reverence and veneration toward the monk. This usage emphasized the representation of the monk as " a figure worthy of respect and veneration."

2. The use of speech acts referred to the manner of language use in communication that frequently carried hidden intentions such as requesting, suggesting, or inviting. This allowed one to infer the sender's underlying intentions (Somruedi Wisathawet, 2003; Jantima Angkapanichkit, 2019). In the songs, speech acts were categorized into two groups: directive speech acts and expressive speech acts as detailed below.

2.1 Directive speech acts involved the use of language with the aim of prompting the listener to perform certain actions in accordance with the speaker's intent. In the songs, directive speech acts were used in the form of requests, as illustrated in the following example.

Example 3:

"May you succeed, may you prosper—words that Luang Pu has taught me I remember them by heart before **beseeching** and **praying for blessings**. Finding Luang Pu Mun's traces through Wat Ban Jan, Wat Pa Nong Lom, and Wat Sap Lam Yai, I bow in reverence as a disciple of Luang Pu Mun." (Song: Phorn Luang Pu Mun, 2017)

From the example above, the composer selected verbs such as "beseeching" and "praying for blessings", which were directive speech acts used to convey reverence and faith in the monk. This usage emphasized the representation of the monk as "a spiritual refuge or source of emotional solace."

2.2 Expressive speech acts involved the use of language to convey emotions, feelings, or attitudes toward the listener, aiming to communicate the speaker's emotions without expecting any specific action. In the songs, expressive speech acts of joy were evident as illustrated in the following example.

Example 4:

"At Nong Bua Rawe, in the city of Chaiyaphum, a place rich and thriving. Luang Pu Jue who spreads the merits of Dhamma is a practitioner and developer. Many people come to **pay homage, driven by faith**, receiving blessings, listening to the Dhamma, and leaving with peace and serenity." (Song: Paying Homage to Luang Pu Jue, 2020)

From the example above, the composer selected the expressive speech act "come to pay homage, driven by faith", which demonstrated reverence and confidence toward the monk. This usage emphasized the representation of the monk as "a spiritual refuge or source of emotional solace."

3. The use of systems of address referred to terms or expressions speakers used to refer to the audience before discussing various topics. These terms reflected the social status of the audience as perceived by the speaker (M.R.W. Kanlaya Tingsaphat and Amara Prasithrathsint, 1988). Such words were used to address individuals in interaction, particularly in face-to-face communication. Different societies and cultures had varied ways of addressing individuals, and even different situations required distinct forms of address (Jantima Angkapanichkit, 2019). In this research, various forms of systems of address for monks were identified in songs as illustrated in the following example.

Example 5:

"**Luang Pu Mun** spreads blessings, shielding people across the land. A revered monk spanning five reigns, unmatched in Buddhist virtue. In times of struggle or perseverance, praying to Luan Pu warms my heart. Prosperity follows in hopes and aspirations, with **Luang Pu Mun**'s blessings uplifting and supporting." (Song: Phorn Luang Pu Mun, 2017)

From the example above, the composer selected words and phrases to address the monk such as "Luang Pu", which was a term of respect for an elder relative. This reflected reverence and veneration toward the monk, emphasizing the representation of the monk as "a spiritual refuge or source of emotional solace." Additionally, this research found various other systems of address for monks such as Luang Por and Phra Ajarn, each carrying different nuances.

4. Referencing referred to the act of mentioning or referring to something, which might include phrases from literature, teachings, places, or specific individuals. In the songs, referencing to other monks, sacred incantations, and amulets were evident as illustrated in the following example.

Example 6:

"Following every step of Luang Pu, he tirelessly persevered to journey and meditate in the long distant path deep in the forest. Achieving the advanced **super knowledge (Abhinna)** from **Somdej Lun, the great monk from the left side,** he was **mastered all incantations** as desired, and granted blessings for others to seek refuge in his merit." (Song: Phorn Luang Pu Mun, 2017)

From the example above, the composer referenced another significant monk, "Somdej Lun," a highly revered master of the Lan Xang Kingdom, mentioning him as the mentor who imparted spiritual knowledge to Luang Pu Mun. This reference emphasized the representation of monks as "a possessor of great knowledge of incantations."

