

## CHAPTER 2

### LITERATURE REVIEW

This section precedes the background knowledge of the novel *Behind the Painting* focusing on its synopsis and literary criticism and reviews relevant linguistic resources that are helpful for analyzing the novel's contents.

#### 2.1 *Behind the Painting*

##### 2.1.1 Synopsis of *Behind the Painting*

*Behind the Painting* is a love story which unfolds in flashbacks and is narrated by Nopporn, a 22-year old Thai student studying in Japan. It tells of his youthful infatuation with Mom Ratchawong Kirati, whose title, Mom Ratchawong in the Thai social hierarchy refers to a person in the royal family. Kirati is a 35-year old Thai woman visiting Japan with her husband named Chao Khun Athikanbodhi whose position is a bureaucrat bourgeoisie or Chao Khun in Thai.

Out of concern that his wife will not feel comfortable in accompanying him to many formal occasions, Chao Khun Athikanbodhi asks Nopporn to escort Kirati to various interesting places around Tokyo like Mount Mitake and Kamakura City. Both Nopporn and Kirati have a nice time traveling together. They spend much time exchanging stories about their family, education and future. Kirati feels impressed by Nopporn's decisive intention in studying and working. She thinks that Nopporn is an exceptional young man who will have a bright future working towards the development of Thailand after his graduation. Nopporn expresses sympathy to Kirati for her misfortune in seeking her true love which has caused her to marry an old man like Chao Khun Athikanbodhi.

Due to Kirati's remarkable beauty and kindness, Nopporn falls deeply in love with her. At Mitake, Nopporn openly expresses his love to Kirati. He kisses Kirati out of his strong passion. This situation makes Kirati feel upset and embarrassed. Nopporn is concerned that Kirati will hate him for his senseless behavior. Thus he makes excuses to Kirati and insists on his love to her. Kirati does not react to Nopporn negatively but instead continues her daily activities with Nopporn as usual.

The time passes and there is increasing intimacy between them. Nopporn believes that Kirati also likes him. This motivates Nopporn to keep asking Kirati to give him some confirmation of her love for him. However, Kirati keeps still about this matter and refuses to commit herself openly by declaring that she loves Nopporn. The day before she leaves Tokyo for Bangkok, she asks Nopporn to control his feelings and try to forget what has happened between them in the past two months. Kirati warns him that he needs to pay attention to his studies whereas she herself has to take care of Chao Khun, her husband. Thus it is no use for him to honestly love her.

After Kirati returns to Bangkok, Nopporn is still crazy about Kirati. He writes her letters describing his love and begs her to express her love for him in return. However, Nopporn's wish to hear Kirati's declaration of love is never fulfilled. Kirati does not say she loves him but asks him to focus on his studies instead. This disappoints Nopporn very much. However, he appreciates Kirati's recommendation which urges him to concentrate on his education and makes an effort to forget Kirati. His strong love for Kirati gradually fades away until he can accept Kirati as an older sister instead of a lover. As a result, when he receives Kirati's letter telling of Chao Khun's death from tuberculosis, he does not see it as a chance to begin any relationship with a widow like her.

After his graduation and internship at a Japanese bank, Nopporn sends a letter to Kirati telling of his arrival in Bangkok. Kirati is delighted with his success and meets him at a pier. On that day, she wears the same dress she wore the first day she

met Nopporn in Tokyo. Unfortunately, Nopporn does not take it seriously enough to understand her non-verbal communication.

In Bangkok, Nopporn visits Kirati occasionally. They maintain a good relationship but Nopporn seems to be very careful about formality in front of Kirati. One day Nopporn informs Kirati about his arranged marriage to a lady named Pari Buranawath, and this takes Kirati by surprise. A few weeks later, Kirati's tuberculosis gets worse. Her aunt often hears her referring to Nopporn in her sleep. She suspects that Kirati and Nopporn may have a special relationship so she decides to tell him about Kirati's serious illness. Nopporn is shocked and hurries to visit Kirati. Kirati gives a painting she did at Mitake to Nopporn as a wedding present. This painting reminds Nopporn of his first love for Kirati. However, after Kirati writes a message to him before she dies saying that "I die with no one to love me, yet content that I have someone to love," he suddenly realizes that he is not a one-sided love after all. Kirati also loves him.

### **2.1.2 Literary Criticism of *Behind the Painting***

Many Thai critics have expressed their opinions to explain love problems between Kirati and Nopporn.

According to Banjong Banjerdsin (1974: 78-79), a pen name of Udom Srisuwan, who is also a well-known novelist, social hierarchy is the main reason for Khun Ying Kirati's misfortune in her love life. Here Nopporn is viewed as a representative of the capitalist class which is encroaching on the aristocrats' power. Due to his humble status as a representative of commoners in a feudal society, Nopporn can not be accepted as a marital partner to someone in a higher social position.

Similarly, Threesil Boonkajorn's (2004: 64) sees Khun Ying Kirati adhering to the strict social class norms as the main reason for her unhappiness. Her life is typical of a lady from high society whose style of living is restrained by the social

norms, making her a “victim” of tradition who is dreaming of experiencing true love with an ideal man and, at the same time, afraid of violating the social rules. Kirati, therefore, lives a life of eternally hoping and wishing for someone to understand her until her dying day.

From another perspective, ML Boonlua Tepsuwan (2000: 190), a famous novel critic, sees that the author wants Nopporn and Khun Ying Kirati’s unfulfilled love to be a matter of age differences. Khun Ying Kirati is 13 years older than Nopporn and is 15 years younger than her husband, Chao Khun Athikanbodhi. In her words, Kirati said “We have a great difference in age. This is like a big mountain separating us from each other. Our love cannot be fulfilled,” and “The age of romance has already passed for him.” Tepsuwan sees that this is not a generalization but a specific description of Chao Khun Athikanbodhi. She believes that not all 50-year-old men would fit this description. On the other hand, it can be interpreted that Kirati is too obsessed with age, feeling the difference in age between herself and her husband but not between herself and Nopporn. This view is supported by the fact that she has nourished the romantic feelings toward Nopporn for 5 years. The novel, thus, puts a lot of emphasis on age difference.

In his view, Chusak Pattarakulvanit (2001: 68-69) argues that speech, its meaning and interpretation, is at the core of the unsuccessful love relationship of Kirati and Nopporn. While Kirati expresses her inner feelings towards Nopporn through rhetorical devices, Nopporn interprets Kirati’s speech and behavior literally. This can be seen from the repeated questions by Nopporn asking whether Kirati loves him or not and Khun Ying Kirati’s repeated answers through indirect speech. For example, when Nopporn asked if she loves him, she replies indirectly that “I’m your closest friend”, or “Please quickly go away. It is very painful to be apart. I feel as if my heart would break.” Although she does not say “love” straightforwardly, her words carry the meaning of love in itself, something which Nopporn cannot grasp.

## 2.2 Theoretical Framework

### 2.2.1 Pragmatics

According to George Yule (1996: 4), pragmatics is “the study of the relationships between linguistic forms and the users of those forms.” The advantage of studying language by means of pragmatics is that “one can talk about people’s intended meanings, their assumptions, their purposes or goals, and the kinds of actions e.g. requests that they are performing when they speak.” However, he finds that human concepts are very difficult to analyze in a consistent and objective way. When two people are making a conversation, there may be implied numerous things without providing any apparent linguistic evidence that we can point to “as the explicit source” of the meaning of what is communicated. The example Yule uses below shows that when we overhear a conversation, we know what is being said but it is possible that we have no idea what is communicated:

She: So---- did you?

He: Hey---- Hey----who wouldn’t?

Pragmatics is, therefore, interesting in that it is about how people make sense of each other linguistically, but it can be a frustrating area of study because we need to understand people and what they have in mind.

### 2.2.2 Conversational Implicature

According to George Yule (1996), *implicature* is an “additional conveyed meaning that must be more than just what the words mean.” If people want to understand the implication, they must be speaking in the same level of cultural assumptions. In other words, both participants are expected to understand what the implication is about. Yule said that implicatures are primary examples of what is being communicated than what is said. Thus cooperative principle must first be assumed to be in operation in order to understand what is unsaid (1996: 35-37).