5. The use of presuppositions involved employing language to convey messages that implied the existence of other statements or prior events, or that revealed underlying thoughts or intentions within the text. Presuppositions functioned to suggest meaning (Jantima Angkapanichkit, 2019; Pimwadee Rungruangying and Sophee Oontaya, 2017). In the songs, presuppositions were identified as illustrated in the following example.

Example 7:

"Follow the path of Dhamma, practice and study, strive to do good with merit. Meditate persistently. **Don't be tempted by worldly distractions.** Strive for goodness. Luang Pu taught us to remember his teachings. **Don't desire to compete for rebirth too much.**")Song: Luang Pu Saeng, 2022)

From the example above, presuppositions embedded in the song were identified through phrases chosen by the composer such as "Don't be tempted by worldly distractions", and "Don't desire to compete for rebirth too much". These implied teachings against attachment to the material world or physical existence and encourage seeking liberation from the cycle of birth and death, ultimately referring to Nirvana. This usage emphasized the representation of monks as "a teacher guiding disciples towards moral principles."

6. The use of intertextuality referred to the characteristic of a text that conveyed the presence of prior ideas within the current text. Intertextuality was constructed from various texts that were interpreted and analyzed for meaning (Suphat Kaewphat, 2016). Intertextuality operated on two levels: linguistic intertextuality, which could be analyzed through the linguistic forms appearing in the text; and social intertextuality, which involved interpreting beyond the linguistic forms presented in the text. The use of intertextuality might include quoting statements or stories to reinforce the ideas of the text creator more effectively (Fairclough, 1992). This research also found the use of intertextuality in songs related to monks as illustrated in the following example.

Example 8:

"**Om Sithi,** may the blessings of **Thao Phuen Charoen Sri** grant me love and kindness from others. May I rise to fame to others, with my name echoing across the skies and surrounded by countless admirers." (Song: Khun Phaen Mantra (Luang Por Ghuay), 2021)

From the example above, the composer incorporated intertextuality into the song by extracting a portion of the Khun Phaen Mantra song by Luang Por Ghuay, specifically "**Om Sithi,** may the blessings of **Thao Phuen Charoen Sri**". This usage emphasized the representation of the monk as "a spiritual refuge or source of emotional solace."

7. Negation referred to the use of language to present information in a negative or opposing manner, countering previous thoughts, events, or information. It often implied that something had already occurred and aimed to introduce an idea that countered the presupposition (Jantima Angkapanichkit, 2019). In the songs, the strategy of negation was identified as illustrated in the following example.

Example 9: (Being a person with strong mind, unshaken by all surrounding dangers.)

"The story of Phra Khru Suriyan, the prominent figure, who ordained as a novice, seeking merit to guide his life. He wandered through the Kayong forest with **no** shoes on and resting in the wilderness. He did **not** fear neither ghosts nor tigers, elephants, snakes, or wild animals. He did **not** fear neither ghosts nor tigers, elephants, snakes, or wild animals." (Song: Phra Suriyan, the Prominent Figure, 2022)

From the example above, the composer used the negation word "no, not" in certain lines of the song to emphasize specific meanings. In this instance, the negation was used to convey that Phra Ajarn Suriyan did not fear ghosts, spirits, or wild animals while on his forest pilgrimage. This emphasized the representation of the monk as " a figure with strong mind, unshaken by all surrounding dangers."

8. The use of metaphor involved a strategy employed by writers to communicate and evoke specific imagery, enabling readers to visualize and comprehend the intended message as a substitute for abstract ideas (Lakoff & Johnson, 1980). In the songs, conceptual metaphors were utilized to present representations of monks as illustrated in the following example.

Example 10:

"It is truly a blessing that I could come to pay respects to Luang Pu Jue, the renowned **deity of the waters** from Wat Khao Ta Ngo Udomporn. When work is hindered, finances are fragile, and the heart grows weary, Luang Pu's soothing smile cools the heat, **overflowing with compassion**." (Song: Paying Homage to Luang Pu Jue, 2020)

From the example above, the composer employed metaphorical language to liken the monk, in this case, Luang Pu Jue, to "the deity of the waters." This metaphor reflected his role in leading monks and villagers to construct a reservoir to address water shortages for the people of Chaiyaphum Province. This act arose from his compassion for the general public, emphasizing the representation of the monk as "a compassionate individual."