Grice's Cooperative Principle or Conversational Maxims include four maxims: quantity, quality, relation, and manner. "Quantity" means that a speaker should provide sufficient and not too excessive information. "Quality" means that a speaker speaks only facts. "Relation" means that a speaker should speak in relevant to the context of the speech. "Manner" means that a speaker presents clear and concise messages and avoids ambiguity. In ordinary conversation, speakers and listeners ideally share in the cooperative principle. Nevertheless, it can happen that speakers do not follow one or more of the cooperative maxims because they want listeners to understand speakers' intention beyond the grammatical structure of their utterances. When a speaker breaks such a maxim, this act is called "flouting maxims" (Grundy, 2000).

It is expected that not all people will persistently follow these conversational maxims. This means that when a person utters one sentence, it can be interpreted in another way that is different from the intended meaning by a speaker due to implicit meaning. As a result, flouting a maxim occurs when a speaker does not follow the rule of those maxims. This is probably because the speaker wants the hearer to notice an implicit meaning beyond the sentence meaning and the hearer is expected to understand what the intention of the speaker is and implicitly understand which maxim is being ignored. Flouting the Maxim of Quality occurs when speakers say what is not true and lacks evidence for the current purposes of a conversation in order to suggest hearers a hidden meaning. Flouting the Maxim of Quantity occurs when speakers communicate more or less information than is required so that they can send a hidden meaning to hearers. Flouting the Maxim of Relation happens when speakers utter sentences which are not relevant to the purposes of a conversation in order to suggest to the hearers a hidden meaning. Flouting the Maxim of Manner occurs when speakers give hearers messages which are not clear, ambiguous, and unorganized for the current purposes of a conversation in order to suggest hearers a hidden meaning (Grundy, 2000).



### 2.2.3 Speech Acts

In terms of speech acts, Yule (1996) explains that when people express themselves, they usually produce sentences containing grammatical structures and words which convey active performances. *Speech Act* is the term used to call actions that are performed through utterances which signify specific performances such as apology, complaint, compliment, invitation, promise, or request. He remarks that these are descriptive terms for different kinds of speech acts which are used by the speaker in accordance with their communicative intention in producing an utterance. Normally listeners are expected to perceive or comprehend speakers' communicative intentions. The circumstances surrounding an utterance usually help both speaker and hearer understand each other. These circumstances along with other accompanying utterances are called the *speech event* which determines the interpretation of a sentence that performs a particular speech act. An example is an utterance "This tea is really cold." If a speaker utters this sentence during the winter, it would be regarded as a complaint. On the other hand, if a speaker says this sentence on a hot day, it will be considered a compliment (Yule, 1996: 47- 48).

#### 2.2.3.1 Austin's Work

In his book, *How to Do Things with Words* (1962) Austin claims that there are three distinct levels of acts in performing actions as speech events: a locutionary act referring to the actual communicative act, the utterance, an illocutionary act referring to the act that is performed when the utterance is being spoken; for example, informing, or ordering, and a perlocutionary act referring to the particular effect that the utterance has on the hearer; for example, offending, threatening or welcoming. Austin explains that the interpretation of locutionary act is involved with "meaning" whereas the interpretation of illocutionary act is concerned with "force."

### 2.2.3.2 Levinson's Work on Austin

Illocutionary acts are the main interest of Austin. Austin is careful to argue that *locutionary act* and *illocutionary act* are detachable. As a result, the study of their respective meaning may proceed independently. Moreover, Austin also tends to believe that there was distinction between *illocutionary acts* and *perlocutionary acts*. For example, in the sentence "Shoot her", the *illocutionary force* is to order, urge, or advice the addressee to shoot her while the *perlocutionary effect* is to persuade, force, or frighten the addressee into shooting her and it may also be even to frighten her. The utterance "You can't do that" may have the illocutionary force of protesting, but the perlocutionary effects of checking the addressee's action, or bringing him to his senses, or simply annoying him" (Levinson, 1983: 236-237).

### 2.2.3.3 Davis's work on Austin

Davis (Cited in Searle, et. al. 1980) summarizes Austin's words about the differences of illocutionary act from perlocutionary act that illocutionary act are connected to effects in three ways: securing uptake, taking effect, and inviting a response, which distinguishes them from perlocutionary acts. However, Davis himself argues that these three features of Austin do not apply to all illocutionary acts and thus cannot be used to differentiate illocutionary from perlocutionary acts. Another point of Austin that Davis mentions about is that illocutionary acts are conventional in the sense that it could be at least made explicit by the performative formula (Explicit performative verb formulas can be found in the first person, present tense, indicative, active; for examples, in phrases like I promise that I'll be there; I tell you that there's a spider on your lap; I request that you tell me the time) whereas perlocutionary acts are not conventional and could not be made explicit by the use of the explicit performative formula. However, Davis argues that some perlocutionary acts are conventional (Searle; et al, 1980: 45-46).

Davis further explains how Austin understands of perlocutionary act as follows. Firstly, perlocutionary act does not have to be performed intentionally and a speaker



performs a perlocutionary act only if the speaker says something that produces an effect on the feelings, thoughts, or actions of his/her audience, other persons or himself. In other words, there are three features of constructing perlocutionary act. (i) The speaker utters a message; (ii) There is the occurrence of an effect on the feelings, thoughts or action towards the audience, the speaker himself/ herself or other persons; and (iii) there is the connection between the speaker's message and its effects (Searle; et al, 1980: 38).

Davis reformulates what Austin remarks that the way in which perlocutionary effects are produced is a matter of the influence of one person on another. Uttering sentences is one of the ways people influence or try to influence one another and mostly this influence is achieved because the person influenced uses his/her linguistic competence to understand what is communicated. For example, if someone says "it's raining." The listener would come to believe that it is raining in part because he/she understands what the speaker says. And he/she understands what the speaker says in part due to their linguistic competence (Searle; Kiefer; Bierwisch, 1980: 43).

#### **2.2.3.4 Searle's Work**

In his book *Speech Acts: an essay in the philosophy of language*, Searle (1969) states that the speech act or acts performed in the utterance of a sentence are generally a function of the meaning of the sentence. The meaning of a sentence does not always distinctively determine what speech act is performed in a given utterance of that sentence due to many possible meanings it can convey beyond what a speaker utters. However, it is always possible for a speaker to say exactly what he means.

In addition, Searle makes a distinction between sentence meaning and speaker meaning which he draws on in order to explain indirect speech acts and other complex situations where the literal meaning of a sentence is not identical with the speaker's meaning. At the same time, Searle suggests that the study of speech acts or

speaker meaning is closely connected to the study of sentence meaning. He added that speech acts can be studied in the same way as the meaning of sentences for every substantial sentence contains a meaning which enables the speaker to construct one or several speech acts. Vice versa, any speech act could be formulated as a sentence or several sentences (if the context remains unchanged). Thus, studying sentences and studying speech acts are two sides of the same coin (Searle, 1969: 18).

In his book *Mind, Language and Society: Philosophy in the Real World*, Searle asserts that whenever we talk or write to each other, we are performing illocutionary acts which is the minimal complete unit of human linguistic communication (Searle, 1998: 136). Searle classifies five types of Illocutionary Acts as follows.

*Assertive illocutionary Point* is to commit the hearer to the truth of the proposition. It is to present the proposition as representing a state of affairs in the world; for examples statements, descriptions, classifications, and explanations. Every assertive is an expression of a belief which can be tested whether the utterance can be literally true or false since assertives have the world- to- world direction of fit.

*Directive Illocutionary Point* is to try to get the hearer to behave in accordance to the propositional content of the directive. Examples of directives would be orders, commands, and requests. The direction of fit is always world- to- word, and the expressed psychological sincerity is always desire. Every directive is an expression of a desire that the hearer should practice the directed act. Directives; for examples, orders and requests cannot be true or false but they can be obeyed, disobeyed, complied with, granted, or denied.

*Commissive Illocutionary Act* is “a commitment by the speaker to undertake the course of action represented in the propositional content; for examples, promises, vows, pledges, contracts, and guarantees.” Unlike promises, vows or pledges, a threat is one of commissives in a way that it is against the interest of the hearer and

not for the benefit of the hearer. “The direction of fit of commissives is always world- to- word, and the expressed sincerity condition is always intention.