9. The use of modality involved incorporating the speaker's perspective into language to express their beliefs on certain matters. Modality allowed the sender of the message to convey their opinions or attitudes regarding the subject. In the songs, various modalities were identified as illustrated in the following example.

Example 11:

"Having blessings, **don't** waste them by acting carelessly. **Don't** be lost in boasting or showing off things—**that's not** the way of wisdom. Let the echo of drums inspire the younger generation to perform, guided by Luang Por Charoen's encouragement.")Song: Luang Por Charoen, 2021)

From the example above, the composer employed modalities such as "don't" and "not" to caution listeners, particularly the disciples of Luang Por Charoen who have undergone ceremonial blessings or possessed sacred amulets. The message advised them not to violate moral precepts or boast of their own power over others. This usage emphasized the representation of the monk as "a teacher guiding disciples towards moral principles."

From the analysis of linguistic strategies used to represent monks in online songs, nine linguistic strategies were identified: the use of verb forms, speech acts, systems of address, referencing, presuppositions, intertextualities, negations, metaphors, and modalities. The detailed frequency and percentage of each strategy were shown in the following table.

Table 1: Frequency of linguistic strategies identified in songs with content related to monks

Number	Verbal Linguistic Strategies	Number of Locations Found	Percentage
1	Use of Verb Forms	64	22.07
2	Use of Speech Acts	52	17.93
3	Use of Systems of Address	46	15.86
4	Referencing	31	10.69
5	Use of Presuppositions	25	8.62
6	Use of Intertextualities	23	7.93
7	Use of Negations	20	6.90
8	Use of Metaphors	17	5.86
9	Use of Modalities	12	4.14
Total		290	100.00

Table 1 highlighted the frequency of linguistic strategies in songs related to monks. It revealed that the most commonly used strategy was the use of verb forms, with 64 instances (22.07%); while metaphors were the least used, with 17 instances (5.86%). An analysis of the relationship between

these linguistic strategies and representations of monks showed that all nine linguistic strategies reflected seven representations: 1) a spiritual refuge or source of emotional solace; (2) a figure worthy of respect and veneration; 3) a compassionate individual; 4) a figure with righteous and appropriate practice according to the Vinaya; 5) a teacher guiding disciples towards moral principles; (6) a possessor of great knowledge of incantations; and (7) a figure with strong mind, unshaken by all surrounding dangers. The details of the relationship between these linguistic strategies and representations of monks in the songs were further illustrated in the table below.

Table 2: The relationship between linguistic strategies and representations of monks in songs

Linguistic Strategies	Categories of Representations of Monks						
	A spiritual refuge or source of emotional solace	A figure worthy of respect and veneration	A compassionate individual	A figure with righteous and appropriate practice according to the Vinaya	A teacher guiding disciples towards moral principles	A possessor of great knowledge of incantations	A figure with strong mind, unshaken by all surrounding dangers.
Use of Verb Forms	/	/	/	/			
Use of Speech Acts	/	/					
Use of Systems of Address	/					/	
Referencing	/			/		/	
Use of Presuppositions	/				/		
Use of Intertextualities	/						
Use of Negations					/		/
Use of Metaphors	/		/				
Use of Modalities	/				/		

From the table showing the relationship between linguistic strategies and representations of monks in songs, it was found that the linguistic strategy most frequently used to present representations of monks was the use of verb forms, which conveyed four representations: 1) a spiritual refuge or source of emotional solace, 2) a figure worthy of respect and veneration, 3) a compassionate individual, and 4) a figure with righteous and appropriate practice according to the Vinaya.