*Expressive Illocutionary Point* is simply to express the sincerity condition of the speech act; for examples, apologies, thanks, congratulations, welcomes, and condolences. The propositional contents of expressive typically have the null direction of fit because the truth of the propositional content is simply taken for granted. For examples, if someone says that “Congratulations on winning the prize,” it is taken for granted that the listener wins the prize and therefore a speaker assumes a match between propositional content and reality. However, the sincerity condition of expressives are various with the types of expressive, thus congratulations are sincere if the speaker genuinely feels glad about what he/she congratulating the hearer for.

Finally, *Declarative Illocutionary Point* is “to bring about a change in the world by representing it as having been changed. Performatives as well as other declarations create a state of affairs just by representing it as created; for examples, favorite utterances like ‘I pronounce you a man and wife’; ‘War is hereby declared’; ‘You are fired’; ‘I resign’.” Declaratives have double directions of fit which are world-to-word because the world is changed; and word-to-world because it is represented as having been changed. Among speech acts declaratives are unique because they make change to world in successful performances of the speech act; for instances when a speaker successfully pronounces a couple man and wife or declare war, then a state of affairs exists in the world that did not happen before (Searle, 1998:148-150).

Making a refusal is considered another kind of speech acts. In their book *Pragmatic transfer in ESL refusals*, Beebe, Takahashi, and Uliss-Weltz (1990) explains that refusal is a kind of speech act that a speaker uses to say “no” directly or indirectly in response to requests, invitations, offers, suggestions, acceptance, or agreement. To accept requests, invitations, and suggestions is preferable to rejection for the requesters, inviters, and suggesters since it shows that their expectations are

fulfilled. Thus, when their intentions are neglected, it can be face-threatening for them. Refusal strategies are categorized into direct and indirect strategies. Performative verbs and non-performative statement are used in direct strategies. Indirect strategies include statements of regret: wish, excuse, reason, explanation; statements of alternative: set conditions for future or past acceptance; promises of future acceptance; statements of principle: statements of philosophy; attempts to dissuade interlocutor; acceptances that functions as a refusal; avoidance: verbal and nonverbal. Statements of positive opinion or gratitude may also be added in refusal speech acts.

## **2.3 Previous Studies**

### **2.3.1 Review of Conversational Implicature in Literary Work**

Deeyu (2001) based her study on Grice's Cooperative Principle to show that indirect acts can be conveyed through verbal irony and sarcasm as in an utterance "You have such a great child!" The utterance is a declarative sentence (subject + verb order) which not only gives information but is also used as an indirect irony. The speaker flouts the maxim of quality. He or she does not tell the truth by conveying the meaning in a non-natural or implicit way. The utterance "You have seen it since you were born. Isn't that enough?" can also be characterized as a direct speech act in which the interrogative sentence (verb + subject word order) is used for verbal irony, not for asking a question.

The conclusion made by Deeyu is that the speakers have clear reasons for not obeying those kinds of rules, especially the reason of politeness. They, therefore, flout the utterances to convey an implicit meaning under the condition of politeness. However, the consequences of using indirectness in contemporary novels and indirect speech in certain interactional situations are distinct. The authors of novels have time to use the language and speakers, and thus, often flouting conversational maxims and using indirectness to convey ironic meaning. On the contrary, an interaction in general everyday spoken situations is quite spontaneous, with less time

for reflection. As a result, they do not often flout conversational maxims. Flouting conversational maxims out of politeness will be used according to the situation, the intention of the speakers, and the experience of each speaker.

Suwitcha's study (2006) illustrates how Thai speakers in the four selected Thai soap opera drama scripts flout the cooperative principle of Grice. Flouting maxim of quantity are found in 15 contributions, flouting the maxim of quality in 14 contributions, while flouting the maxim of relation and flouting the maxim of manner are found in three contributions each. Eight functions in order of occurrence are described why Grices' four maxims are violated: confirmation, sarcasm, characteristics description, uneasiness in answering questions, request, sounding out the answer from the hearer, refusal, and avoidance of taboo matters.

### 2.3.2 Review of Speech Acts in Literary Work

In her study *Indirectness as a Communicative Strategy of Thai speakers*, Deeyu (2001) also studied about direct and indirect speech act. According to her study, she found that indirectness in Thai society is the way for polite and respectful performances in Thai communication. The data for his study were obtained from five award-winning classic Thai novels as well as questionnaire responses on language use in direct and indirect speech act among 475 male and female respondents of various occupations educational levels, and ages. The analysis of the five classical Thai novels revealed that indirectness was mostly used in interrogative, or question, form functioning as sarcasm or ironical assertion. On the other hand, the questionnaire analysis indicated that people used indirectness for the sake of politeness in communication. The use of indirectness was found to correlate with the level of education, that is, the higher the level of education, the higher the use of indirectness in communication.

In her study "Questions in Indirect Speech Acts," Woraporn (2004) examined and compared the forms and functions of indirect questions in Thai used in dramas and the discourse completion tests to determine whether gender, age and relative



social status of the speakers have any influence on the selection of indirect questions. She also investigated the subject's opinion about the efficiency of indirect questions. She collected data to complete her study from the conversations in two television dramas and the discourse completion tests given to 90 subjects. Those 90 subjects were classified into 3 groups, namely 20-30 years old, 31-40 years old and 41-50 year olds. Each group was composed of 15 men and 15 women. The result of her study from both the dramas and the discourse completion test indicated that the major function of indirect questions was to show feelings. On the contrary, the results of discourse completion tests showed that the subjects preferred indirect questions whose functions were to give options. The finding from the discourse completion tests shows that indirect questions were mostly found in representative illocutionary acts and the emphasis on politeness was the most common strategy in every context. Furthermore, it was found that social status of the speakers has more impact on the choice of indirect questions than gender and age. Moreover, it was shown that indirect questions were used to show humbleness of speakers.

#### **2.4 Other Previous Studies in Pragmatic Approach to Literary Analysis**

A pragmatic approach has been used to analyze other kinds of literary works such as the Quran and cartoon strips. These studies include various dissertations summarized in abstracts available on the internet. Badarneh (2007) investigated the formal and functional properties of rhetorical questions in the Quran based on 809 rhetorical questions collected as data. To conduct his study, he applied a multidisciplinary approach to get a clearer understanding of rhetorical questions in the Quran in terms of their forms, functions, and effects. The results of his study mentioned that

the use of rhetorical questions in the texts displays a strong form-function correlation; the reverse-polarity principle does not apply invariably; and the rhetorical question encodes two speech acts, a primary assertion and a context-induced speech act"; "rhetorical questions perform a variety of discursive functions and play a significant role in the arguments and dialogues of the text. They are utilized, for example, to advance an argument, arraign the addressee, express one's emotions, polarize the text, and invite



consensus. A strong affinity is noted between the syntactic and semantic features of the rhetorical question and the discursive function is intended to perform in the text. And when the stylistic functions of rhetorical questions in the Quran are examined, the analysis shows that rhetorical questions play a vital role in the stylistic composition of the text. It is also demonstrated that they help in the organization, evaluation, and presentation of the Quran's material, acting in this respect as discourse markers and features of metadiscourse (Badarneh, 2007).

Furthermore, it is shown that “their patterns and distribution are designed to produce particular effects in the direction of the hearer or the reader e.g. involvement and defamiliarization; the text, e.g. vividness and literariness; and the author or speaker, acting in this respect as a feature of epistemological and linguistic power.”

Guler Paran Phillips' work (2007) focused on the subject of processing and understanding natural language texts. The researcher aimed to determine the significant components of the reader's communicative competence and the extent of the active relationships among texts, reader, writer, and contexts since the possibility in understanding meanings of texts depends on the reader's competency. Roman Jakobson's model of an act of communication was applied in this study. Jacobson's model viewing language as a multi-dimensional system has proven the best tool for investigating how a reader understands a multi-modal text. To test this model, Phillip chose to work on the “Doonesbury”, cartoon strips of G. B. Trudeau, since it combines linguistic, pictorial, and contextual signs. He found out that the basis of natural language is conceptual. Its content is mapped onto language due to realization rules which come from diverse categories such as syntax, semantics, and pragmatics. A model of language processing must take into account the context as well as the presuppositions and expectations of the reader and the writer. This is because of the fact that human beings do not read, speak or listen in isolation. They understand what they read in linguistic, situational, and cultural contexts. Phillips's study also reveals the finding of a framework in which linguistic form, semantic interpretation, and pragmatic use are integrated for a better understanding of reading.