The second most frequently used linguistic strategy was referencing, which conveyed three representations: 1) A spiritual refuge or source of emotional solace, 2) a figure with righteous and appropriate practice according to the Vinaya, and 3) a possessor of great knowledge of incantations. The linguistic strategies of the use of speech acts, systems of address, presuppositions, negations, metaphors, and modalities each conveyed two representations as follows: Use of speech acts conveyed the representations of 1) A spiritual refuge or source of emotional solace, and 2) a figure worthy of respect and veneration. Also, use of systems of address conveyed the representations of 1) A spiritual refuge or source of emotional solace, and 2) a possessor of great knowledge of incantations. Use of presuppositions conveyed the representations of 1) A spiritual refuge or source of emotional solace, and 2) a teacher guiding disciples towards moral principles. Moreover, use of negations conveyed the representations of 1) a teacher guiding disciples towards moral principles, and 2) A figure with strong mind, unshaken by all surrounding dangers. Use of metaphors conveyed the representations of 1) A spiritual refuge or source of emotional solace, and 2) a compassionate

individual. Use of modalities conveyed the representations of 1) A spiritual refuge or source of emotional solace, and 2) a teacher guiding disciples towards moral principles.

Finally, use of intertextualities was the least frequently employed linguistic strategy to present representations of monks, conveying only one representation: the monk as a spiritual refuge or source of emotional solace. All the representations of monks in the songs were positive, as the composers intended to present them from a positive perspective, focusing solely on positive representations in order to honor and praise these monks.

CONCLUSION AND DISCUSSION OF RESULTS

The research titled "Linguistic Strategies in the Representations of Monks in Online Songs," aimed to study the linguistic strategies used to present representations of monks in online songs. This study focused on analyzing song texts that narrated stories related to Thai monks, which were published online on the YouTube platform. The study covered a retrospective period of seven years, from 2017 to 2023, analyzing 20 songs. This period was chosen due to its contemporaneity and the sufficiency of content for analysis based on the researcher's objectives. The researcher aimed to study this data using Hall's (1997, 2003) concept of representation and the concept of linguistic strategies to form the research framework. In analyzing the texts, the researcher examined the linguistic strategies used to construct representations of monks by applying semantic and pragmatic concepts to demonstrate how linguistic strategies were used to construct these representations.

The study found that, through the analysis of linguistic strategies used to present representations of monks in online songs, a total of 9 linguistic strategies were identified: Use of verb forms, speech acts, systems of address, referencing, presuppositions, intertextualities, negations, metaphors, and modalities, respectively. The frequency of the linguistic strategies found in songs with content related to monks revealed that the use of verb forms was the most frequently employed strategy, appearing in 64 locations, accounting for 22.07%. The strategy used the least was the use of metaphors, which appeared in 17 locations, accounting for 5.86%. Furthermore, when analyzing the relationship between the linguistic strategies and representations of monks in the songs, it was found that all nine linguistic strategies reflected seven representations of monks: 1) A spiritual refuge or source of emotional solace; 2) a figure worthy of respect and veneration; 3) a compassionate individual; 4) a figure with righteous and appropriate practice according to the Vinaya; 5) a teacher guiding disciples towards moral principles; 6) a possessor of great knowledge of incantations; and 7) A figure with strong mind, unshaken by all surrounding dangers; respectively.

Therefore, it could be concluded that the songs presenting stories of monks were composed to honor and praise the virtues of those monks, created by groups of disciples who held great respect and reverence for them. These monks were often senior monks who were highly skilled in religious practices and meditation. As a result, the representations derived from the analysis only reflected positive images, with no negative representations found. This finding might differ from some other research studies on the representations of monks in online media such as the study by Yutthakarn Patamaroj (2022), which examined the "The Relationship Between Linguistic Strategies and Representations of Misbehaving Monks in Online News Discourse: A Study Based on Critical Discourse Analysis." The study found three main representations of misbehaving monks: 1) Misbehaving monks as individuals who committed serious offenses and exhibited behavior that was highly inappropriate for monkhood. This included violating the law and/or the Vinaya, being driven by desires and lusts, being careless, unable to detach from worldly affairs, and deceiving the public for personal gain.; 2) Misbehaving monks as individuals who caused harm to society and Buddhism, being rejected by society and undermining the faith and respect people had for the religion.; and 3) Misbehaving monks as individuals deserving of blame, condemnation, and expulsion from Buddhism and the Sangha community due to their wrongdoings. This difference occurred because the online texts in the two studies had different content and objectives.

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